



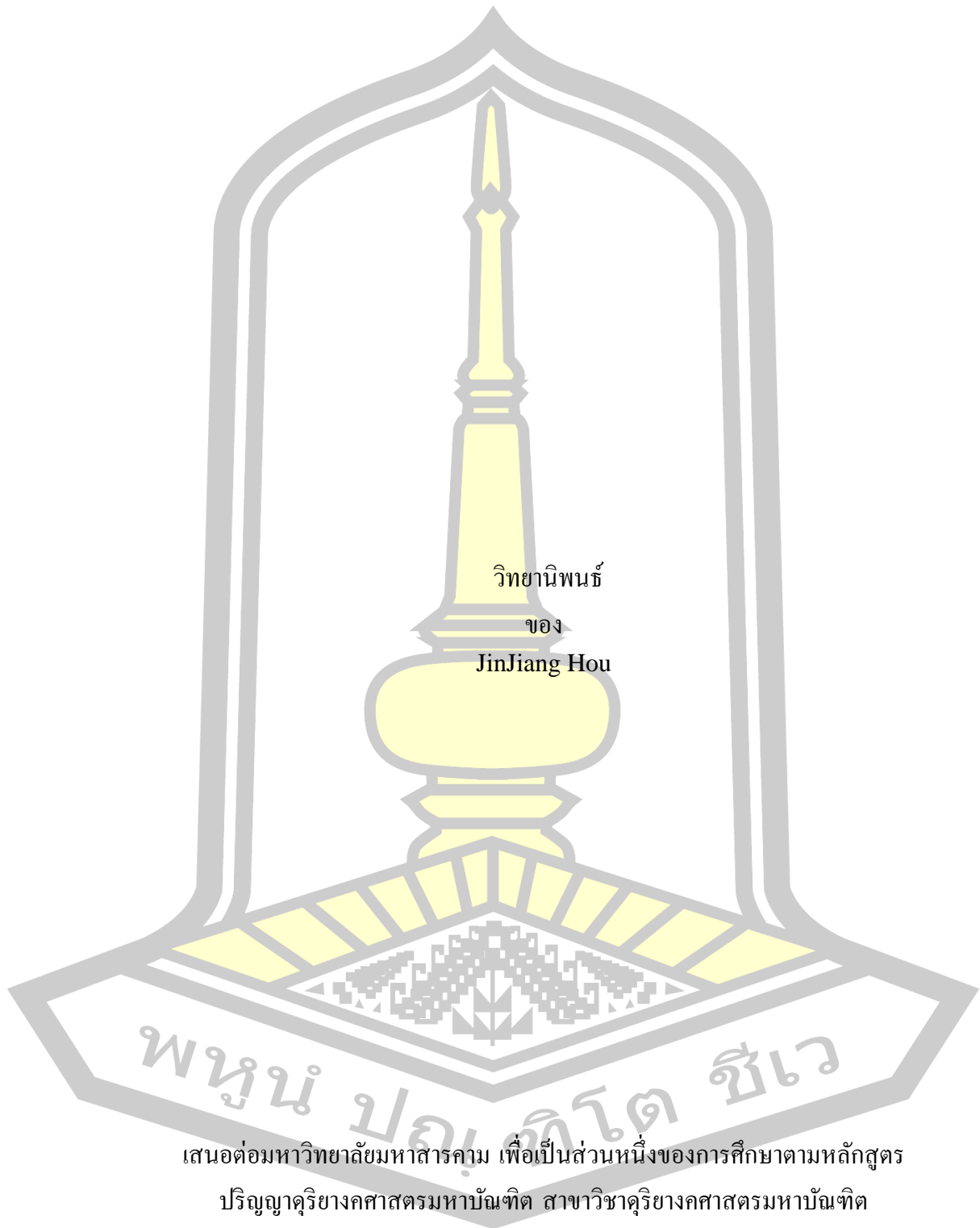
An Analysis of the Clarinet Playing Technique for the "Pamir Zhiyin"

JinJiang Hou

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
November 2023

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การวิเคราะห์เทคนิคการบรรเลงคลาริเน็ตสำหรับเพลง "พามีร์ จือยีน"



วิทยานิพนธ์

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JinJiang Hou

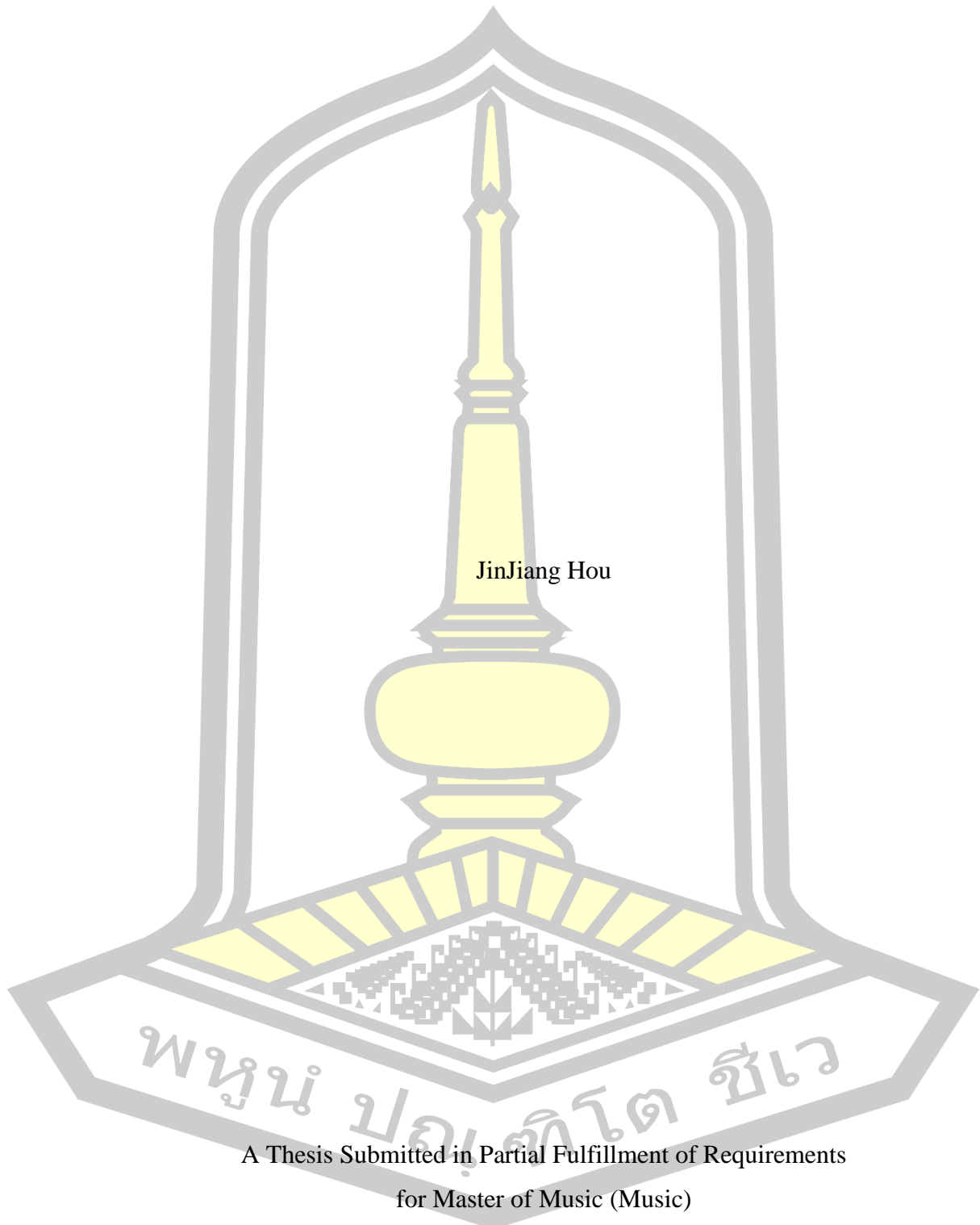
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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The examining committee has unanimously approved this Thesis, submitted by Mr. JinJiang Hou , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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ABSTRACT

This study utilizes qualitative research methods. The objectives were: 1) To study the concept of composing the folk song "Pamir Zhiyin" for clarinet. And 2) To study clarinet playing techniques in "Pamir Zhiyin". From collecting literature reviews and data from interviews and fieldwork by four key informants, the result is as follows:

1. Bijing Hu's piece "Pamir Zhiyin," with its creative themes, motifs, and complicated clarinet playing skills. This concerto is extremely important in the area of Chinese clarinet music since it not only marks a watershed moment in the history of the instrument but also pioneers a new genre within Chinese classical wind music. "Pamir Zhiyin" serves as a musical portal to the Pamir Plateau, transporting listeners on an audio trip across its landscapes and cultural fabric. Carefully fusing numerous musical components, such as rhythm and melody, produces a rich musical portrayal of the location. The composer's strong attachment to the Pamir Plateau inspires the piece, highlighting the need for cultural interchange and preservation.

2. The analysis of clarinet playing techniques in "Pamir Zhiyin" highlights the composition's hard and convoluted character. Breath control, tone mastery, articulation, and register management are all crucial in communicating the music's many emotions and moods. To establish contrast and communicate diverse melodic feelings, the work incorporates a broad range of articulation approaches, from staccato to legato. Vibrato and specific fingerings, such as stacking and flying finger techniques, provide depth and refinement to the melodic story.

Keyword : Playing technique, Pamier Zhiyin, Clarinet, Music compose

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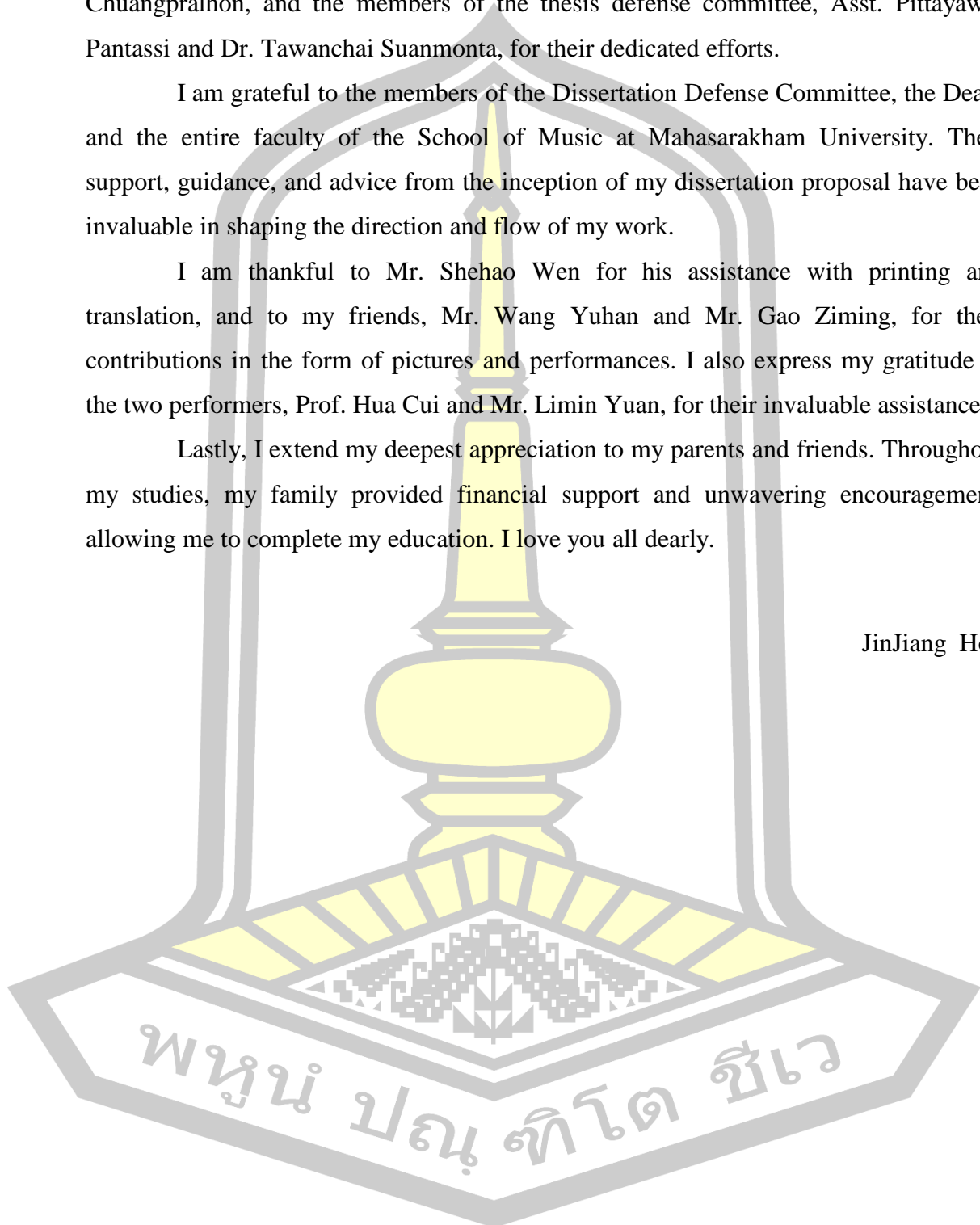
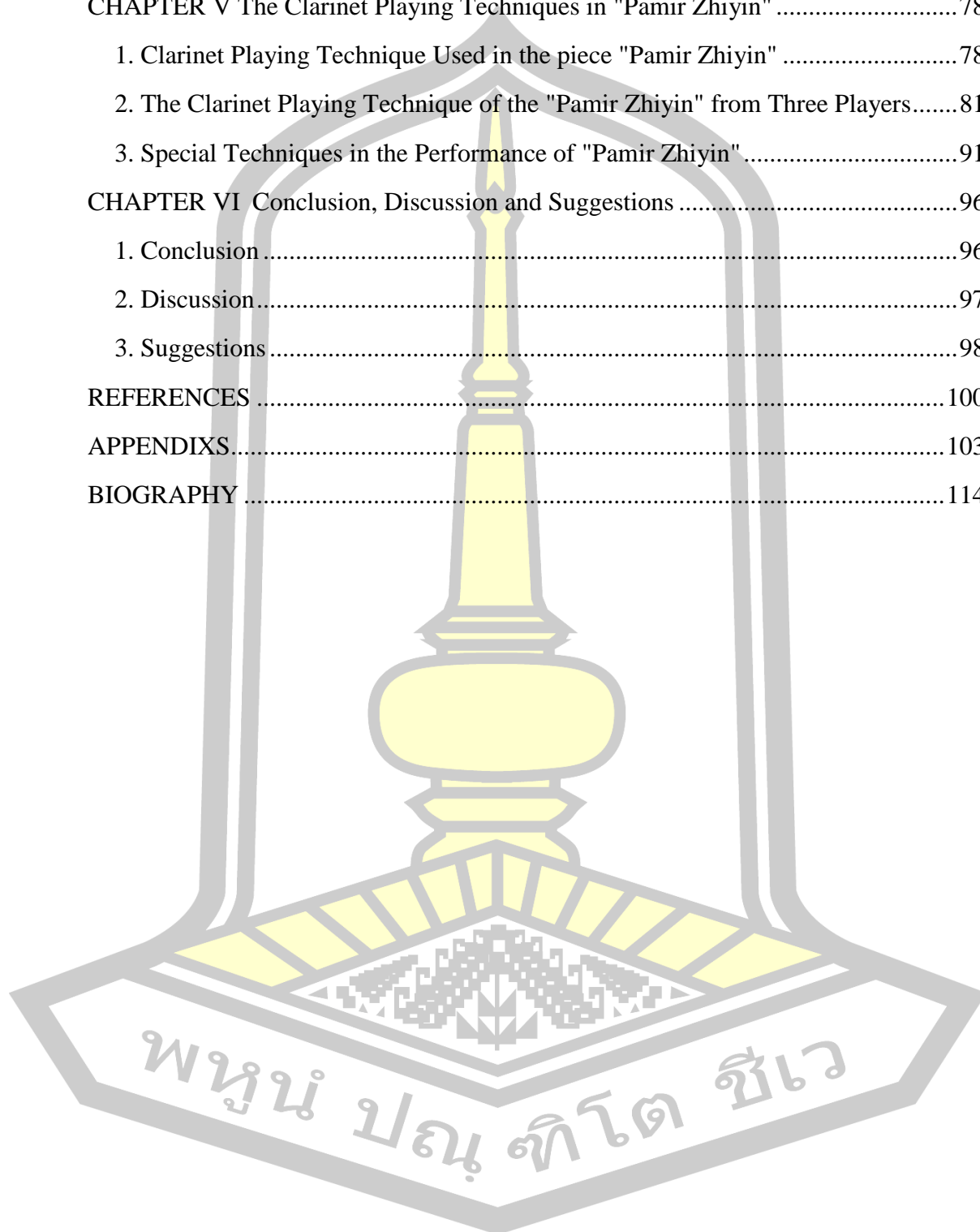


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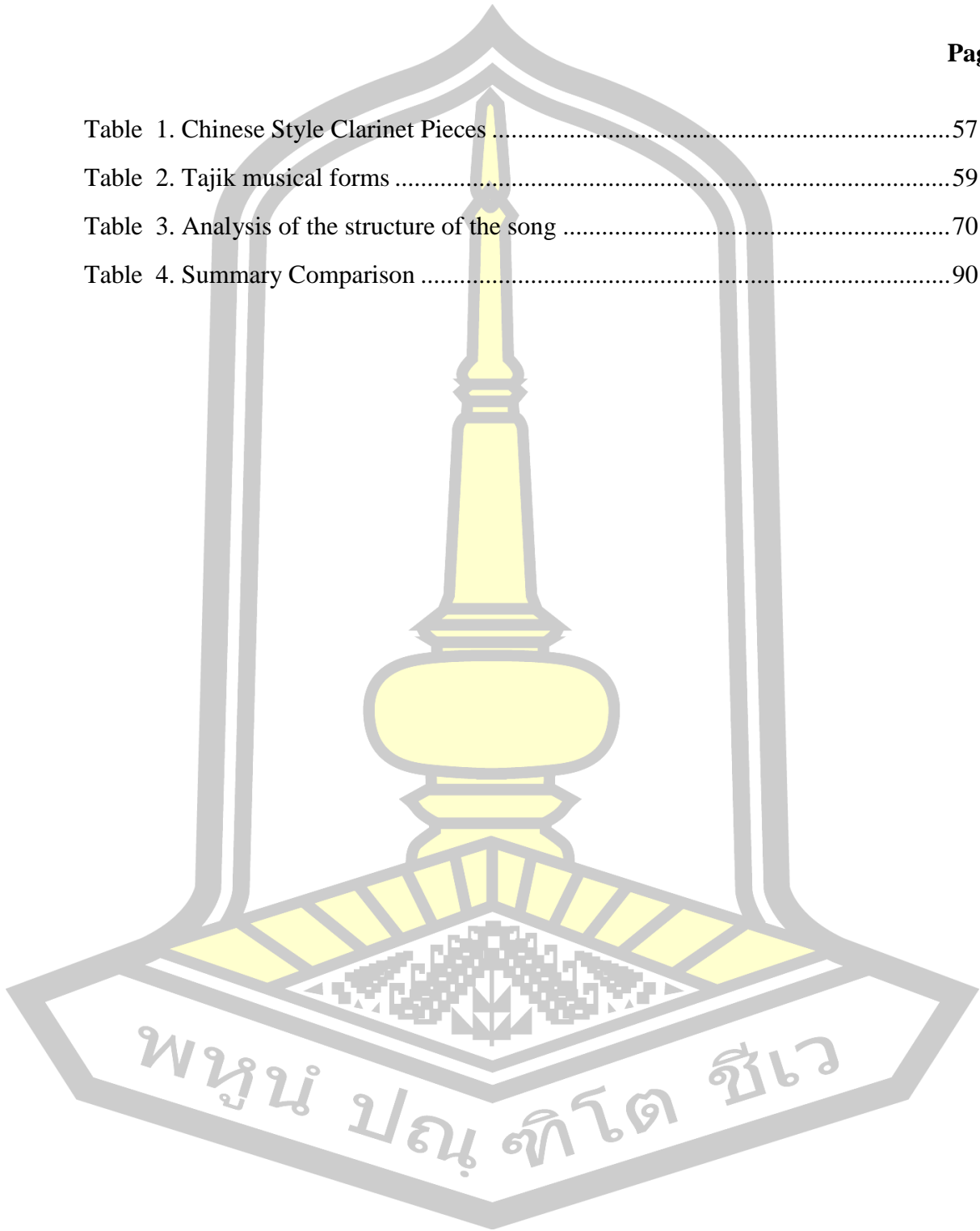
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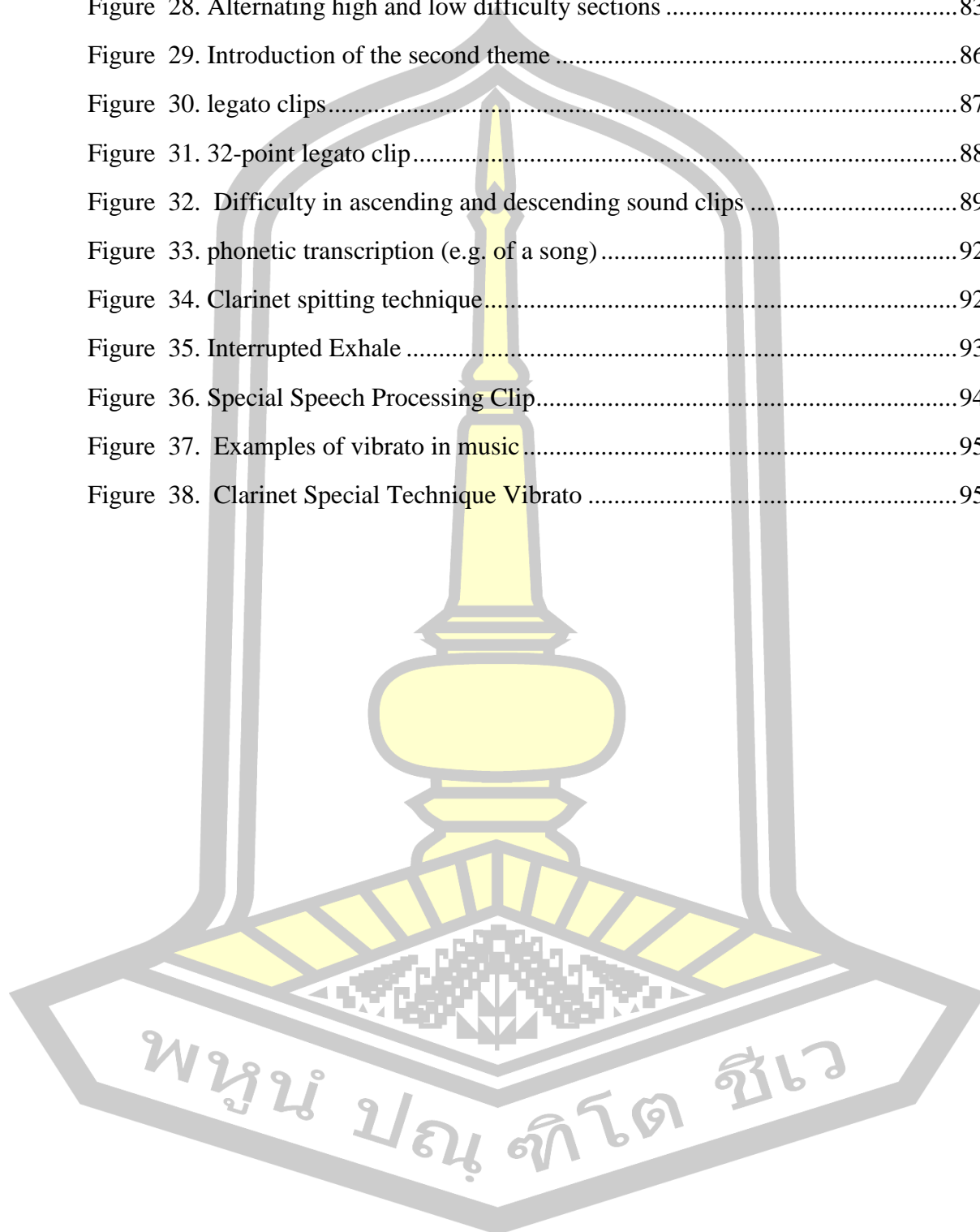
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CHAPTER I

Introduction

1. Research Background

The clarinet, as a wind instrument introduced from the West, has been developed in China for hundreds of years. The cultural soil of any artistic nation, the clarinet, as a Western woodwind instrument, still seems to follow this pattern in a sense. Since 1903, when the clarinet first appeared in the British marching band in Beijing, China has been on the road to the development of the art of the clarinet. With the establishment of the Peking University Conservatory of Music in 1922, Mu Zhiqing, a famous Chinese clarinetist, taught the instrument and began to train professionals for the development of the clarinet art in China. From the initial days of watching and wondering, to the present day when clarinetists are everywhere and learning from each other, the clarinet business in China has made tremendous progress over the past hundred years. With the globalization of the 21st century, it is inevitable that musical culture, including the clarinet, has also embarked on a path of global integration. Under such circumstances, it is particularly important to adhere to the national characteristics of Chinese clarinet music. Chinese clarinet works have been developed and improved in both quantity and quality. In the 1980s, there was a gap in the clarinet education career in China in the field of medium and large concertos for clarinet performance. The older generation of Chinese composers tried to fill this gap. After a long time of composing and revising, the first large clarinet concerto with symphonic themes in China was released, and the systematization of clarinet performance techniques in education and teaching contributed to the flourishing of the clarinet career (Xiaoyan Di, 2013).

The development of the clarinet in China has been an important source of inspiration. The development and adaptation of Chinese music in Hu Bijing's works, especially the duets for clarinet and piano. Music itself is a discipline that brings to light the visual, auditory, and various emotions, and in the process of teaching music, the expression of these various senses does not exist singularly. Therefore, it is urgent to compose a large-scale concerto that belongs to the Chinese national culture.

Composer Bijin Hu is a native of Chengdu, Sichuan Province. He graduated from the Central Conservatory of Music in 1965 and joined the Air Force Cultural and Technical Troupe. His masterpieces include the clarinet concerto "Pamir Zhiyin," which won the first national prize for orchestral works in 1981. No art of a country can be separated from the soil of its traditional culture. Using the method of learning traditional techniques, we sow and promote Chinese works after a long period of study and practice. While learning traditional music, we summarize our experience and establish a Chinese clarinet teaching system to match the cultural needs of the people of the time and promote the nationalization of the Chinese clarinet. The virtuosity of the "Pamir Zhiyin " piece is an important challenge for clarinetists. The piece combines elements of Western and Central Asian music, including ornate ornamentation, rapid scales, and complex rhythms (Xinlu Li,2021).

The art of clarinet in China developed rapidly after the 1980s, and a large number of Chinese works for clarinet were composed. The clarinet concerto "Pamir Zhiyin " is a large clarinet concerto in Chinese folk style composed by the contemporary Chinese composer Hu Bijing in the 1970s, using Tajik folk music as the material. This work embodies the fusion of Western classical music composition techniques with the folk music of China's ethnic minorities, and is an absorption of Western culture and the inheritance and improvement of the musical culture of the Tajik people in Xinjiang. The work fully absorbs the excellent achievements of human music culture, especially the essence of Western symphonic music culture, and adds new elements to the creation of Chinese clarinet works, which has far-reaching significance and value to the continuous development of the rich resources of ethnic music culture (Yuanyuan Li,2008).

The author believes that "Pamir Zhiyin " has research value as the first fully compiled large-scale piece of music in China. In the context of increasing cultural diversity, how to realize the inheritance and development of traditional culture in clarinet music, how to integrate Chinese traditional culture in more clarinet works, how to draw on traditional national blowing techniques in performance, and how to make the composition and performance of clarinet works with distinctive Chinese style characteristics are important research topics facing the Chinese clarinet community.

The " Pamir Zhiyin " is a concerto for clarinet as the main instrument, and it is widely recognized in the music industry as a work with excellent performance skills required. Due to its special musical structure and unique presentation, it is crucial to understand and master the performance techniques of this piece. Over the past few decades, clarinet music has been extensively explored and studied by researchers. However, the analysis of the performance techniques of the specific piece "Pamir Voice" is still relatively limited. Therefore, this study aims to fill this research gap and explore the performance techniques of the "Pamir Voice" with the aim of providing useful guidance for music education and performance practice. It also gives more enthusiasm to composers from various countries to create Chinese style. It provides an important basis for practice and composition.

In summary, the performance technique of "Pamir Zhiyin " is a challenging task for clarinetists. Understanding and mastering the ornamental techniques, the fast scales and arpeggios, the unique rhythms, and the expressive and interpretive techniques of this piece will help the clarinetist to better express the artistry and expressiveness of the piece. Therefore, it is important to study and analyze the performance techniques of " Pamir Zhiyin " for the development of clarinet performance techniques and the promotion of clarinet music.

2. Research objectives

2.1 To study the concept of composing the folk song "Pamir Zhiyin" for clarinet

2.2 To study clarinet playing techniques in "Pamir Zhiyin"

3. Research Questions

3.1 What is the concept of composing the folk song "Pamir Zhiyin" for clarinet?

3.2 What are the playing techniques of the clarinet for the study of "Pamir Zhiyin"?

4. Research Benefit

4.1 We can know the concept of composing the folk song “Pamir Zhiyin” for clarinet.

4.2 We can know the concept of composing the folk song “Pamir Zhiyin” for clarinet.

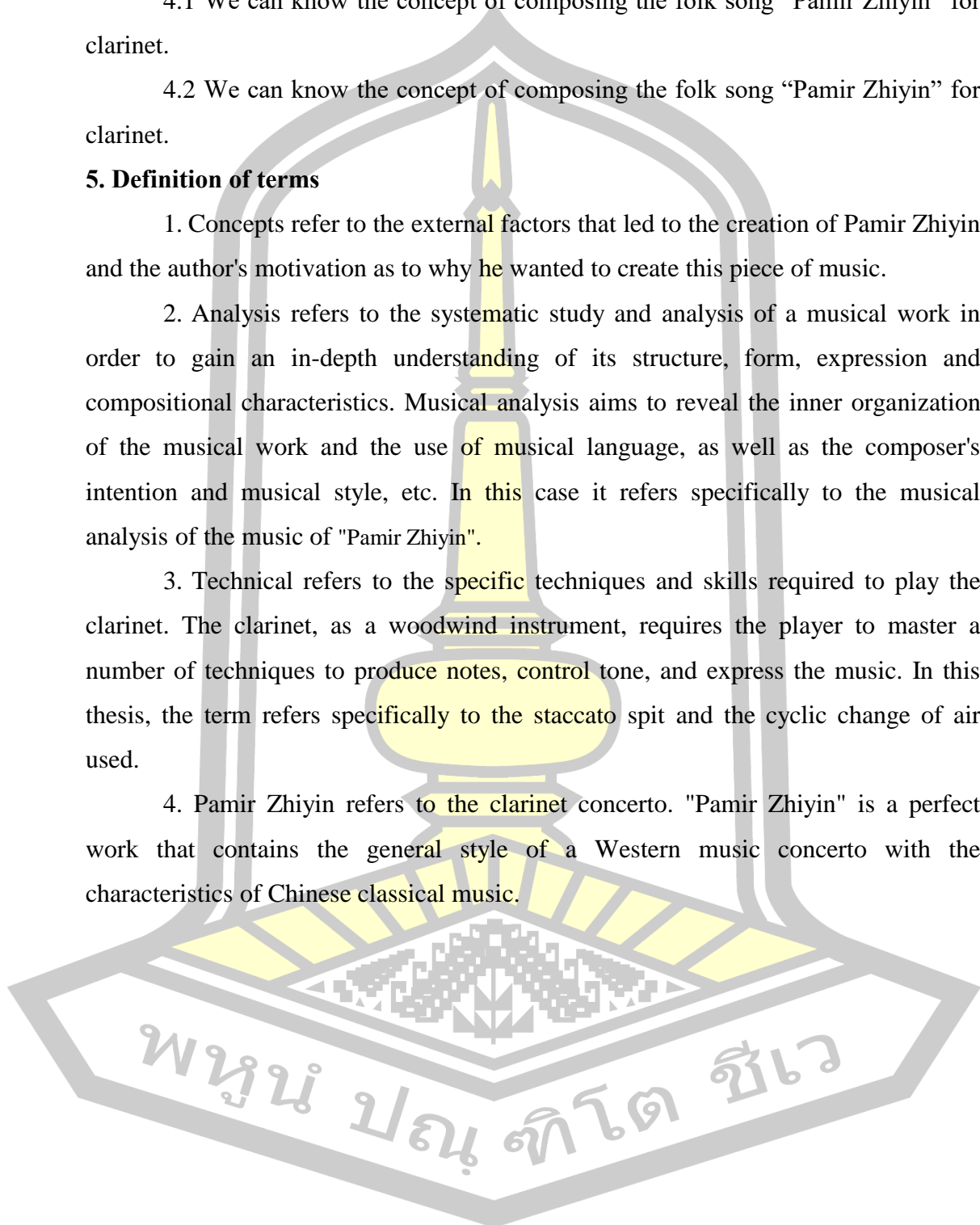
5. Definition of terms

1. Concepts refer to the external factors that led to the creation of Pamir Zhiyin and the author's motivation as to why he wanted to create this piece of music.

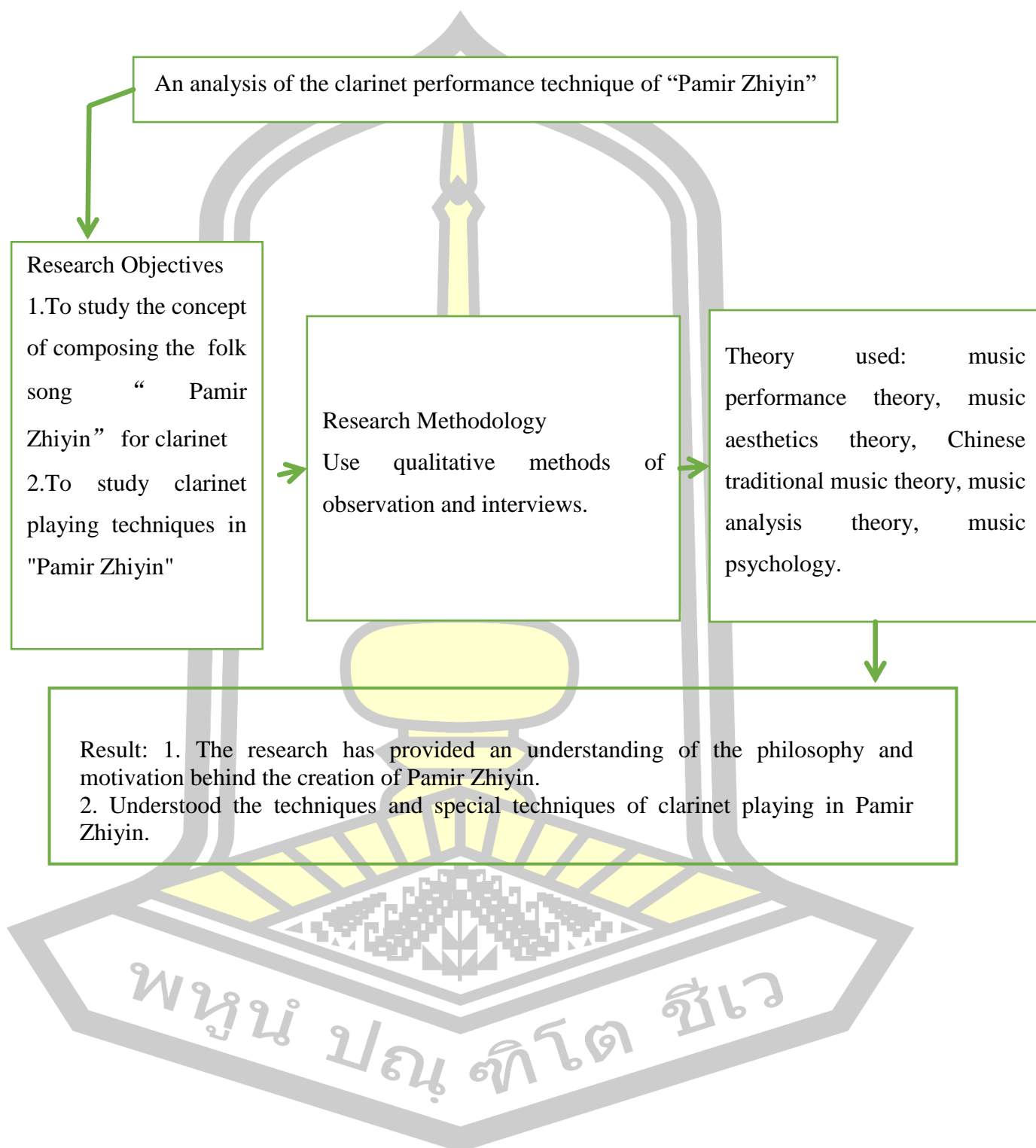
2. Analysis refers to the systematic study and analysis of a musical work in order to gain an in-depth understanding of its structure, form, expression and compositional characteristics. Musical analysis aims to reveal the inner organization of the musical work and the use of musical language, as well as the composer's intention and musical style, etc. In this case it refers specifically to the musical analysis of the music of "Pamir Zhiyin".

3. Technical refers to the specific techniques and skills required to play the clarinet. The clarinet, as a woodwind instrument, requires the player to master a number of techniques to produce notes, control tone, and express the music. In this thesis, the term refers specifically to the staccato spit and the cyclic change of air used.

4. Pamir Zhiyin refers to the clarinet concerto. "Pamir Zhiyin" is a perfect work that contains the general style of a Western music concerto with the characteristics of Chinese classical music.



6. Conceptual Framework



CHAPTER II

Literature review

This chapter reviews the literature on the An Analysis of the Clarinet Playing Technique for the "Pamir Zhiyin" in order to obtain the most comprehensive information available in this study. A review of the various literature falls into the following categories:

1. General knowledge of the clarinet

- 1.1 History of the clarinet

- 1.2 Origin and development of the clarinet in B-flat

- 1.3 Clarinet performance and basic teaching

2. New developments in the Chinese clarinet

- 2.1 The four stages of Chinese clarinet work

- 2.2 Analysis of the unique national art of playing the Chinese clarinet through the analysis of the concerto "Pamir zhiyin".

3. Techniques for playing the clarinet

4. The work "Pamir zhiyin" helps new techniques of clarinet playing

- 4.1 The development of the tongue and the spatial sound

- 4.2 Cyclic change of air

5. Theory used in research

6. Related documents and research

- 1. General knowledge of the clarinet**

- 1.1 History of the clarinet

- 1.1.1 Invention stage

The clarinet can be considered as a German invention. The clarinet has a history of nearly 300 years since its birth, initially, the clarinet was invented by the German flute maker John Dana in 1690, known as the "black pipe" "clarinet", once it was introduced, it was welcomed by the players, and in the development of It has undergone several optimizations and modifications over the course of its development. Troubadours, often wind players, spread this new instrument across the

continent and into England. The baroque clarinet was an easy instrument to play and soon had many players even in the European high society of the time. Most of these instruments were made in Germany, when the instrument makers were first asked to build samples with their own tools at the request of the players. After more experimentation and speculation, they became more and more familiar with this novelty. As a result, they began to adapt and improve them. The early literature on the clarinet is not very clear. Master players and players in general used to play the flute and violin repertoire. Soon, some players dedicated to the clarinet could easily play a new high register, also known as the "clarinet register", thus expanding the clarinet's range. A new technique was thus developed and replaced the soprano trumpet, which was reserved for court orchestra and orchestra artists. In this case, concertos like the one Johann Georg Molter made for Durlach could be played on such a "simple" instrument. During this period, clarinetists were often self-taught. One can find a short description of the instrument and a fingering chart in some books. However, there are no instructions on how to play the clarinet. In the 1860s, court orchestras in Germany and Central Europe began to employ specialized clarinetists. They naturally became the first teachers of the instrument. The French operas of Hammer and Lully called for a variety of clarinetists. By now, the clarinet's range had dropped to the A clarinet range; it was no longer a substitute for the trumpet, but had a foothold of its own. And there were many German clarinetists who specialized in French opera, most notably from Wurzburg). By now, the clarinet had at least three to five keys, producing a ten-degree playing area. It no longer consists of three parts (headjoint/diatonic, finger key area). Deformation and wear problems of the headjoint and imperfections in reed manufacture have led to improvements in the design of the instrument (Xiyao Yue,2022).

1.1.2 Transition phase

Flute makers have found American ebony to be well suited to the instrument. They also separated the headstock from the second knot for easier tuning. These improvements were soon applied to the clarinet making process. A variety of clarinets emerged before and during the classical period, improved by the French and later by English makers. The clarinet became the ideal instrument for expressing the music of this period. In contrast to the coarse and plaintive sound of the Baroque

oboe, the classical clarinet maintained a sweet tone, crisp and colorful, with few murmurs, comparable to the human voice. At the same time, the practice of moving the reed to the lower lip grew in popularity. However, it became more popular in the east (Austria and Bohemia) than in the west (France). This practice facilitated controlled intensity changes, especially soft tone quality and effortless crescendos. After moving to Munich in 1778, they were replaced by Bellman and his son.

The most important classical clarinet literature that we have today is the late classical literature, mainly written in East Germany, Austria, Bohemia and Hungary. The art of playing at that time was oriented towards imitating the voice of a good singer as much as possible. This required not only a mastery of fingerpicking that allowed for the playing of colorful phrases, but also, and above all, a richness of musical expression. The development of clarinet technique in this region was undoubtedly more advanced than in France at the same time in terms of power control and tonal variation. The clarinetist Heinrich Berman's playing has been compared to the singing of the Italian American vocalist Rubini, and by this the pursuit of the art of the clarinet during this period is well illustrated. At the same time, instrument makers did their best to help the clarinet "sing" and have a good range of intensity control. Early 19th century English and Bohemian clarinets had stronger bodies, wider bores, and larger heads than French clarinets. These instruments were more resistant to distortion and could be played with sufficient breath to produce very powerful effects. A symphonic movement such as Weber's "Free Archer" would have required the use of the highly flexible classical boxwood clarinet, which was in use around 1800. Mozart's friend Stadler was very close to the clarinet and bassoon maker Théodore Lotze from Vienna. The English instruments made by Heinrich Grenser (1764-1813) are also a good example of the skillful, imaginative, and time-honored blend of craftsmanship of the period. The main change since then has been the improvement of the finger keys. It took German clarinet makers a long time to get out of the habit of putting the keys in carved out bases on the body - a hesitation that was probably due to acoustic considerations. One of the great changes was to make the body cylindrical and to use small levers to hold the keys in place. This practice was already common in France by the time it was adopted by Theobald Boehm in Munich. Boehm went on to invent several tools for this new technique. As an experienced

creator, Boehm had a completely new approach to instrument building. This precise craftsmanship is very important; even today many players and manufacturers see it as the most important part. In this way, all acoustic problems seem to be solvable with a reasonable arrangement of more sound holes. And in the past the traditional knowledge of making wood pieces sound by designing a proper tube diameter and sound hole was somewhat ignored.

1.1.3 Completion stage

The "Bellman-Ottensteiner system clarinet" is an example of the perfect combination of two techniques. It had a great influence on the development of German music for more than 100 years. Heinrich Berman's son Karl Berman (1810-1885) became the most important clarinet teacher of the 1840s until his death. He saw the instruments of the Munich instrument maker Benedict Pentenrieder (1809-1849) and tried out some complex and novel fingering ideas with him. Unfortunately, Pentenrieder never became famous, and Georg Ottensteiner returned to Bavaria after ten years of study in Paris (1839-1849) with the latest and best ideas to continue Pentenrieder's unfinished work. Thus, the "Bellman" Ottensteiner system was formed, which was actually the direct precursor of the Oehler system. It basically uses the old fingering of the 5- to 11-finger clarinet, with some "auto-correction". In 1861, the Andre publishing company published Bellman's tutorials, which are still the most authoritative in German clarinet instruction. It is interesting to note that the above fingering chart is still the same as the one developed in 1861, even in the revised edition of 1917, and can still be found today. The theory section covers not only a large collection of possible fingerings for the German clarinet, but also discusses all related fields, from psychology to phonetics to musical suggestions and reed making. The most outstanding performer of the Ottensteiner clarinet was Richard Muhlfield (1856-1907). He was the principal clarinet of the Meiningen Court Symphony Orchestra, and Brahms gave him the name "Nightingale". He played in the Bayreuth court orchestra under Wagner and gave several concerts, including the Joseph Chauchen Quartet.

A direct improvement to this type of clarinet is the addition of an extra vent to make the f note higher and to obtain a slightly lower b-flat. In addition, a third

ring has been added at the top of the finger key area (where the finger keys meet), which allows the vent near the second ring to be closed.

The third ring was added at the top of the finger key area (finger joint), which allowed the vent near the second ring to be closed to give a clear b-flat tone, while the vent was open to ensure a high enough e/b tone. This standard clarinet was used in German orchestras until the 1950s.

They are still made of boxwood. They are still made of boxwood and have a unique sound like no other. In the 1917 revision of the Bellman tutorial, Professor Oskar Schubert mentions the Oskar Oehler factory in Berlin. Oehler redesigned the Bellman system and used traditional finger keys for the clarinet before he invented the right-hand mechanism. His new design used the famous finger ring for the middle finger of the right hand in order to balance the difference in sound when playing the f-note of the finger key. This was the real weakness of the large sound holes and short airways of the Bellman-Ottensteiner instruments. Over the next few decades, the bore and bore diameter were reduced slightly, but the fingering system remained the same. All German clarinet makers used the Oehler system as a standard for producing quality instruments. It was only in the 1980s and 1990s that a new generation of instrument makers thought about the quality of large bore, low bore instruments. It is our hope that with the rise of this trend, the quality of sound and the lost flexibility will return to the art of German clarinet playing (Colin Rosen, 2007).

1.2 Origin and development of the clarinet in B-flat

The predecessor of the clarinet is a folk called: "shalumo pipe" 7 to 9-hole wind instrument, the early 18th century, Johanke Riesdorf Dana of Nuremberg, Germany, from two aspects of the clarinet was improved, one is to talk about the mouthpiece into a beak shape, the use of reeds, with a thin rope to fix it on the mouthpiece, adapted to the original occurrence; the second is based on the five through the blowing In 1790, the Frenchman Jean Lefebvre (1763-1829) used a 6-key clarinet to make it more perfect. By the end of the 18th century, the clarinet was widely used in European orchestras, giving it an important place in classical music. With the rise of Romanticism in the 19th century, the clarinet was developed primarily to increase the number of keys, widen the range, and expand the volume. The Russian-born German Ivan Muller enlarged the bore and sound hole, making the

sound thicker and brighter, increasing the range to three octaves and making the high, middle and low ranges more even. Many players clamored to use his German 13-key pipes, which became the standard form of the day (Stanley Sadie 1980).

In the 1840s, Hersense Eleanor Crowther (1808-1880), a professor and performer at the Paris Conservatory of Music in France, and Louis-Auguste Buffay, an instrument maker, took the structural principles of the Boehm-style flute made by the German flutist and instrument maker Jobard Poe (1794-1889) and transposed them to the 13-key clarinet, increasing the number of keys to 17. This marked the introduction of the Crowther system of the Boehm-style clarinet, or French clarinet. Subsequently, the development and refinement of clarinet manufacturing took shape along two relatively parallel lines, the German and French styles. In German-speaking countries, professional orchestras with an emphasis on "ensuring the purity of classical music" traditionally used mainly German clarinets, while other European and American countries and China used French clarinets more often. With the improvement of the instrument and the level of performance, the clarinet has gradually become a unique woodwind instrument. It has a wide range, a rich tone, and the ability to play music of contrasting intensity and variety of technique. Many great composers such as Stamitz, Mozart, Weber, Brahms, Debussy, Nielsen, Bartók, Copland, Berman, Stravinsky, Bernstein, etc. The Berman father and son are very important figures in the history of clarinet music, and the father Heinrich was a German court musician. They both wrote wonderful solos and repertoire for the clarinet that advanced the art of clarinet playing. The Mannheim School was represented by Johann Stamitz (1717). Stamitz (1717-1757) composed the Clarinet Concerto in B major, an early clarinet classic; his son Carl Stamitz (1745-1801) also wrote 12 concertos for the clarinet. It was the Mannheim School's fondness for writing for the clarinet and adding it to the orchestra that led to the use of this woodwind instrument in the symphonies promoted by Mozart's Viennese School. Mozart (1756-1791) wrote the Clarinet Concerto in A major (K622) in a single breath after hearing it played by the clarinetist Anthony Stadler (1753-1812). It is one of the masterpieces of the classical clarinet period and is now a compulsory part of the final repertoire of international clarinet competitions, a litmus test of the technical and musical qualities of the performer. During the Romantic period, the works of the

German composer Weber (1786-1826) are known for their unique musical imagery, virtuosity, brilliant artistic images, rich color layers and exaggerated contrasts of intensity. For Carl Berman (1784-1847) he composed the Petite Concerto (Op. 26), the First Concerto (Op. 73), the Second Concerto (Op. 73) and the Second Concerto (Op. 74), the Variations (Op. 33), the Introductory Theme and Variations (Op. 34), the Chamber Quintet for Clarinet and Strings in B-flat Major and the Clarinet Grand Duet Concerto. The German composer Johannes Brahms (1833-1897) completed this work late in life after hearing Richard Muirfield's work and lifting his long-sealed pen. During the Impressionist period, the French composer Achille Claude Debussy (1862-1918) composed the "Rhapsody for Clarinet No. 1" for the Paris Conservatory Clarinet Competition, a genre between fantasy and harmony with a unique personality and elusive coloration. It requires a comprehensive and virtuosic approach, mastering both the delicate elegance of long, soft passages and the quirky magic of a thousand different musical ideas. This work is a milestone in the art of clarinet in the 20th century. Since then, the American composer Copland (1900-1990) wrote his Clarinet Concerto, the English composer Horowitz wrote his Sonata for Clarinet and Piano, and many other works use glissandos. As society developed and progressed, the French and German clarinet styles were refined, new German and French clarinets emerged, and the long-lost bass clarinet was reborn. At the same time, new techniques are emerging, new works are being produced, and the art of clarinet is moving into a broader future (Quan Li, 2008).

1.3 Clarinet performance and basic teaching

From Figure 1. Mouthpiece study: The initial mouthpiece of the clarinet is the most important part of learning the clarinet instrument. The mouthpiece sound effect has a decisive role. As the name suggests, abdominal breathing means that during the clarinet playing process, the main breathing force is based on the waist and abdominal position. For example, put your legs together, keep your body upright, put your hands on both sides of your waist, inhale through your mouth, and feel from your hands whether your waist and abdomen are bulging or not; for example, cross your arms with your thumbs behind you and your four fingers in front of your waist, and when you inhale through your mouth, your four fingers will push hard inward, while your abdomen will also fight against it with force. Both of these methods are good for

breath training, and no matter how you push, you must keep your feet in place. In addition to breath training routines, breath control also requires attention. In addition to the common use of long tone training for breath control, you can also use scale exercises. Simply adjust the metronome timing to 60 quarter notes per minute and practice by playing two beats per note, starting with the lowest note, and then changing your breath when you feel it is not enough; when you get better, increase to four beats per note. This practice will help clarinet practitioners become familiar with breath control, make the transition between each note more smooth and natural, and increase finger coordination proficiency.



Figure 1. Unaspirated state

Source: Jinjiang Hou (2023)

Inhale with an empty stomach Keep your stomach as airless as possible.



Figure 2. Inspiratory state

Source: Jinjiang Hou (2023)

1.4 Correct basic performance of the clarinet

The correct mouth shape of the clarinet is an important prerequisite for a beautiful sound. Now put the head of the clarinet into your mouth, with your upper teeth falling lightly at a distance of about 1.5 cm from the head, your lips wrapping down around your teeth to ensure that there is no air leakage, and your lower teeth and lower lips relaxing and smiling slightly upwards. Practice playing long tones is also a good way to practice mouth shape, in the player playing long tones, always warn themselves of the importance of the correct mouth shape, in the repeated practice of consolidation, the formation of muscle memory, practice the correct mouth shape and luck way. Second, correct finger movement is also an important condition for a beautiful tone. To prevent accidental touch during performance; in the finger press the sound hole, to ensure that each time the pressure can plug the sound hole, the movement is natural, relaxed, the power is concentrated in the fingertip area. A correct finger technique is a result of long and repeated training, and it is only through the coordinated use of finger technique that one can achieve a dynamic tone. Finally, clarinet tone is also influenced by the standing and sitting posture of the player. The clarinetist should stand in a natural, relaxed position with the feet open, shoulder-width or less, and play in a seated position with the hips halfway up the bench and the back straight to keep the breath flowing. However, it is recommended to play in a standing position to keep the breath flowing and also to exercise the muscle memory of the player's waist and abdomen for breath control (Wenxuan Hou, 2022).



Figure 3. Reed blade

Source: Jinjiang Hou (2023)



Figure 4. The right kind of reed
Source: Jinjiang Hou (2023)



Figure 5. Proper blowing
Source: Jinjiang Hou (2023)



Figure 6. Correct Lip Condition
Source: Jinjiang Hou (2023)



Figure 7. Correct finger indication

Source: Jinjiang Hou (2023)

1.3.3 Correct cognitive training and feedback

Familiarity with each clarinet timbre is essential in order to judge the timbre. To enhance timbre cognitive training, you can usually start from the following aspects. In your daily training, you should learn and master the basic requirements of clarinet playing, carefully observe the way the clarinet is played, listen to its sound, find the gaps in your own practice, and imitate it after video instruction. This can be done by listening to or watching your own playing with the help of audio or video recordings or equipment, and adjusting you're playing tone whenever you have a problem or too much variation. In addition, the development of information technology and frequent cultural exchanges provide opportunities for clarinet players to learn by watching online videos and watching symphonic concerts in opera houses, to improve their knowledge of timbre and to learn from others' excellent interpretative techniques and timbre interpretations, and to gain experience in their own timbre knowledge.

2. New development of Chinese clarinet

2.1 Seeking common ground while preserving differences in the nationalization of the Chinese clarinet

In the century-long history of Chinese clarinet, the professional team has been growing and more and more people are learning clarinet. At present, China has become the country with the largest number of clarinetists in the world, Chinese

performers have frequently won prizes in international competitions, Chinese people have taken the position of principal clarinetist in some famous orchestras in Europe and America, and Chinese clarinet works have won prizes in international competitions. However, China only has the largest clarinet corps in the world, but not the art of Chinese clarinet playing with local musical characteristics. 2006, China launched the Beijing International Music Competition (BJIMC) and decided to hold the clarinet competition every four years, which has been held twice in 2009 and 2013. The BJIMC joined the UNESCO World Federation of International Music Competitions in 2010, and its clarinet competition has become one of the three major competitions in the world of classical music, alongside Munich, Geneva and Prague. The ability to host international competitions, to welcome world-class judges, and to attract the best players shows that China's clarinet career is flourishing. However, in the 2009 competition, the Chinese did not make it to the final and even the prize for playing a Chinese piece was taken by a Russian player. In 2013, the Chinese made it to the final, placing sixth, and the prize for playing a new piece was again taken by a Russian player. As it turns out, the two losses in the competition were not accidental; they were the inevitable result of a lack of attention to traditional Chinese music in the Chinese clarinet community.

The development of any art of a country or a nation cannot be separated from the soil of its traditional culture. In his book *The Formation and Development of Chinese Piano Culture*, Bian Meng argues that the reason why the art of piano has developed so rapidly in China in the last hundred years is that the Chinese have taken the foreign "piano culture as a seed and planted it in the soil of their own unique national traditional culture". To promote the development of the clarinet in China, it must also be planted in the soil of traditional Chinese culture, especially traditional music culture, but in the 20th century, we have not done enough in this regard. In order to make the art of clarinet take root in the soil of traditional Chinese culture in the 21st century, we must vigorously advocate the creation and promotion of Chinese works, study traditional music, summarize our experience in time, and establish a Chinese clarinet teaching system as soon as possible.

Professor Hu Boliang, the patriarch of the Chinese piano world, when talking about the important issue of establishing a Chinese piano academy, once pointed out:

"We have to write more good works that are accepted and welcomed by the Chinese people". Bian Meng, on the other hand, believes that "with good Chinese works, you will have your own Chinese characteristics in terms of piano playing, and you will be able to establish your own unique playing characteristics. Pai is an empty phrase". Although more than 50 years ago, Mr. Zhang Renfu, the chief clarinetist of the Central Orchestra, wanted composers and clarinetists to establish a creative friendship and connection, and Chinese composers have written many works for clarinet. However, the published clarinet literature almost exclusively introduces and analyzes foreign works and rarely introduces Chinese works. This phenomenon reflects the low interest of performers in Chinese works. Compared to the foreign classics, the existing Chinese works may have one or the other problems and may be less mature in terms of writing technique. However, performers should actively support and encourage our composers to experiment and make efforts in this area, and strongly advocate the performance of Chinese works, so that more and better Chinese works can be produced. Only with the accumulation of a certain number of Chinese works can the art of clarinet be further developed in China (Yabing Tao,1993).

2.2 The development of the clarinet in china

2.2.1 The first phase

The first stage of the development of Chinese clarinet works was from 1952, when the "Variations on a Sobei Tune" was introduced, to 1963, when the path of "revolutionization, nationalization, and popularization" was proposed.

After the founding of New China, the specificity of the research object has made the history of modern Chinese music accompanied by a strong patriotic color from the beginning stage of the discipline's development. Greatly inspired by the enthusiasm of performers and the inspiration of composers, a group of composers and performers such as Mr. Zhang Wu, Ms. Xin Huguang, and Mr. Wang Yan explored the colorful folk songs of China and created a number of elegant and refined Chinese folk style clarinet miniatures using traditional European compositional techniques. The emergence of these miniatures was the first of its kind for Chinese clarinet works, changing the situation where only traditional Western repertoire was available. They have the characteristics of traditional Chinese music, the subject matter is close to the

people's life, and there are no advanced performance techniques, so they are now the most popular repertoire for beginners (Zongyang Li,2022).

2.2.2 The second phase

The period from 1963 to 1978 was the second phase of the development of Chinese clarinet works, and the works in this phase generally had strong political overtones. From the "Three Modernizations" in 1963 to the "Dazhai Fever" in 1964 to the "Cultural Revolution" in 1966, composers and performers were gradually imprisoned. The number of works dropped sharply, especially during the "Cultural Revolution", and clarinet works had to be based on the model opera to continue. at the end of 1963, someone proposed that music should take the road of "revolutionization, nationalization and popularization", and in 1964, the whole country started the craze of "learning Dazhai from agriculture". Sichuan Conservatory of Music made a positive response. Mr. Gao Weijie composed the trio "Children of the Qiang Nationality Learn the Dazhai" (clarinet, flute and piano), Mr. Huang Huwei composed "Spring in the Daba Mountains" and Mr. Xing Xuezhi adapted "March of the Volunteer Army". Mr. Xing Xuezhi adapted "Yi Dance", "The Red Sun Shines in Kangba", "The Song of the Highlands" and "The Turned Over Serf Sings" in a cheerful and fresh style, and Mr. Xiang Zhenlong adapted "Sing a Mountain Song to the Party" and "By the Ruili River", and collaborated with Mr. Zou Chengrui on "Morning Song of the Border Village". He also collaborated with Mr. Zou Chengrui on such works as "Bianzhai Morning Song" and "Lisu Dance Song".

The "Cultural Revolution" (1966-1976) severely hampered China's economic and cultural development, and Western music was criticized during this period, especially the imported art of the clarinet. However, not willing to be silenced, some performers and composers took advantage of the very limited creative space available at the time and discreetly adapted material from model operas and revolutionary songs, keeping the art of clarinet in China alive in the political situation of the time. Mr. Xiang Zhenlong selected musical fragments from The Red Army of the Maiden and adapted several clarinet solos such as The Dance of the Maiden Drill, The Dance of the Fighting Hat, and Liberation. Other works published and performed during this period include Zhang Wu's "Sariha listens most to Chairman Mao", Wang Zhijian's "Remembering Chairman Mao's generational kindness", and Yan Tianyi's

"Shandandan Blossom is Red". The works published at that time were highly emotional and exciting, with square structure, powerful rhythm and distinctive movements. The general characteristics are: (1) the adoption of melodies from revolutionary songs and model operas as themes; (2) the adoption of harmonies and weaves from the European Classical and Romantic periods; (3) the adoption of three-part forms; and (4) the inclusion of difficult performance techniques such as fast high notes and spitting.

2.2.3 The third phase

In the 1980s and 1990s, with the increasingly extensive exchanges between the Chinese and foreign music communities, foreign creative ideas and techniques brought unprecedented impact to the nation, and clarinet works made significant breakthroughs and progress. 1998 saw the first International Clarinet Festival held in Beijing, which opened the eyes of the nation, and the clarinet entered a whole new stage from composition to performance. 1998 saw the The first International Clarinet Festival was an eye-opener for the country. As a result, the 20 years from 1978 to 1998 have been divided into three phases: the recovery period, the boom period, and the leap period (Xiaoyan Di,2009).

The 1970s was a period of recovery. After the Third Plenary Session of the Eleventh Central Committee, composers and performers were gradually freed from the shackles of the Cultural Revolution, and their enthusiasm for creation rose significantly, and the emotions that had been suppressed for 10 years were expressed in their works. The works at this time can be roughly divided into three categories: 1. Works based on folk songs of various nationalities, such as composer Xin Huguang's "Joyful Naadam", Sun Yilin's "Beautiful Agole", and Du Zhaozhi's "Grassland Song and Dance". Among them, "The Joyful Grassland" is an excellent work with large length, strong narrative and rich musical expression. 2. Works transplanted from traditional instrumental solo pieces, such as Mr. Ni Yaoqi's "Hebei Hua Bangzi", "The Red Army Brother is Back", "Gusu Xing", "Autumn Thoughts on the Dressing Table", and Mr. Qian Kai's "Night Thoughts" based on the guqin piece "Yangguan Sanyu". Night Thoughts" and so on. Works based on songs, such as Zhao Yushu's adaptation of Why Are the Flowers So Red, and Ni Yaoqi's adaptation of the clarinet Song of the Guerrillas (Xiaoyan Di,2011).

2.2.4 The fourth phase

Composers gradually present two different styles in the process of exploration: the works of the new generation of composers such as He Xuntian, Chen Qigang, Zhang Chao, Gao Zhuqing, and Guo Ming have both distinctive characteristics of the times and strong national characteristics, striving to express the temperament and personality of the Chinese nation. The musical characteristics of these works are (1) the use of various modern compositional techniques and the clever weaving of traditional national elements into the works; (2) the use of free composition; and (3) the use of more modern performance techniques. Composers and performers of the older generation, such as Meng Zhaoyan, Qing Liejun, Li Changyun and Wei Hong, have adopted traditional compositional techniques and developed traditional folk music techniques for clarinet playing, which are popular among people. Such works are characterized by the following points: (1) using folk music materials for adaptation; (2) adopting harmonic language and weaving with European classical or romantic characteristics; (3) adopting a variation style with ethnic characteristics; (4) transposing the traditional playing techniques of the native instruments, such as glissando, cyclic transposition, and double spitting, to the clarinet. (Chen Qigang, 1989)

These two different styles represent two different trends and perspectives on the issue of nationalization in the Chinese clarinet community: should modern techniques be used to express the national temperament, or should traditional techniques be used to resonate with the public? The former uses modern musical composition techniques that are in line with the taste of professionals and have little appeal, while the latter is approachable and easy to understand and has won the hearts of the public (Xiaoyan Di, 2013).

2.3.1 Analysis of the Chinese clarinet performance art with Chinese local musical characteristics through the analysis of the "Sound of Pamir" concerto

The background of the composition of "Pamir Zhiyin" The clarinet concerto "Pamir Zhiyin" is an important attempt in the history of Chinese new wind music composition, which breaks the barrier between Western wind art forms and Chinese minority tunes and marks the development of Chinese clarinet music to a new level of composition. Bijing Hu's rich compositional experience, the

requirements of the times, the continuous opening of social thinking, and the special historical and cultural atmosphere of China have all had a profound impact on this landmark work. Some people felt lost in the flood of reform and opening up. This period of contradiction and confusion gave birth to yet another intellectual liberation in the new China, and the flourishing of culture and art was a concentrated expression of the intellectual liberation of the time. The clarinet entered China late, and because few people were familiar with this foreign instrument, musicians were slow to create Chinese works for the clarinet. It was not until the 1930s, when Xian Xinghai composed *Wind*, a piece for voice, clarinet and piano, that the clarinet had its first "Chinese solo". But for a long time after that, the clarinet remained only a component of the orchestra. In 1951, after the founding of New China, Zhang Wu, then a professor of clarinet at the Central Conservatory of Music, composed a clarinet solo piece, "Variations on a Minor Tune from Northern Jiangsu Province," which he adapted from the theme of a local folk tune during a study tour of rural areas in northern Anhui Province. It was an important exploration. Subsequently, works for solo clarinet, such as Xin Lugang's "Rondo" and "Song of the Shepherd" were also released, but in small numbers. It was not until the early 1980s, with the deepening of China's reform and opening up and the increasing opportunities and channels for academic exchanges with the outside world, that the study of clarinet technique and theory became popular. During this period, a great deal of clarinet theory material was introduced into the country and many performance techniques that were considered mainstream in the West were introduced, which had a great impact on the development of the clarinet in China at that time, such as Fyodor Tov's *The clarinetist's means of expressing musical images* and "Practical methods of playing avant-garde music and new clarinet techniques" by Fuldell. At this time, Hu Bichen's successful composition "Pamir Zhiyin" is another excavation of the wealth of traditional folk music and another contribution to the Chineseization of clarinet music. Compared to previous Chinese original nationalized clarinet works, which were generally small in length, simple in style, and lacking in more far-reaching artistic impact, "Pamir Zhiyin" undoubtedly became the symbol that propelled Chinese clarinet music into a new stage of development at that time (Yuanyuan Li, 2008).

2.3.2 Characteristics of Fusion Inspired Practice

The success of "Pamir Zhiyin" was an important step in the process of clarinet nationalization. The unique compositional approach of this piece brings a very nationalized artistic outlook: the author went to the Pamir plateau, excavated and refined Tajik musical material quite precisely, and while following the traditional Western compositional form, he presented the national characteristics and style well and deeply interpreted the richness of Chinese folk music culture. The focus here is perhaps on the idea of "creative fusion". The successful practice of this idea has greatly promoted the traditional spirit of Chinese folk music while setting a benchmark for similar compositional approaches in the future.

2.3.3 Influence of clarinet education in China

For a long time, the clarinet teaching system used in China has come from the West and is basically based on traditional European teaching methods. In addition to the music being foreign works, scales, exercises and other teaching materials are also from the Western system. These works and teaching materials may be a good choice for professional education, but for popular education, they are difficult, deep, and their styles and rhythms are somewhat distant from the musical aesthetic habits of Chinese people, which, together with the differences in musical vocabulary, make it difficult for beginners to practice. The development of clarinet education in China today is still in its infancy, and most clarinet teachers in professional institutions have a high level of musicianship, are familiar with the teaching mode of the Western music system, and have a more systematic understanding of Western music works, while teachers in the popular education stage have varying levels of proficiency, and their grasp of the style of Western works is often not very standardized and lacking in systematization, which is not conducive to the overall development of the art of clarinet in China. This is not conducive to the overall development of the clarinet art in China. The emergence of "Pamir Zhiyin" gives us a new idea: to use more music of various ethnic styles familiar to students as teaching materials, so that students can practice basic skills such as articulation and breath in easily acceptable pieces, which not only can avoid forming some bad playing habits, but also can improve learning efficiency and increase learning interest. Admittedly, the nationalized clarinet works mentioned earlier, such as the Variations on Sobel Tune and Rondo, are technically simpler and more suitable for beginners to get started, but without works like Pamir

Zhiyin, the musical needs of our clarinet education would not be more fully met. The genre of the concerto incorporates material in the Tajik ethnic style, which not only facilitates students' experience of the various styles of the work, but also helps them to train on a technical level. At the same time, due to its ambitious scale and rich technical connotations, the Pamir Voices was included in the syllabus of many art colleges and universities as a compulsory course upon its release, which also provided an important resource for the nationalization of clarinet art at the professional level (Junyi Li, 2017).

2.3.4 Contribution to the promotion of clarinet music in China As mentioned earlier, in the early 1980s, the spring breeze of reform and opening up stirred the nation's economy, and the improvement of living standards inevitably led to cultural construction and increasingly frequent exchanges between China and abroad. In 1986, the famous Chinese clarinetist, Professor Tao Chunxiao of the Central Conservatory of Music, gave full recognition to the piece and was invited to perform it at the annual meeting of the World Clarinet Association that year. He was invited to play the piece himself, and masters from all over the world praised the piece. Clarinetist John Denman later performed the piece publicly and gave it high praise. Since then, "Pamir Zhiyin" has been frequently performed around the world on behalf of Chinese clarinet music and has played an extremely important role in many international academic clarinet exchanges. It has been proved that absorbing the essence of western symphonic music and refining the excellent music culture of our own nation to make an organic combination is a feasible way to promote Chinese clarinet music, and we need more such excellent works to help popularize Chinese original music overseas and let the excellent art and culture of China flourish (Hanhua Wang, 1983).

3. Techniques for playing the clarinet

3.1 Clarinet Technical Training

Clarinet technical training is the training of technical operation and function. "Technique" refers to the knowledge, skill and technique of operation. "Operation" refers to performing activities according to certain procedures and technical requirements. "Function" refers to the action and activity of the whole organism." Technical

manipulation is the control and integration of the mind and body. The mind is the command center of the body and the body is the conductor of the mind. Technical training is the training of the body's functional organs to receive and respond to the brain, and it is the training of skillful and dexterous organ activities. The technical training of playing includes the mastery of techniques and the control of functions. Usually, the height of technique is set according to the performance of the instrument, its sound characteristics, and its possible playing possibilities. The performer reaches and surpasses the heights of technique through the demonstration of skills. Technical training and humanistic training are two parallel lines. The performance of music is a combination of technical and humanistic training. Overemphasis on technical stability at the expense of the humanistic realm makes music tasteless and bland. Overemphasis on humanistic colors and neglect of the importance of technique will also result in a piece that is full of loopholes and out of tune. Both technique and humanity are indispensable and should be emphasized to the same degree. A good musician with excellent technical skills and humanistic qualities will make him shine (Yemo He,2009).

3.2 Use of Breath

The use of breath is one of the most important aspects of all wind instrument playing. The first thing we need to master is the position of the breath. Before articulation, the breath should be sunk as far as possible, so that air pressure is generated in the body and the pressure fills the entire waistline (qi sinks into the dantian). When playing weak and strong notes, the pressure should always be maintained without decreasing until the end of a phrase is played, so that a new breath can be replaced and a new pressure can be formed again. When Dian plays legato and staccato, the role of air pressure is the same. It is even more important in staccato playing.

If there is no pressure in the body, we will not be able to play very broken notes.

The shape of the mouth is also a very important part of monochord playing. Each of us is born with a different mouth, so we can't all have the same mouth position. Generally speaking, the mouth shape has to be formed with the pressure of the breath when playing, and it is important that it makes the sound vibrate. When we

control a very stable sound with the mouthpiece, we have to make the posture and condition of the performance.

Correct playing posture improves the quality of tone and expressiveness when playing a piece. Since the reed of the clarinet is close to the lower lip, we need to maximize the contact area of the lower lip so that the reed vibrates fully. The posture of the arms is naturally down, so the angle between the instrument and the person is usually a 45-degree angle. The hand shape for playing the single pipe should be kept in a semi-national state (as if holding an egg in the hand) " province of relaxation, using the fingertips of the fullest position to press the holes, press the holes should be relaxed, do not hit the keys with force, which is extremely important for playing a beautiful tone, especially the legato. When playing expressive music, we need to sing ourselves, because the clarinet is the closest instrument to the human voice. Singing makes the body move naturally with the rhythm of the music, but it is important to note that we need to sing with the breath and not to change the fixed shape of the mouth due to the change of the notes, the whole body is a whole unit when it is moving, and the movement of the body is a very important aspect of the musical performance, as the winds use the breath to express the sound and the music should not be changed due to the movement of the body to make the unity of the tone, and the body language can help the performance of music with beautiful tone. Correct body language can help the music to be played more fully and naturally (Yuan Yuan, 2009).

3.3 Clarinet playing skills and artistic analysis of the art of clarinet playing

Infectiousness of clarinet performance The skills of clarinet performance serve the expression of emotion and the transmission of emotion, infectiousness is one of the artistic manifestations of clarinet performance, that is to say, through the skillful use of playing techniques, emotions and thoughts are integrated into the performance, which brings the audience a different aesthetic experience. The basis of enhancing the contagiousness of clarinet performance is to deeply analyze the emotion of the piece of music, and to practice repeatedly to achieve the effect of expressing the sound and emotion. For example, clarinet performance works contain a lot of rests, that is, short pauses, the main role of the group is to buffer, turn, take over, the need to control the length of the pause according to the emotion of the work, to ensure perfect

articulation, so that the audience can understand the meaning of the pause, in order to express the emotions of the audience in the process of the performance. The artistic rendering power of clarinet performance The clarinet's timbre is closest to the human timbre, its tone is smooth and mellow, full of expressiveness, and it can be closer to people's inner emotions when playing, such as the sobbing Est piece is useful for the vast range of nearly four octaves, with a loud and clear sound in the soprano region, a clear and beautiful sound in the middle region, and a deep and heavy sound in the bass region. The sound of the three registers is blended to produce music with great expressive power. The combination of this high sound quality and the performer's understanding of the emotion of the piece can effectively interpret music with rich sound and emotional characteristics to enhance the infectiousness and expressiveness of the music. For example, if the clarinet plays Debussy's impressionistic music, because Debussy pays more attention to the haziness and colorfulness of the music in his compositional style, the clarinet's interpretation should be introverted in its tone control, and should not be too noisy, and the finger movements should be fast, orderly, and slow, and the control of the strength should be moderate in order to express the illusory and ethereal emotions of the music (Jianan Wu, 2020).

3.4 Breath is very important for wind instruments.

"The use of breath is fundamental to good wind instrument playing." Breath consists of both inhalation and exhalation, and it is extremely important to combine the two when playing. The clarinet is played with the mouth for inhalation and exhalation (the nose is also used for breathing, but this is rare). After making a good mouth shape, the corners of the mouth are slightly raised and the mouth is slightly raised, inhalation and exhalation are done with the corners of the mouth naturally closed, and the tip of the tongue is pronounced (there are three kinds of breathing: thoracic breathing, abdominal breathing, and thoracic-abdominal breathing). From the physiological and practical point of view, it is proved that thoracic and abdominal breathing is the most ideal way of playing breathing. The diaphragm (commonly known as the diaphragm is located between the thoracic cavity and the abdominal cavity, and it is a flat, upwardly expanding dome-shaped muscle. The lumbar region starts from the upper lumbar vertebrae with the left and right phrenic pedicles. The

muscle fibers of each part move to the center as the central tendon. The diaphragm is the main respiratory muscle in the human body. When contracted, the diaphragm dome descends and the thoracic cavity expands to help inhalation, and when diastole occurs, the diaphragm dome rises and returns to its original position, and the thoracic cavity decreases in volume to help exhalation. If the diaphragm and the abdominal muscles contract at the same time, the abdominal pressure can be increased". The contraction mentioned in this article refers to the movement of the muscles. Chest-abdominal breathing is breathing. The chest cavity opens and the respiratory muscles of the chest (including the diaphragm) and the abdominal muscles work together to inhale and exhale.



Figure 8. Blow-ups are the use of abdominal muscles

Source: Jinjiang Hou

3.5 Clarinet Method and Teaching

The movement of the tongue is the soul and essence of clarinet playing and teaching. Different tongue movements result in different styles of playing. However,

since the inner workings of the mouth cannot be visualized by the learner, the teaching process should focus on helping the learner to understand the sensation of the correct tongue movement through explanation, so as to master the correct way of playing. Studies have shown that keeping the tip of the tongue in a "Z" position above the base of the tongue during clarinet playing enhances the flexibility and elasticity of the tip of the tongue. The player puts the tip of the tongue on top of the shrapnel, allowing the air to flow into the tube, quickly adjusting the mouth shape and breathing, and then withdrawing the tip of the tongue to ensure that the shrapnel vibrates properly, and so on. In addition, tongue-finger coordination is a difficult aspect of playing and teaching the singles, and should be strengthened with more contact, so that the whole performance is more natural and fluent.

Understanding the work and playing the instrument are essentially the same, and this performance technique requires a high degree of understanding of the work. Therefore, in teaching, it is necessary to take the performance and the understanding of the work as a kind of link, so that students learn the clarinet and at the same time understand the musical work, increase the students' understanding of the historical knowledge and repertoire knowledge, and only after understanding the history of the repertoire can they play the music better, which is a place that many teachers need to pay attention to, so that the students can understand and grasp the essence of the music, and also the music performed by the science department. Students should grasp the essence of the music in their understanding and understand the meaning of the music they are performing, so that their expressive power can be greatly increased when they perform it. Teachers also need to guide students to understand, to learn and to integrate themselves. Only in this way can we learn to play the clarinet better and have a better chance to create more perfect works in the composition.

Enhance the communication and interaction between teachers and students. Of course, in terms of teaching methods, clarinet education requires teachers to always ensure the interaction between students and teachers, and to strengthen the communication methods and forms of communication, teachers need to constantly understand the strengths and weaknesses of the students, and to ensure that the interests of students under the premise of increasing the feelings between teachers and students. Colleagues because students and teachers communicate more, then in the

learning interest and learning motivation will be enhanced, but for teachers still need to gradually guide the students, this communication and interaction as a real emotion, and the need to constantly give students a certain amount of encouragement and support, for the clarinet learning is often boring, and the student's mood is not fixed which requires the teacher to constantly and kindly guide the students, and to ensure that students are interested in the premise of increasing the relationship between teachers and students. Teachers continue to guide the students' emotions in a good order, and gradually deepen the requirements of the students in terms of technology and skills, for example Teachers can recommend more students to learn and understand the relevant knowledge in the exchange, and in the continuous addition of knowledge at the same time need to increase the history, humanities, and so on the relevant concepts, to increase the form of communication and interaction into a disguised form of teaching, which is very conducive to the interaction between the students and the teacher. This is also very conducive to the meaning of interaction between students and teachers (Shulun Gao, 2017).

4. The work "Pamir Zhiyin" helps new techniques of clarinet playing

4.1 Development of the tongue and spatial sound

Composers of different periods and genres put different requirements on the performers, and the development of performance techniques also pushed composers to create with enthusiasm, and different styles of music use different methods of spitting, while different different styles of music, and different methods of articulation make different compositions different in brilliance. The double and triple embouchure techniques have been commonly used on other wind instruments. These two techniques have been commonly used on other wind instruments, such as trumpet, horn, flute, and oboe, but they are rarely used on the clarinet. The reason why the clarinet is not convenient for playing the double reed is that the clarinet is not a good instrument for playing the double reed. The reason why the clarinet is not easy to play double spit is that the head of the instrument is too large and thick in the mouth. The reason for this is that the head of the instrument is so large and thick in the mouth that the tongue is pressed underneath the head, making it very difficult to perform the double spit. Since the invention of the single Since the invention of the clarinet in

1695, this important technique has not been solved, thus greatly limiting the clarinet's own expressive power. This has greatly limited the expressiveness of the clarinet and caused great regret and inconvenience to the performer. With the improvement and development of performance techniques, the clarinet has become the most popular instrument in the world. The clarinet is a very important instrument for the clarinet. The clarinetist Robert Spurgeon, former president of the International Clarinet Association, is well known for his successful use of the double spit technique. The double-spit technique was used successfully in Rimsky-Korsakov's "The Flight of the Wildebeest" as well as in some virtuoso solo works for violin. The clarinet's virtuosic technique has been used by Robert Spurling, former President of the International Clarinet Association, in his successful performances of Rimsky-Korsakov's "The Wildebeest" and some virtuosic solo works for violin. The principle of the double spit is to add a single spitted syllable tu followed by another spitted syllable ku. These two syllables have very different vocalizations. The tu syllable is pronounced and stopped by touching the reed with the tip of the tongue, while the ku syllable is pronounced and stopped by closing the tongue with the palate of the mouth and preventing the breath from entering the mouth by the upper soft palate. From the perspective of the instrument's articulation performance, the clarinet relies on the vibration between the reed and the oblique cut of the head to pronounce, because the head itself does not have the characteristics of vibration, the wind mouth is larger, so the clarinet playing double spit is more difficult; furthermore, the second syllable of double spit ku is produced by the tongue root and the palate closed to block the airflow, and the distance between the tongue tip and the reed is relatively far, the sensitivity of articulation and sound and head It is more difficult to control the sound. Therefore, if you want to train a skilled, clear and sensitive double exhale, you need to put in a lot of effort and practice for a long time to be able to use this technique flexibly. We just started to practice double spit, try to choose a relatively soft reed practice, because the first practice double spit, the tongue is not very flexible, if you use a hard reed to practice will be a waste of breath, and is very laborious, ku sound only gas sound. In my personal practice method to analyze, we can divide the practice of double spit into two steps: first, to practice the pronunciation of ku on the instrument, that is, ku-ku-ku-ku, can be on the clarinet easy to pronounce the hollow tube G to practice

pronunciation, the flow rate and pressure of the breath than when playing a single tone. Secondly, when the ku pronunciation has been fully skilled and there is no difference between the sound and the strength of tu, then add the first syllable tu and practice the two together, paying attention to the balance and unity between the two sounds. Play other tones and scales, practicing from slow to fast. In the work "Pamir zhiyin", there is a phrase where the single spit is not fast enough and the double spit is needed to do the job (Yuanyuan Li, 2008).

4.2 Circular breathing

Modern clarinet techniques are constantly innovating in performance methods. There is a fast breathing method that can help us. There is a quick breathing method that helps us to solve the problem of not having room to breathe in longer phrases. This method, known as circular breathing, first appeared in It was invented by the Chinese bamboo flute player Zhao Songting, and is used in However, it is not easy to master this method because the clarinet has a large head wind opening and consumes a lot of air. This method is not easy to master and requires long-term training. The basic principle and concept of the cyclic breathing method: The cyclic breathing method simply means that in the gap of changing air, you continue to make sound with the air in your mouth and then pick up the original way of playing when you have taken in enough air. Gas from the nose in, the out from the mouth, the air sucked in has to go from the nose through the trachea to the lungs, and the air exhaled is from the lungs through the trachea in out from the mouth, but the trachea is only one, so it can only allow a single direction of air delivery, in other words, the normal method of breathing in with In other words, you cannot blow when you inhale with normal inhalation, and vice versa. The same is true for circular breathing, so the key is to be able to deliver air continuously when inhaling. Therefore, the key is to be able to deliver air continuously when inhaling. Our mouth is about a quarter of the size of our lungs, so if we use our mouth instead of our lungs to store air, theoretically we will be able to store air for a long time. Theoretically, a person with 40 seconds of long tone can blow for 10 seconds if he uses his mouth to store air, and 10 seconds is already enough to take a breath. How to practice circular breathing:

1. Both cheeks pushing gas: first store the gas in the mouth (it does not matter if the cheeks will bulge, but wait until you can control it to avoid it), use the force of

the random muscles around the mouth to squeeze inward, so that the gas is squeezed out of the mouth to blow the head of the flute, taking care never to use the gas to the lungs. At first you may only have a short sound, practice slowly to lengthen the sound, but also pay attention to the stability of the sound, it is best to blow the same sound as the usual long tone, so that there is no break in the connection. If this stage has been blowing no sound, it is likely that the cheeks are still not enough thrust, more cheeks to practice, and when the strength is enough will naturally have sound.

2. Simultaneous air delivery and inhalation: in both cheeks to push out the air at the same time, inhale through the nose, if you do not manage to do It may be that the root of the tongue does not separate the mouth from the breath of the trachea. 3. Normal blowing and oral pushing air connection: we In can push the air and inhale at the same time, you can practice the normal blowing and oral pushes the air to connect, first blowing long tone, in the absence of air before the cheeks should be puffed up, and then the root of the tongue blocking the air holes while pushing and inhaling, and then then release the tongue and return to the normal way of blowing. The first difficulty is that it is difficult to push and inhale at the same time after the cheeks are puffed up. The second difficulty is that after the cheeks are pushed and inhaled to return to the normal blowing, the sound will often break if the connection is not good. The sound will be interrupted most likely because the strength of the air pushed out is not enough, so the strength of the muscles of the cheeks and the movement of the tongue root are very important. When you first learn to breathe in a circular way, you can also use this way to practice, it will be easier than directly with the instrument, is to use a straw to blow into a glass of water, and then follow the above method, if the bubbles can be produced without interruption, then it proves that you have initially mastered the way and method of circular breathing, and then apply the circular breathing to the clarinet, pay attention to the fingers, cheeks, tongue, the strength of the control of the air, When you apply circular breathing to the clarinet, you should pay attention to your fingers, cheeks, tongue, and the strength of your breath. Once you have mastered circular breathing and are comfortable with it, we do not have to worry about long phrases that do not have enough breath, which increases the coherence of the music (Yuanyuan Li,2008).

5. Theory used in research

5.1 Theories of musical performance:

Music performance is an important part of the study of music aesthetics, which is reflected in the theoretical study of music performance. Theoretical studies of music performance in the West emerged roughly in the late 19th and early 20th centuries, while it really received attention in the field of musicological research after the second half of the 20th century and gained a rich and diverse research output after the 1980s. Music performance theory research in various countries is generally characterized by a combination of empirical and analytical approaches, and traditional historical research is gradually combined with philosophical, aesthetic, psychological and other analytical approaches, increasingly reflecting diverse and interdisciplinary characteristics. Chinese music performance theory research mainly emerged in the second half of the 20th century and has flourished in the last two decades, absorbing the essence of Western performance theory on the one hand and summarizing various aspects of music performance art in a large number of practices on the other. The research on Chinese and Western music performance theory has both different developmental ideas and research results, and complex interconnected relationships (Xiaofu Gao,2011).

5.2 Music aesthetics theory:

The study of musical aesthetics can be conducted from the following different perspectives: philosophical perspective, psychological perspective, broad sociological perspective, and the perspective of the aesthetic characteristics of musical works themselves. The questions to be answered by the study of musical art from a psychological perspective are, for example, what are the psychological processes involved in the creation, performance, and appreciation of music? Since the 20th century, the development of psychological science has provided a natural scientific basis for the study of music from a psychological perspective, opening the way for a new field of music aesthetics research. The study of musical art from a broad sociological perspective involves a series of issues such as the social function of music, the value standard of music, the class factor of music, and the persistence and inheritance of music. As for the study from the perspective of the aesthetic characteristics of the musical work itself, it involves a series of issues such as the

structure of the musical work, the intrinsic characteristics of the constituent factors to examine the aesthetic nature of music. Highlighting the aesthetic characteristics of music and our experience of these characteristics, musical experience is the awareness of a series of sounds, of their structural and aesthetic characteristics (Wendy Huo, 2016).

5.3 Traditional Chinese Music Theory:

Chinese folk music theory. Chinese folk music passed through its early days of bombast, but the momentum for a more profound development based on rational thought has continued unabated. In particular, the depth and breadth of influence of many of its basic ideas in music theory circles, and the "watermelon effect" in music education circles, suggest that the breadth and depth of the discipline is expanding considerably. To say that Chinese ethnomusicology is on the verge of or has "died" is just a fictional statement.

On the other hand, we should also see that the development of ethnomusicology in China is still very short. Its maturation needs a process. For example, academically speaking: how to view the problem of "cultural value relativism", how to view the significance of Western classical music theory tools for non-Western music studies; especially how to really solve the contradiction between the two in practice; how to use ethnomusicological methods to study such a large number of "historical depths" in China. The question of how to use ethnomusicological methods to study such a large number of musical traditions of great "historical depth" excavated by archaeological clues in China, including the so-called "cultural history" approach, the "melodic archaeology" approach, and the "reverse research" approach. The issues of further broadening the study of "world music" and further promoting the deepening and reform of "pluralistic-oriented" ethnomusicology education, etc. are very important issues before Chinese ethnomusicologists. Further broadening the research of "world music" and further promoting the deepening and reform of "pluralistic-oriented" ethnomusicology education are important and urgent tasks before Chinese ethnomusicologists (Jianjun Fang, 2018).

5.4 Music analysis theory

Music analysis theory is an important branch in the field of musicology. The analysis of music has a variety of orientations in different contexts; for the creator, analysis is the cornerstone of creativity, and the same is true for the analysis of classical Western art music as for the analysis of folk music. which aims to reveal the intrinsic characteristics and aesthetic value of musical works by systematically studying and analyzing the structure, form, harmony, melody, rhythm, chords, and other elements of musical works. The purpose of music analysis is to gain an in-depth understanding of the composition and operation of musical works in order to improve the appreciation and understanding of music. Music analysis theory encompasses a variety of methods and approaches to the study of different types and styles of musical works. Some common approaches include structural analysis, harmonic analysis, rhythmic analysis, thematic analysis, formal analysis, and cultural contextual analysis. Structural analysis focuses on the overall structural organization in a musical work, revealing features such as the form, thematic development, and repetition of the work. Harmonic analysis examines the harmonic relationships in a work, including chord progressions, vocal movement, and tonal structure. Rhythmic analysis explores the rhythmic elements in the work, such as meter, tempo, rhyme, and rhythmic patterns. Thematic analysis focuses on the themes and motifs in the work, analyzing their composition, development and variation. Formal analysis examines the overall form and internal organization of the work, such as duets, trios, suites, and variations. Cultural contextual analysis places the work in a specific historical, cultural, and social context, examining its relationship to factors such as period, region, and stylistic genre. The development of music analysis theory is inseparable from the actual study and practice of musical works and has been influenced by different schools of thought and researchers. Therefore, music analysis theory may vary in different academic and research contexts. The findings of music analysis theory can enrich our understanding of musical works and deepen our knowledge of musical composition techniques and aesthetic expression. Overall, music analysis theory provides us with a method and tool to deeply interpret musical works, helping us to better appreciate and understand the complexity and connotation of music. Through music analysis, we can reveal the composer's creative intention, the aesthetic

characteristics and cultural background of the work, and provide powerful support for musicological research and music education (Yantin Xu, 2019).

5.5 Music Psychology

Music psychology is a young interdisciplinary field formed by the organic combination of musicology and psychology. It mainly adopts and draws on the mature theories and research paradigms in psychology, and studies the internal rules of various music activities on human psychological activities and the interaction between the two based on psychological perspectives.

Music psychology is an interdisciplinary field that combines the theories and methods of psychology and musicology to understand the effects of music on human mental processes. Research has shown that music has a broad and far-reaching impact in our brains and emotions. Music has a significant role in the regulation of emotions. It triggers a variety of emotional experiences such as happiness, sadness, excitement, and relaxation. Different musical elements, such as pitch, timbre, rhythm and dynamics, as well as the cultural context of the music and personal experiences, have an impact on the production and expression of emotions.

Music also improves emotional states, reduces anxiety and stress, and promotes emotional balance and positive emotional experiences.

Music is also closely related to cognitive processes. Research has found that music training can improve cognitive abilities such as attention, memory and spatial reasoning. Music has a positive impact on learning and memory processes, enhancing the efficiency of learning and the durability of memory. In addition, music promotes the development of creative thinking and problem solving skills.

On a neurological level, musical stimulation can activate multiple regions and neural circuits in the brain. Research has revealed the effects of music on the structure and function of the brain, including music perception, emotion processing, motor control and reward mechanisms. Research on the neural activity of music not only provides an in-depth understanding of music perception and production, but also provides a scientific basis for music therapy and music education. Research in music psychology is important to the fields of music therapy and music education. Music therapy utilizes musical stimuli and activities to promote physical and mental health and rehabilitation. Music education develops cognitive, emotional, and social skills

through music learning and performance. These applied fields draw on the findings of music psychology to help people improve their mental health, learning and developmental potential.

The psychology of music reveals the strong connection between music and human mental processes. By studying the effects of music on the emotional, cognitive, and neurological systems, we can better understand the role of music and apply it to the fields of mental health, education, and therapy. The beauty and power of music is not only reflected in its aural enjoyment, but also through its profound psychological effects that have a positive and lasting impact on our lives. (Ziyan Zhang, Bei Song, 2023)

5.6 Music and Acoustics

Music and acoustics is the study of musical sound and acoustic principles. Sound plays a vital role in music; it is one of the fundamental elements of music and influences its quality, emotional expression and artistic effect.

The production of sound involves different sources such as musical instruments, human voices and electronic sounds. Musical instruments are the most common sound generators in music. Different types of musical instruments produce sound through vibration and use media such as air, strings, and membranes to spread the sound. The production of sound is closely related to the structure, resonance properties, and playing techniques of the instrument, and the sound produced by different instruments has a unique timbre and sound quality.

The propagation of sound is one of the most important elements in the study of acoustics. Sound propagates in the form of fluctuations in air, water, and solid media, and is characterized by frequency, amplitude, and waveform. The study of acoustics explores phenomena such as the speed of sound propagation, diffraction, interference and resonance, as well as effects such as reflection, absorption and scattering of sound in different environments.

Sound perception is another important aspect of music and acoustics research. The human auditory system is capable of receiving and resolving sound signals and translating them into perceptions of pitch, intensity, timbre, and spatial localization. The study of music and acoustics is concerned with the process of human perception

of musical sound, including aspects of auditory psychology, pitch perception, and musical listening discrimination.

The principles and knowledge of acoustics are important for music composition, performance and recording engineering. Composers and arrangers can use acoustic principles to design and organize musical works to achieve specific musical effects and expressive goals. Performers can better control and shape their playing technique and timbre by understanding acoustic principles. Recording engineers, on the other hand, need to understand the principles of acoustics to select appropriate microphones, recording environments, and signal-processing techniques to achieve desired audio results.

Music and acoustics study the production, transmission and perception of musical sound, and the effects of sound characteristics on music. It combines the principles and methods of instrumentation, acoustics and psychology, and provides an important theoretical foundation for our in-depth understanding of the acoustic characteristics and artistic expression of music. The study of music and acoustics not only helps to improve music composition, performance and recording techniques, but also promotes the knowledge and understanding of music aesthetics and auditory perception.

The extension of the three levels of the curriculum with "Harmony" as the core, and the simultaneous teaching model, can find new ways for students to learn complex theoretical knowledge, and allow students to understand and master the basic theory of harmony from multiple perspectives, which is of positive significance to the improvement of traditional teaching methods and to the enhancement of students' overall musical literacy and ability. This is of positive significance to the improvement of traditional teaching methods and the enhancement of students' comprehensive musical literacy and ability (Bin Qiu, 2021).

5.7 Ethnomusicology

Ethnomusicology is an interdisciplinary field of study that encompasses the in-depth study of the genealogy, forms, instrumental music, singing, and dancing of the music of various ethnic groups. Through the exploration of the music of different cultures and communities, ethnomusicology aims to understand and document the preservation and transmission of cultures: Ethnomusicology helps to

document and preserve the musical traditions of different peoples around the world, ensuring that this invaluable cultural heritage is passed on to future generations. This helps in preserving and promoting the unique cultural identity of a particular community.... The study of ethnomusicology helps to understand the role of music in society and how it shapes and expresses the identity of different communities. This helps to promote mutual understanding and exchange between different cultures.

Ethnomusicology provides a rich source of teaching materials and research areas for music education. By delving into different musical traditions, educators can provide students with a broader and deeper experience in music education. (Yanting Xu, 2019)

6. Related documents and research

Wang Xuezheng (1969) to explore the new subject of the nationalization of the Western wind instrument "clarinet" Since its introduction into China, to the Conservatory of Music to open the clarinet performance profession, the choice of teaching materials is mainly European system, such as scales using the Bellman Scale Training Method, the exercises using the Bellman Exercises, Rosset Exercises, Cavallini Exercises and so on. Scale exercises include cascades, thirds, fourths, fifths, sixths, arpeggios and so on, which are also the main content of the pieces and very useful for solving technical difficulties. Therefore, in the nationalization of the art of clarinet playing, the study of scales in various keys of national fifths, sixths and sevenths, including yanle yaluo, has become a compulsory course, and the scales combine the training of speed, strength, intonation and endurance to maximize the training of the player's coordination and sense of national music. 2. Chinese folk music is profound and profound, and its charm lies in the variety of styles, rich rhythms, melodiousness, and singability, so that the practice of exercises is very important for the player. 3. The practice of the exercises is a good preparation for the players, and it has a positive effect on cultivating the students' musical thinking and the aesthetic point of view of national music.3. Composition of national style music Since the founding of New China, there has been a great boom in the composition of Chinese clarinet works as mentioned above. However, there are not many landmark works that have become familiar on the international stage. Although the clarinet has

made good achievements in the development of nationalization, it still faces difficulties in the promotion of Chinese works, and there are very few virtuosi who play Chinese works and other problems. The reason for such problems is that the clarinet is not a nationalized instrument, but a nationalized instrument. The reason why such a problem exists is that the basic training of clarinet nationalization and the training of national music are not timely integrated into the usual teaching. Therefore, the nationalization of every western instrument is not as convincing as composing a few national works, but requires multi-dimensional innovation to form a nationalized teaching material and teaching system, so that it can be well integrated into the musical culture of the nation.

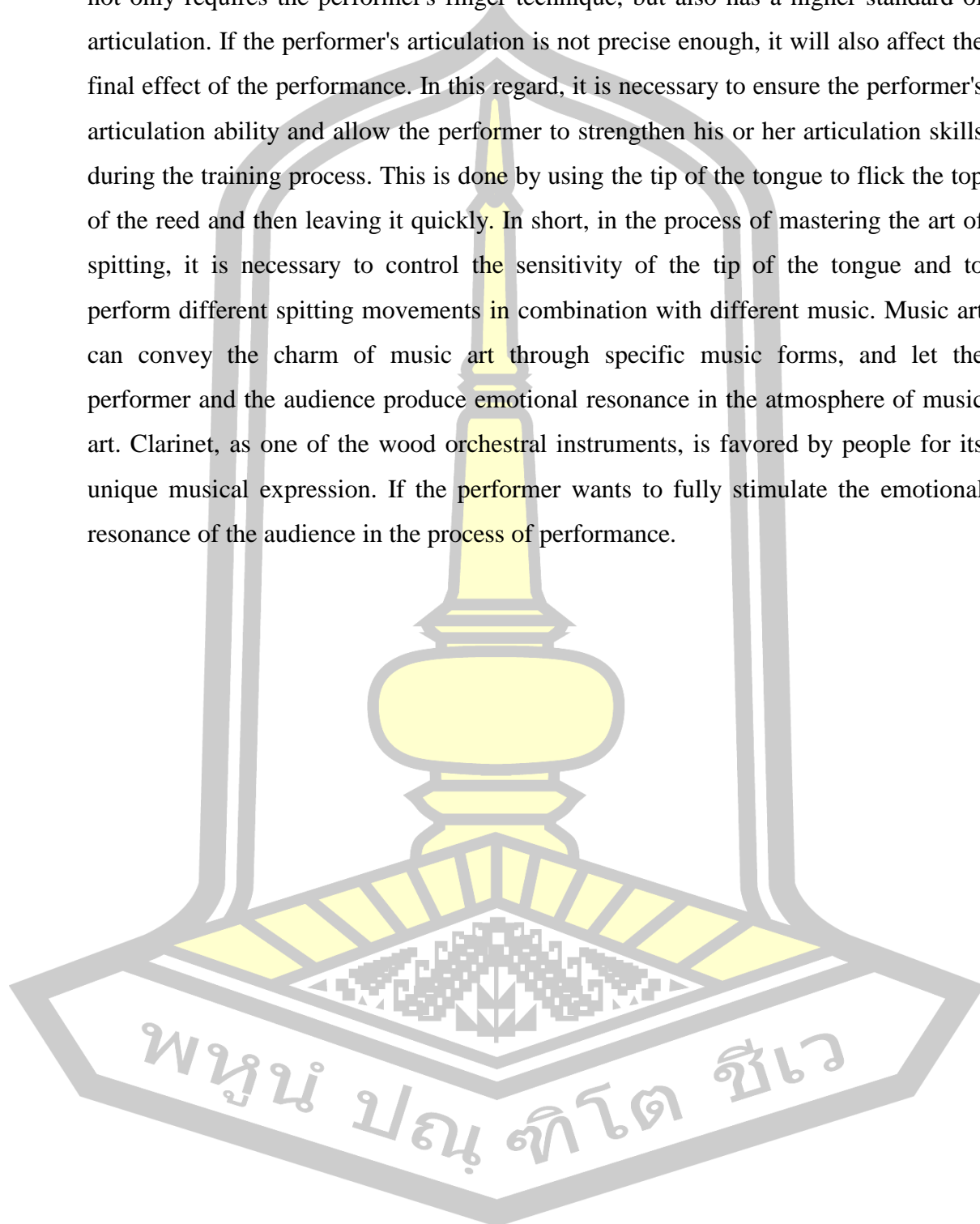
Pang Liang (2021) explores a new subject on the Concerto for the Voice of the Pamirs, Western wind music in China has gone through three periods of introduction, change and transformation, each accompanied by a different era and manifesting different artistic styles. The cultural metaphor of the Voice of the Pamirs is that we not only need to depict a cultural scene in the context of the music, but also need to cultivate a cultural quality from the inside out, and nourish it in our bones to produce a deeper voice of the Pamirs. in the bones, producing a deeper Pamir Sound. As the core form of culture, art is closely related to the cultural life of a country or nation. Art exists as a spiritual value system in the cultural structure of mankind. No matter how colorful the culture and ideas of each nation are, the most direct and easily understood way of expression is art. Unlike painting, sculpture, architecture, drama and poetry, music is a unique art form that provides spiritual fulfillment by transforming decay into magic. The Pamir Zhiyin opens up a new horizon for us, whether it is music or art, whether it is technology or aesthetics, whether it is westernized or national, all of them build a new bridge between each other, embodying each other's cultural connotations and qualities, which will enable us to see a way out of the confrontation between the westernized and the national.

Cheng Zijun (2019) explores a new topic on the compositional characteristics and artistic value of the clarinet concerto "Pamir Zhiyin". The compositional characteristics and artistic value of the clarinet concerto "Pamir zhiyin. Pamir Zhiyin still has a strong reference value in the development of local music resources. Although the overall form of this clarinet concerto is not very original and even

somewhat conservative, it is still within the framework of the "sound-painting" nature of the title music because the composer has tapped into the essence of folk music, boldly used some new techniques in the composition, and made full use of the technical advantages of the clarinet. This work also well embodies some of the core aesthetics of Tajik folk music, and at the same time points out a viable way for the dissemination of traditional folk music in China today, when multiple cultures coexist. I believe that a detailed analysis of the cultural background, compositional characteristics, and social effects of this work and possible similar works in the future will not only deepen the theoretical understanding of nationalized orchestral music, but also facilitate the grasp of the practical style of the folk music vocabulary, thus promoting its internationalization.

Weiguang Han (2022) is exploring new research on the double spit and double spit technique, known as the lateral articulation method. As the name implies, the lateral articulation method involves the parallel movement of the tongue, allowing the tip of the tongue to "sweep" across the front of the reed in a slightly downward position, thus creating a break in the sound. The great advantage of this method of articulation is that it allows the player to make quick breaks in any register of the clarinet while keeping the tip of the tongue intact. In 2019, I had the privilege of hearing a lecture by Dr. Cornell Wolak at the Chinese Conservatory of Music about its use, and the doctor's live demonstration of the articulation, which was a very powerful experience when I saw this form of articulation for the first time, is practiced by placing a wire between the two upper incisors. It is practiced by placing a wire between the two upper incisors, and having the student slowly touch this wire in this way instead of a reed. Proper use of the lateral articulation allows the player to easily accomplish quick staccato fragments. Lateral articulation is accomplished primarily by moving the tip of the tongue in a horizontal direction. By pronouncing horizontally, a "K" shape of the tongue body and root can be avoided. Correct use of the horizontal articulation method can greatly reduce the difficulty of staccato breaks in the upper register, and the tone remains consistent throughout the entire time the break is played. When using the lateral articulation method, the tip of the tongue should be swept slightly downward parallel to the tip of the reed .

Yue Qi (2020), clarinet performance is different from guitar and piano in that it not only requires the performer's finger technique, but also has a higher standard of articulation. If the performer's articulation is not precise enough, it will also affect the final effect of the performance. In this regard, it is necessary to ensure the performer's articulation ability and allow the performer to strengthen his or her articulation skills during the training process. This is done by using the tip of the tongue to flick the top of the reed and then leaving it quickly. In short, in the process of mastering the art of spitting, it is necessary to control the sensitivity of the tip of the tongue and to perform different spitting movements in combination with different music. Music art can convey the charm of music art through specific music forms, and let the performer and the audience produce emotional resonance in the atmosphere of music art. Clarinet, as one of the wood orchestral instruments, is favored by people for its unique musical expression. If the performer wants to fully stimulate the emotional resonance of the audience in the process of performance.



Chapter III

Research Methodology

Research on An Analysis of the Clarinet Playing Technique for the "Pamir Zhiyin" is qualitative research and ethnomusicology in the study, with preliminary research from the study and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals related to the study. In addition, the researcher conducted a study using fieldwork data from key informants, casual informants, and general informants for analysis. The study topics are divided as follows:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of research site
 - 1.3 Scope of time
2. Research Process
 - 2.1 Selection of Research Site
 - 2.2 Key informants
 - 2.3 Research tools
 - 2.4 Data Collecting
 - 2.5 Data Management
 - 2.6 Data analysis
 - 2.7 Data Presenting

1. Research scope

1.1 Scope of content

This thesis will select the clarinet repertoire "Pamir Zhiyin" and analyze the content, technique and musical analysis of the repertoire "Pamir zhiyin" for the study. It will also analyze the technical characteristics of the repertoire.

This piece was composed on the Pamir Plateau. The dissemination of this repertoire is studied, as well as the localized representation of this music.

This fact is verified and tested through a series of set scenes. An analysis of the inspiration and the sources of composition of this repertoire is inspired by two

seminars of Chinese higher music and art academies held in the 1980s, when large-scale clarinet concertos were still a blank period in the history of clarinet music in China. The author of this piece had the idea of composing a piece using Western classical music composition techniques and Chinese minority folk music. This is a fusion of Western classical music and Chinese minority folk music. The fusion of excellent Western symphonic music culture and characteristic ethnic culture. It adds a new element and far-reaching meaning to Chinese clarinet works.

1.2 Scope of research site

My research location is Chengdu, Sichuan Province, China, with the Chengdu area as the main research area. In this project, I chose the Wuhou District of Chengdu as the main fieldwork site. Chengdu has a long history that can be traced back to the fourth century B.C. during the period of the ancient state of Shu. In the long history of more than two thousand years, Chengdu has been the political, economic and cultural center of several dynasties. It has a total area of 14,335 square kilometers. The author of the study of this repertoire lives in the city of Chengdu all year round.



Figure 9. Chengdu, Sichuan Province, China (map data © Google)

Photo: Google data

Source:

<https://www.google.com.hk/maps/place/Chengdu,+Sichuan,+China/@30.6584246,103.9107347,11z/data=!3m1!4b1!4m6!3m5!1s0x36efc52300447721:0xb98652ce2e240e02!8m2!3d30.5722599!4d104.0665099!16zL20vMDE2djQ2?hl=zh-%20CN&entry=ttu>

1.3 Scope of time

January 2022 until October 2023

2. Research Process

To select players with a high level of technical proficiency and good clarinet playing skills. A performer with good musical expression who can accurately interpret the emotions and moods in "Pamir Zhiyin" through tone, expression and emotional communication. The performer should have an in-depth understanding of the music and the ability to shape his or her personal style. Preference be given to clarinetists who are familiar with and experienced in playing the "Sounds of Pamir". Players who are familiar with the music will be able to better grasp its technical requirements, musical characteristics and expressive style, and thus provide a better interpretation. Choosing a performer whose style matches that of the piece allows for a better presentation of the piece's unique appeal. Consider the performer's musical educational background and performance experience, including study and performance experience. Players with high musical professionalism and rich performance experience are used as alternative ranges.

2.1 Key informants

The criteria for selecting informants were as follows:

The researchers selected composers and three performers who have all contributed to the development of the clarinet career in China.

The history of the author of "Pamir Zhiyin" who is a parasite on the Pamir Plateau in Xinjiang. Some knowledge of the folk culture of the Pamir Plateau knowledge of the folk culture of the Pamir Plateau.

The remaining three performers have a wealth of experience

The second performer he played many pieces of clarinet music in the Xinjiang style.

The third and fourth performers have extensive performance and performance experience with this piece.

1) Mr. Bijing Hu



Figure 10. Mr. Bijing Hu

Source: JinJiang Hou

Bijing Hu is a native of Chengdu, Sichuan Province. Bijing Hu, a contemporary Chinese composer, is a native of Chengdu, Sichuan Province, under the pseudonym Mi Qing. He entered the Central Conservatory of Music in 1959 to study violin and composition; in 1965, he joined the Air Force Cultural and Technical Troupe as an actor and composer.

He is the author of "Pamir Zhiyin" and has resided in the Pamir region of Xinjiang for an extensive three-year period. During his stay, he not only immersed himself in the local culture but also delved deeply into Western music theory. His expertise extends to the intricate world of clarinet playing techniques and styles. Furthermore, he possesses invaluable experience from living in highland regions. Through the interview, we aim to uncover the rich history and development of the clarinet in the northern region, shedding light on its unique ethnic style characteristics and distinctive playing techniques.

2) Mr. Yuhan Wang



Figure 11. Mr. Yuhan Wang

Source: JinJiang Hou

He is an informant because he is not only good at playing classical clarinet but also at playing ethnic styles and modernism. He has studied in depth the nationalization of clarinet music in Northern China and has performed all three movements of "Pamir Zhiyin" in their entirety on stage. He has a wealth of experience and a unique understanding of nationalized music for clarinet. And the better to understand the clarinet music style of Xinjiang, which gave an insight into the historical development and nationalization of clarinet music in northern China.

3) Mr. Limin Yuan



Figure 12. Mr. Limin Yuan

Source: JinJiang Hou

Limin Yuan, National Grade II performer, member of Clarinet Society of China Musicians Association, member of Shanxi Musicians Association, executive director of Shanxi Wind Music Association, vice chairman of Datong Musicians Association, currently vice president of Datong Opera and Dance Theatre, and chief clarinetist of Datong Opera and Dance Theatre Symphony Orchestra. He has studied northern folk music to some extent. Performed the important orchestral fragment about the third movement of "Pamir Zhiyin".

พหุบัณฑิต ชีเว

4) Mr. Hua Cui



Figure 13. Mr. Hua Cui

Photo: From Hua Cui himself

Hua Cui, a native of Inner Mongolia, is a teacher of clarinet at the Conservatory of Music of Chongqing Normal University and the executive director of the Chinese Clarinet Society. From 2005 to 2007, he was the clarinetist of the Ukrainian Youth Symphony Orchestra.

He lived in Inner Mongolia in his early years and has a unique understanding and style of playing the clarinet, which is a characteristic music of northern China. In August 2015, he participated in the 2015 China (Chongqing) International Clarinet Festival as the assistant to the artistic director and performed as a young performer in the festival. In August 2015, he participated in the 2015 China (Chongqing) International Clarinet Festival as the assistant artistic director and performed as a young performer in the festival.

2.2 Research tools

The research tools used in this thesis are mainly semi-structured interviews and observations. Creating a research instrument is a planned and step-by-step process of designing a survey or experimental instrument, data collection and analysis.

Before creating a research instrument, an in-depth study of the relevant literature is conducted to design corresponding research questions, experimental tools, and collection methods based on the research problem in order to obtain reliable data.

2.2.1 The interview with Mr. Bijing Hu allowed us to understand the concept of composing a folk song for clarinet, "Pamir Zhiyin".

2.2.2 Through interviews with performers Yuan Limin, Cui Hua and Wang Yuhan, we learned about the clarinet playing techniques of "Pamir Zhiyin".

2.2.3 observations.

An interview with the composer led to an understanding of the background and motivation for the creation of Pamir Zhiyin. Understood the local flavor and part of the composition.

After interviewing the performers, we learned about the different styles of playing Pamir Zhiyin. How to better perform the music culture of the Tajiks in Xinjiang.

Interview and observation. To obtain the research data, the researcher prepared questions in advance

To obtain research data, the researcher prepared interview questions in advance, using interview forms and questionnaires as research tools. Questionnaire creation process (based on the research objectives)

1) Interview questions were created and given to the consultant to check
2) Modified according to the consultant's suggestions and then used in the field survey

3) Ask the consultant to confirm the check before use

1. Searched for Bijing Hu himself for the interview
2. Find three performers and interview them, and listen to the original music together. And enjoy learning their different styles of playing this piece.

2.3 Data Collecting

From October 2022 to October 2023, the researcher learned about the topography of the Pamir Plateau through online contacts such as phone calls and WeChat and field trips in Xinjiang

2.3.1 In October 2022, the researcher interviewed Mr. Bijing Hu via internet video call and briefly introduced the current status of the Pamir Plateau and the impact of the song in the region. And asked the composer about the concept of creating this lean music.

2.3.2 In October 2022, the researcher traveled to Chongqing and interviewed Mr. Hua Cui and Mr. Yuhan Wang to discuss the history and development of the clarinet in China and to discuss the musical style and performance of the piece, "Pamir Zhiyin". The structure, playing gestures and performance techniques of the clarinet were documented through photography.

2.3.3 In November 2022, an interview was conducted with Mr. Yuan Limin to learn about the performance techniques and manner of playing the music "Pamir Zhiyin" and to document the performance techniques of the clarinet.

2.3.4 In March 2023, the collected data were compiled and briefly summarized.

The author collected data on the literature and fieldwork on the piece "Pamir Zhiyin". In order to conduct an in-depth study, the researcher consulted literature from libraries and cultural centers and used online platforms such as CNKI (China Culture Network).

Data on the history and development of clarinet music were collected from libraries, historical documents, websites, and interviews. The content, performance techniques, and repertoire of clarinet music were collected from websites, books, and field work.

Literature from libraries and cultural centers as well as web platforms such as CNKI (China's National Knowledge Infrastructure) completed the analysis of literature from the National Knowledge Infrastructure and other web platforms. In the literature and related studies, data were collected according to the following themes.

- Study of the development of the Pamir Plateau and the musical characteristics and details of the piece "Pamir Zhiyin".

- Determine the motivation and concept of the composition of the clarinet piece "Pamir Zhiyin".

To study the specifics of the music "Pamir" and its difficult parts.

Analyze the technical and technical differences in the performance of the "Pamir".

2.4 Data Management

2.5 Data analysis

The researcher has used all the information from the study as the core of the analysis, employing various concepts and theories. In the first objective, the researcher compiled the collected data, identified key information, filtered out irrelevant details, and compared them using relevant concepts and theories. Subsequently, the researcher narrowed down the focus and discussed new directions for style development. In this context, the researcher sought to determine the motivation behind the author of "Pamir Zhiyin" choosing the Pamir region as the collection's setting and why Tajik folk culture held appeal for them. To achieve this, the researcher delved into the author's previous works, examined their life experiences and perceptions, and conducted a second fieldwork expedition to the plateau. The goal was to showcase the rustic beauty of nature through music, offering diverse perspectives on the Pamir plateau and Tajik folklore.

In the second objective, the researcher aimed to review the literature and thoroughly analyze all available information related to the clarinet performance technique of "Pamir Zhiyin." This analysis encompassed various aspects, including the examination of techniques employed in the piece. These techniques covered areas such as tone production, breath control, finger movements, musical treatment details, interpretations, individual performance styles, and the integration of technique and emotion within the musical context. Furthermore, the researcher explored how clarinet techniques contributed to the overall work, including aspects like cyclic changes in breath and the high intensity of certain musical passages.

Overall, the researcher utilized a comprehensive approach to analyze the data and information in both objectives, employing relevant concepts and theories to provide a deeper understanding of the subject matter.

Chapter I: Introduction

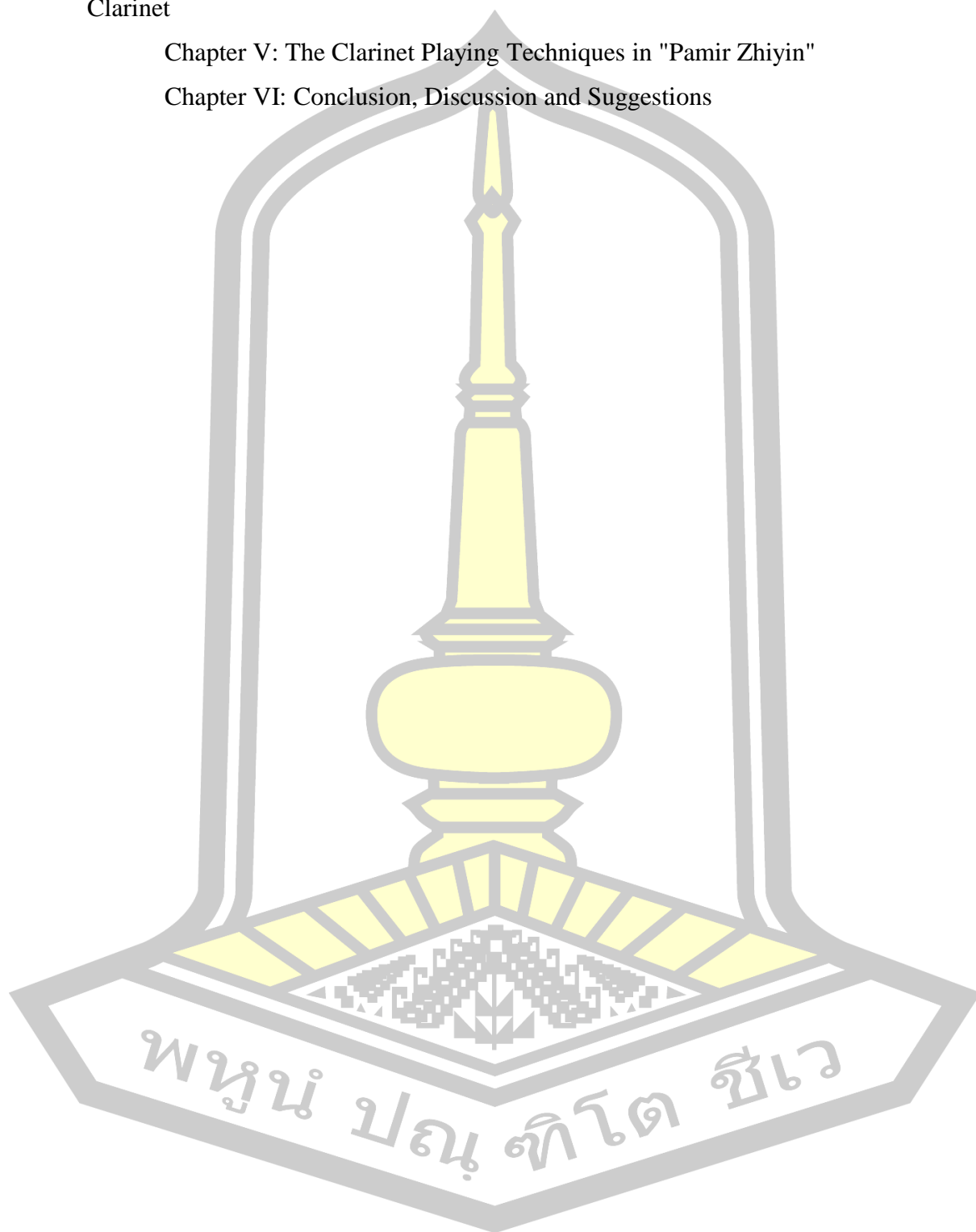
Chapter II: Review of Literature

Chapter III: Research Methodology

Chapter IV: The Concept of Composing the Folk Song “Pamir Ziyin” for Clarinet

Chapter V: The Clarinet Playing Techniques in "Pamir Zhiyin"

Chapter VI: Conclusion, Discussion and Suggestions



CHAPTER IV

The Concept of Composing the Folk Song “Pamir Ziying” for Clarinet

This chapter interviewed Mr. Bijing Hu, who has been engaged in composition and clarinet education for many years, and reviewed relevant literature and historical archives. The chapter examines the motives and concepts of composing the music of the Pamir Plateau, the characteristics of the musical style and the thematic emotions of the piece, etc. The researcher takes the common problems in the process of understanding as the clues to explore the concept of composing the folk song "Pamir zhiyin" for clarinet.

1. Motivation and Concept Music Creation of "Pamir Zhiyin"
2. The Three Movements of "Pamir Zhiyin"
3. Exploring the Structure and Form of the Music of "Pamir Zhiyin"

1. Motivation and Concept Music Creation of "Pamir Zhiyin"

1.1 External Factors and Opportunities for the Composition of "Pamir zhiyin"

Clarinet playing has been spreading in China since October 18, 1903, when Hurd, an Englishman who founded a military band in Beijing, started playing the clarinet. This instrument has a history of more than 100 years in China. In the second half of the 20th century, after Professor Mu Zhiqing began teaching at Peking University, the clarinet career in China experienced rapid development. Since the 1960s, China has gradually started to study the art of the clarinet.

In the last century, two national symposiums of higher music and art colleges were held, showcasing the results and achievements of Chinese clarinet innovation and scientific research. For instance, Mr. Li Huashan's thesis on the history of clarinet art and Mr. Zhang Wu's composition "Variations on the Su Bei Key," which was the first clarinet work in China. Mr. Zhang Wu, the first clarinet professor at the Central Conservatory of Music, dedicated his free time after teaching to composing pieces such as "Variations on the Northern Tune of Su Bei," "Welcome Spring Dance," and "Xinjiang Dance." These compositions utilized traditional European variations for

extended development and featured a lyrical middle section that highlighted the sweetest range of the clarinet. This combination of content and form created clarinet pieces with distinct Chinese characteristics.

In 1962, People's Music published an article by Mr. Zhang Furen, marking a new era in music criticism. This article affirmed the works of Mr. Zhang Wu, Xin Huguang's Rondo, and Yang Shuzheng's Lyric Piece. It also analyzed the content of clarinet composition and performance in China. The article expressed hope that Chinese composers and performers would collaborate more closely with each other and that there would be increased musical and cultural exchanges with foreign countries after the 1980s, promoting the study and use of foreign clarinet techniques in China. The study and use of clarinet works continued to grow. Over time, more and more clarinet music became available. As a foreign instrument, most clarinet works were of Western origin. However, after the 1980s, a significant number of Chinese clarinet compositions were introduced. These works were based on Chinese folk music materials and aimed to explore a simpler Chinese style.

One notable composition is the clarinet concerto "Pamir Zhiyin," which was composed in the 1970s by contemporary Chinese composer Mr. Hu Bi Jing. This concerto is inspired by the folk music of the Tajik people and embodies a fusion of Western classical music compositional techniques and Chinese minority music. It represents the absorption of Western music influences and the enhancement of national cultural music, enriching the essence of Western symphonic music culture. The introduction of such works brought new possibilities to Chinese clarinet compositions and had significant cultural and artistic value.

In 1981, during the first national symphonic music event, the President of the World Clarinet Association, John Denmark, and other renowned clarinet masters performed this piece. It received high praise and was subsequently included in the repertoire of many famous clarinet masters worldwide. It even became the required piece for the first Clarinet Competition and held an important academic position in the field of clarinet professional discipline.

During an interview with the composer, Hu Bijing, it was revealed that he visited the Pamir Plateau twice in 1977 and 1978 to immerse himself in the local life. He was deeply moved by the hardworking and kind character of the Tajik people, the

brehtaking scenery of the Pamir Plateau, and the warm atmosphere of Tajik weddings. It was these experiences that inspired him to compose this unique and influential work that captures the colorful, warm, and grand atmosphere of Tajik weddings.

Table 1. Chinese Style Clarinet Pieces

Author	Work (of art)
Zhang Huo (16th century), Northern Song dynasty scholar and poet	Variations on the Song of the Northern Songs of the Soviet Union, The Shepherd's Girl.
Xin Huguang	Rondo, Steppe Song.
Yang Shu Zheng (1913-1992), historian of the Ming-Qing transition	The Lyric
Yunnan folk song	"The Little River Runs Through It"
woodblock (geology)	Voice of the Pamirs
Wong On Lun (1941-), Hong Kong actor	"Pas de Deux".
Feng Guangying	Tales from Western Hunan
Cao Guangping (1935-), senior PRC politician	Napo-Guangxi

1.2 The prototype of the "Pamir Zhiyin" material

"Pamir Zhiyin" is a clarinet concerto with a Chinese national style, inspired by Tajik folk music. The creation of this work is rooted in the Tajik folklore and music culture of Xinjiang. The Tajik people are known for their proficiency in singing and dancing, and their beautiful music and songs are an integral part of their festivals and celebrations. This provides opportunities for musical exchanges and the preservation of traditional folk music across various regions. Folk artists often improvise, leading to constant innovation and development in the themes, melodies, and structures of folk music, which gives folk music a vibrant and dynamic quality.

The Tajik people reside at the highest altitudes among China's 56 ethnic groups and are one of the oldest ethnic groups on the Pamir Plateau. They have a long and rich history, with historical records tracing their ancestry to the ancient Qipanto people. The Tajiks primarily inhabit Tashkurgan, situated in the eastern part of the Pamir Plateau, and their traditional way of life revolves around animal husbandry, combining elements of a semi-sedentary and semi-nomadic lifestyle. The Pamir Plateau itself features notable geographical landmarks, including the world's second-highest peak, Chogori Peak, reaching 8611 meters in the south, and the Moustagh Peak, known as the "Father of Icebergs," with an altitude of 7546 meters in the north. The region is characterized by perennial snow cover, hanging glaciers, and dramatic and diverse landscapes.

The name "Tajik" is derived from the self-proclaimed national identity, which originally meant "crown." Legend has it that the tribe's ancient chief wore an elaborate hat, and the clan held great reverence and admiration for their tribal leaders. As a matter of honor, the descendants adopted similar hats and used them as the name of their tribe.

The Tajiks are an ethnic minority in China with roots tracing back to the Iranian-speaking tribes of the eastern Pamir Plateau. They are primarily concentrated in Tashkurgan, Xinjiang, as well as in Shache, Zephyr, Yecheng, and Pishan. Their language belongs to the Indo-European family, and the majority of Tajiks practice Islam. After the establishment of the People's Republic of China, the Tashkurgan Tajik Autonomous County was established. Tashkurgan is nestled between the Karakorum and Kunlun mountains, with most of its valleys situated at an altitude of approximately 3,000 meters above sea level. The region features year-round snow-capped mountains and hanging glaciers, creating breathtaking and magnificent scenery. The hardworking and intelligent Tajik people engage in livestock grazing in the high mountains and farming in the low valleys, leading a semi-nomadic and semi-settled way of life. Key Tajik festivals include Gurbon, Nowruz, and Mezze, with Nowruz, also known as the "Spring Festival," coinciding with the vernal equinox and celebrating spring's arrival and the blessings of happiness and well-being. During Nowruz, households prepare traditional dishes like chapposoz and maylis.

Tajik folk songs encompass six categories: love songs, story songs, historical songs, labor songs, religious songs, and new folk songs. These songs provide a vivid and colorful portrayal of the Tajik people's lives, with love songs being particularly prominent. They express the sweetness of pure and sincere love or the longing and pain between lovers. Tajik folk songs are characterized by their brevity, symmetrical structure, and squareness, often featuring single-part structures that are repeated multiple times throughout the song.



Figure 14. Totemic symbols of the Tajiks

Source: <https://曆.cc/崑>

Table 2. Tajik musical forms

music form	Folk songs, folk raps, folk songs and dances Folk Classical Dance: Mukam
musical key	There are five keys: Gong, Shang, Horn, Zheng, and Feather. Tritone Scale, Quadruple Scale, Pentatonic Scale, Hexatonic Scale, Seventh Tone Scale
Rhythm type	7/8 beat 5/8 beat 3/4 beat 2/4 beat 4/4 beat
Name of instrument	Playing: Eagle Flute Plucking: Rewab Langzikumu Satar

Based on an interview with Mr Hu Bijing

1. The composition of this piece was motivated by the absence of a large-scale clarinet piece with Chinese themes in China's clarinet repertoire.

2. The author originally intended to compose a piece glorifying the soldiers of the Chinese People's Liberation Army stationed at a border post. However, after conducting thorough research, he developed a strong interest in the humanistic landscapes of the Tajik people.

3. The choice of the clarinet as the instrument for this composition was influenced by its range and timbre, which matched the intended emotional tone of the piece. The motivation behind composing this piece was specifically to create a work for the clarinet.

4. The first chapter of the composition draws inspiration from a desert camel caravan that perseveres through challenging encounters with sandy winds to reach an oasis.

5. The composition depicts the sparkling light of Sweetwater Lake beautifully refracted against the night sky and portrays the innocent emotions of the people gathered by the lake under the night sky.

6. The composition captures the essence of a vibrant Tajik wedding, filled with blessings from the crowd and characterized by intense and moving marriage rituals.

During a telephone interview with Hu Bi Jing on March 15, 2023, in Chongqing, I had the opportunity to gain insights into the background and creative concept of "Pamir Zhiyin." The author shared details about his experiences during two trips to the Pamir Plateau, which served as a source of inspiration for the composition. I also inquired about his initial thoughts and perspectives on the creative concept. Inspiration from the Pamir: The Story of 'Pamir Zhiyin' In relation to the Tajik wedding scene, it has been observed that Tajik weddings are characterized by vibrant colors and evoke a sense of reverence and warmth. During wedding ceremonies, it is

customary for friends and family members to adorn the bodies of the newlyweds with red and white textiles. The color white is often associated with milk, while the color red represents ghee. This act serves as a symbolic gesture, conveying sincere desires for the pair to cultivate a relationship characterized by interdependence, much to the relationship between milk and ghee. Furthermore, it conveys well-wishes for the couple to lead a prosperous and auspicious life together. Following the conclusion of the wedding supper, an exhilarating equestrian competition, commonly referred to as the "gripper," commences. During this particular occasion, the groom endeavors to apprehend a live sheep situated in the heart of an expansive field, with the participation of equestrian youths who join in the chase. The acquaintances and family members of the bride erected obstacles in order to impede the groom's endeavors to seize the sheep, while the groom's primary attendant provided assistance in his pursuit. In the end, the triumphant gripper warrior is rewarded with garments and attire. In close proximity to the racing vicinity, one may observe the presence of male and female individuals engaging in the performance of the eagle flute, accompanied by synchronized movements to the beat of the tambourine.

The author provided an account whereby they observed that the firsthand experience of watching a Tajik wedding scene diverges significantly from the depiction commonly depicted in television and film. The author depicted the captivating sheep event and dance as genuinely thrilling. The Tajik community is often described as exhibiting traits of kindness and simplicity. During the celebration of a wedding inside a Tajik household, individuals from all directions, including friends, family, and well-wishers, gather on horseback. These individuals bring presents, such as cloth or animal skins, as a means of conveying their blessings to the newly married couple. The author provided a detailed recollection of their journey to the wedding location, when a cow was ceremoniously slaughtered and thereafter cooked in a sizable pot with the addition of salt, serving as a gesture of hospitality towards guests who had traveled from distant places. Adolescent males mounted on equines engaged in the task of shepherding ovine livestock over the expansive grassy plains, engaging in lighthearted competition to consume sustenance. A group of young individuals engaged in the act of playing the tambourine and performing on the eagle's flute, therefore producing a unique rhythmic music that is emblematic of the

Tajik community. A young woman engaged in a dance performance while being joined by a male counterpart playing the tambourine, resulting in the creation of a modest yet indelible ambiance. The encounter had a significant effect on the author, eliciting emotions and recollections that endured for the whole of his existence.

Upon the author's homecoming from the Pamir Plateau, a source of inspiration emerged in the form of its distinctive musical style. Consequently, the author embarked on the creative endeavor of composing a dance composition as a means of paying tribute to the valiant warriors stationed at the Air Force Navigation Station. In 1978, during their time at the Red Flag Canal located on the Pamir Plateau, the military command assigned the author and their colleagues to engage in a task aimed at providing solace or comfort. The aforementioned encounter resulted in the development of a musical and choreographic composition known as "Snow Lotus of the Icebergs" in the Tajik style. This work serves as a means to convey the resolute convictions of soldiers and their profound appreciation for existence. Following that, the Central Radio and Television Station proceeded to introduce the clarinet and endeavored to find a Chinese composition. The author's profound affinity with the Pamir wedding scene served as a catalyst for his decision to include and modify the Pamir theme. At its inception, a singular composition was created, subsequently evolving into the third movement of "Pamir Voices." The composition in question was intricately designed using the clarinet as the focal instrument, aiming to encapsulate the vibrant ambiance of a Tajik wedding celebration. Following this, the initial and subsequent movements were produced, whereby the first movement included the authentic dancing motif. The genesis of this piece was motivated by a unique set of circumstances and the author's creative muse, frequently ignited by spontaneous and capricious instances.

2. The Three Movements of "Pamir Zhiyin"

The composer Mr. Bijing Hu had been on the Pamir Plateau in 1977-1978. The author was deeply moved by the excellent character of the Tajik people and the magnificent scenery of the Pamir Plateau. The land in the southwest of Xinjiang attracted guests from afar with its beautiful scenery and simple folkways. By participating in the daily life of the herdsmen, Mr. Bijing Hu recorded and collected a

large amount of local folk music and customary information related to it. He created this large-scale work with mysterious colors. It is a large-scale clarinet concerto in Chinese national style based on the folk music of the Tajik people.

This work was born in 1981. The composer himself believed that music should blend with nature. There is both the spirit of rain and storm, and people should be optimistic. Therefore, the music of this work is like a set of vivid and moving oil paintings, which show the beautiful and exotic scenery of the Pamir Plateau and the Tajik ethnic customs in different pictures and from different visual angles. The musical material of the whole piece comes from the melodic components of Tajik folk music in Xinjiang, China, and the composer endeavors to produce a distinctive personality through the acoustics of the piece, which is of the nature of "sound painting".

Hu Bijing's specific interpretation of the three movements conceived on the Pamir Plateau.



Figure 15. Pamir Plateau All

Source: JinJiang Hou

2.1 First Movement: Desert Camel Bells

The concept for this movement originated from a dance piece titled "Snow Lotus on the Ice Mountain," composed by Mr. Hu Bi Jing for the soldiers stationed at the Red Flag Lap Navigation Station. Later, the theme of this dance piece was adopted, and through continuous modification and secondary creation, it evolved into the musical work we hear today.

In the Kunlun Mountains on the Pamir Plateau, there are only two routes: one leading to Pakistan via the Red Flag Lap Navigation Station and the other to Tibet, passing through the Kunlun Mountains in Xinjiang and crossing over the 6,300-meter Mount Osaka. The first movement primarily narrates the story of a slow-moving camel caravan supply team that endures formidable winds and snow, faces numerous trials and tribulations, and ultimately achieves the feat of crossing the Kunlun Mountains. This portrayal serves to highlight the Tajik people's unwavering national spirit, their fearlessness in the face of hardships and difficulties, and their determination to forge ahead.

2.2 Second movement: Night on the Plateau

The movement encapsulates the author's own personal experiences on the Pamir Plateau, blending them into a cohesive narrative. To begin with, the author mentioned that next to the Air Force Navigation Station, there is a sweetwater sea; however, in reality, it is a large lake adorned with a remarkably beautiful starry sky.

This lake is truly breathtaking; half of its water is saline, while the other half is freshwater, with mountain lakes scattered throughout, all formed from the melting ice and snow of the icebergs. The presence of icebergs, melting snow, and ice creates a scenery that evokes a profound sense of beauty and serenity. It instills a deep sense of longing and yearning in those who experience it. As the night progresses, the lake gradually returns to its initial state of calm, and the plateau night once again envelops the earth. This poetic ambiance is delicately cast into the night sky of the Pamirs.

Throughout the author's days spent with the Tajik people, he observed and experienced the kind and gracious nature of Tajik youth, their warm hospitality, and their pure and uncomplicated emotions. The second movement primarily captures the beautiful and innocent sentiments shared by Tajik young men and women during the night by the lake.

2.3 Third movement: Tajik wedding

This movement is a musical work based on the theme of Pamir, which the author utilizes, based on a Tajik wedding which the author felt most deeply on the Pamir Plateau and which made his blood boil, depicting the lively scenes of Tajik wedding, dancing and gripping.

In composing the work "Pamir Zhiyin", the author drew on some Tajik elements as well as Middle Eastern flavors.

In composing the work "Pamir Zhiyin", the author drew on some Tajik elements, as well as the Middle Eastern style, Arabian style music materials and the characteristics of Tajik folk songs. According to the author

According to the author, "During the interviews in Tajikistan, two very famous local artists named Dari and Darya Bhai offered their services to the author.

famous entertainers, sang Tajik folk songs for the author himself for two whole evenings, playing the six-stringed lyre, also known as the hotwap, and the aijek, singing and dancing in a way that is still unforgettable." Integrates the author himself into the lives of the locals. Have a better appreciation of the details of the specific lives of the locals, with a more nuanced experience. It is only then that one can create a Pamir flavor that is in keeping with the original. Better music creation.



Figure 16. Tajik ethnic group

Source: Jinjiang Hou

พหุวัฒนธรรม ชีว



Figure 17. Tajik children

Source: Jinjiang Hou



Figure 18. Pamir Landscape

Source: Jinjiang Hou

พหุคูณ ปณฺ ทิโต ชีเว



Figure 19. The Tajik Tree

Source: Jinjiang Hou

Mr. Hu's emotional value expressed in the piece "Pamir Zhiyin".

According to Mr. Hu, the clarinet has been introduced to China for a century, which is a very long process. But the real development of clarinet art in China is in the time after the reform and opening up, "Pamir Zhiyin" was released in such a critical period of clarinet nationalization, in which the unique idea of combining the west and the west had a far-reaching influence on the Chinese clarinet education, the promotion of Chinese wind music, and the development of Chinese folk music, etc., which can be regarded as a work of high artistic value. It can be regarded as a work of high artistic value. Unique musical language: "Pamir Zhiyin" takes the clarinet as the main instrument and creates a unique musical language through its special tone and playing technique. This musical language not only enriches the expressiveness of the clarinet, but also gives the piece a unique personality and charm. Through this unique musical language, the music is able to speak to the listeners in a unique and independent way, opening up their imagination and emotional resonance.

It is a great contribution to the Chinese clarinet in the field of teaching. For a long time, the clarinet teaching system used in China has come from Western music scholarship, basically based on the traditional European teaching method. In addition

to the music pieces being foreign works, the scales, exercises and other teaching materials are also derived from the Western system. These works may be a good choice for professional education, but for popular education, there is a certain degree of difficulty and depth, the distance between its style and rhythm and the musical aesthetic habits of the Chinese people, the different musical vocabulary, which makes it more difficult for beginners to practice.

Nowadays, the development of clarinet education in China is flourishing, and most of the clarinet teachers in professional colleges and universities have high musical quality, are familiar with the teaching mode of the western music system, and have a more systematic understanding of western music works.

The emergence of "Pamir zhiyin" suggests a new way of thinking for us: more use of well-known national styles of music as teaching materials, so that students can practice basic skills such as articulation, breath and other basic skills in easy-to-accept music, which not only avoids the formation of bad playing habits, but also improves the learning efficiency and increases the interest in learning. It is true that

Of course, the demand for music in China's clarinet education can not be more comprehensively satisfied. The genre of concerto

The incorporation of material from the Tajik national style is not only conducive to the accumulation of experience in a variety of styles of work, but also helps to train in the technical level of excellence. The "Pamir zhiyin" has been included in the syllabus of many art schools as a practice piece for the sake of its spectacular presentation and technical richness, as well as an important resource for the nationalization of the clarinet art at the professional level.

Independent Artistic Creation: "Pamir zhiyin" is the composer's independent artistic creation, which shows the composer's unique artistic thought and creative style. The composer constructs a complete and organic art world through the form and structure of music. The arrangement of melody, harmony and rhythm in the piece is carefully designed, reflecting the composer's mastery and utilization of musical language. This independent artistic creation not only reflects the composer's talent and creativity, but also gives the piece a unique artistic value and meaning.

Cross-cultural fusion: The Pamir Zhiyin incorporates a variety of musical and cultural elements in its composition, reflecting cross-cultural fusion. The work

combines the characteristics and styles of Eastern and Western music, and the essence and techniques of different musical traditions. This cross-cultural artistic fusion not only enriches the expressive power and connotation of the piece, but also brings listeners a brand new musical experience and an opportunity for cultural exchange. Through this fusion, it promotes understanding and communication between different cultures, and demonstrates the unique charm of music as an art form that transcends borders and languages.

3. Exploring the Structure and Form of the Music of "Pamir Zhiyin"

The clarinet concerto "Pamir zhiyin" utilizes the traditional structure of the piece and the themes of the Tajik minority.

"Pamir zhiyin", a clarinet concerto that utilizes the traditional structure of the piece and the themes of the Tajik minority, has the prototype of "sound painting", and is an excellent example of the perfect combination of the traditional concerto and the title music, the Western classical music and the folk music of the Chinese minority, which not only maintains the structural characteristics of the symphony, but also embodies the musical style of the ethnic minorities in China.

The melodic and harmonic arrangement of the three movements of the work is a combination of the Western harmonic minor key and the seven-tone modulation of ascending III notes, which is unique to Tajik music. The most important feature of the seven-tone scale of ascending III tone is the second-degree interval between the II and III tones. Its compositional form, melodic method, and backbone tones are different from those of the European harmonic minors, and also different from the national modes of our country, and the III tones are raised by half a tone, which has the tendency to be resolved upwards.

The first movement of the concerto "Pamir Zhiyin" serves as an important analytical part.

Scherzo form, medium tempo adagio, g minor, 4/4-3/4-4/4.

Table 3. Analysis of the structure of the song

Curved structure diagram				
primer	presentation department	development department	reproducibility	coda
18+ loose boards		Introduction of inserts 2 Primary and secondary themes ^{a25} Motivation to unfold	theme Metamorphosis of the theme of the Vice-Ministry	a principal viewpoint
	Introduction of the theme 2 Main theme 20 (a10 + b10) Transition 7 (3+4) Introduction of subtopics 2 16 (8+4+4)	Introduction of inserts 2 Primary and secondary themes ^{a25} Conjunctions 9 b ²⁰ Introductory sentence 2 a and b 19 (8+9) Citation motivation 17 reproducible Cadenza	Reproducing Introductory Sentence 2 Reproduction of the 10 per cent reduction Reduction of reproduction 4	10 Melody (sub-theme motif) Accompaniment (motifs for the accompaniment of the introduction)
Andante	Theme Andante Subtitle Allegro	Topic Expanded Allegro Insert 1 Allegro Integrated rollout of	Andante	Andante

		Allegro Insert 2 Andante		
G minor	G minor, D minor	Interpolations. Frequent transpositions.	G minor	G minor

In the first movement of "Pamir zhiyin".

The introductory section of the piece begins slowly with the left and right hands of the piano playing overlapping pure fifths in different registers. A camel caravan in the distance takes one step at a time, and the melody is played in high and low registers. The clean, accurate weaving shows the mysterious side of the Pamir Plateau. The silence of the vast plateau also reflects the original passion of the plateau when there is a great difference in temperature between day and night. After the downward scale of the left-hand octave. This is followed by the clarinet's distinctive Chinese style of playing. The use of exotic arpeggios and timbres. The clarinet's six-stringed clarinet is a perfect example of the sparseness of the high plateau.

The clarinet's string of hexameter notes takes us to the ancient Silk Road after a downward movement.

In a, the clarinet accompanies the piano's interwoven Tajik rhythm. In b, the piano in addition to the original rhythm. The melody of a is repeated over and over again. The clarinet makes tiny amplifications of the melody of a. The musical weaving component in the original increases little by little. Gradually, it depicts the desert on the ancient Silk Road, which cannot be seen at a glance. The camel moves steadily forward with heavy and rhythmic steps. The camera gradually moves from far to near. The camel caravan travels hesitantly and firmly on the Gobi Desert. The piano again employs sixteenth and thirty-second notes alternating hands in a compact combination. Slowly, it moves from the scenery to the psychological activities of the characters. The sub-theme pushes on the main theme in the genitive key of D minor. The speed, strength, and mood are slowly pushed forward, giving people a feeling of boldness and positivity. Experience the spirit of the Tajik people to face hardship positively. Highlight their self-improvement, courageous and fearless character traits.

The unfolding part is the introduction, the main part of the theme and the secondary part of the theme material on the different tonal variations and the development of the formation of a number of times.

The unfolding part is the original introduction, the main part of the theme and the sub-part of the theme of the material on the different tonality of the many variations and changes to come. The piano's initial accompaniment is derived from the original introduction's accompaniment motif, and the clarinet's melodic component is derived from the introduction's melodic motif. From the tempo of the insert 1, the clarinet plays fast chromatic scales, sixteenth notes, thirty-second notes, seventh notes, twelfth notes, seventeenth notes giving a sense of tension, vigor and grandeur.

The intensity ranges from mf-ff. In Interposition 1, the combined unfolding of a and b continues to pound at a strong intensity until the section is completely finished. The rhythm of the piano does not change too much in the weave. But the harmonic colors are much stronger. The rhythmic first bass is unchanged. But the sixteenth notes and eighth notes move towards the middle register. Increasing the amplitude and contrasting tension of the music. Tonally, the two themes are constantly intertwined and changing in multiple keys.

A part b-flat minor-connecting phrase e minor-part b a minor-the synthesized unfolding of a and b has the most frequent tonal changes. The fast amplitude of the above changes makes the original music tenser and more dynamic. The theme of the music gradually unfolds and climaxes in a shocking highland atmosphere, with sharp chromatic scales bringing the upward movement into the interlude 2 in D minor. The piano lightly quotes the thematic motif of the introduction. A strong cadenza is used and then slowed down to broaden the original musical melody. This gives the listener a great sense of contrast. The right hand proceeds in the octave of the introductory melody. Gives a wider feeling. The left hand is on the line back and forth towards the sixteenth arpeggio. Weaving fills for the melodic voice octave. Gradually spreading the feeling of expansiveness further into the listener's ears.

As the colors gradually thicken. The camel caravan finally breathes a sigh of relief. In the midst of the wind and sand, they finally came out to the edge of the Gobi. The people of the Tajik nation finally struggled to overcome nature before the

desert storm came to claim them. In the 8 bars after the second part of the interlude, the emotional character of the song is slowly calmed down. The melody between the clarinet and the piano and the sixteenth notes alternate with each other in the accompaniment. Reflecting the optimism of the Tajik people, who repeatedly knock the difficulties to the ground after constantly experiencing them. More courageous! For this piece the theme is constantly reinforced at the end of the unfolding section. And for the soloist, the powerful showstopper section is also a part worth exploring.

After the characteristic flamboyant section in this movement, with two bars of accompaniment from the piano, the clarinet plays a slow, heavy melody that brings the melodic line back to the main theme and the altered secondary theme. This is the recapitulation section of the first movement, which employs the recapitulation technique of reduction in change. It takes us back to the desert flavor of the beginning of the movement. It recalls the difficulty of thunderstorms and the danger of sandstorms. The whole movement is full of moving melodies and poetic moods. The advanced layering and the simple emotions of the local people gave the author and the listener an extremely deep impression.

3.2 Harmonic analysis

The clarinet concerto "Pamir zhiyin" basically adopts the traditional compositional structure and utilizes the themes of minority music.

It is an excellent example of the perfect combination of traditional concerto and title music, western classical music and Chinese minority folk music.

It is an excellent example of the perfect combination of traditional concerto and title music, Western classical music and Chinese minority folk music.

The work maintains the structural characteristics of a symphony while reflecting the musical styles of China's ethnic minorities. The melodic and harmonic arrangement of the three movements of the work is a combination of the Western harmonic minor and the seven-tone modulation of ascending third, which is unique to Tajik music. The biggest feature of the heptatonic scale of the ascending III tone is the second degree interval between the II and III tones; its composition form, melodic method, and backbone tone are different from the European harmonic minor, and also different from our national modes; the III tone rises by half a tone, which has the tendency of upward resolution, and produces a mutual tendency relationship with the

IV tone, which embodies the style of the Tajik folk songs; in terms of the modal color, the upper third of the dominant is a major third, which should belong to the Tajik folk song; in terms of modal color, the major third is a major third, which should belong to the Tajik folk music. From the point of view of tonal color, the third degree above the main tone is the major third, which should belong to the major mode, while the leading tone below the main tone and the main tone is the relationship between the major second degree, which should belong to the natural minor, therefore, the melodic color and harmonic color are benefits with the major and minor modes between the two, which has distinctive individuality and a special musical style. In addition, the author's use of ornamentation such as leaning tone, wave tone and vibrato makes the work more rich in the exotic style of ethnic minorities.

Spectrum example 1



From Figure 16, Bijing Hu, sits on the peaked back of a camel, swaying from one to the other. The bumps on the camel's back gave the composer a sense of ambience to write about the desert. The slow, intentional feeling of the low E note slowly pulls up to the low A note. Suddenly, a series of notes lifts the exotic flavor



Figure 22. Thematic motivation component

Source: JinJiang Hou (2023)

In this one fragment, the composer, Mr. Bijing Hu, depicts seeing an oasis from afar, but still moving slowly across the desert Gobi.

Score 4

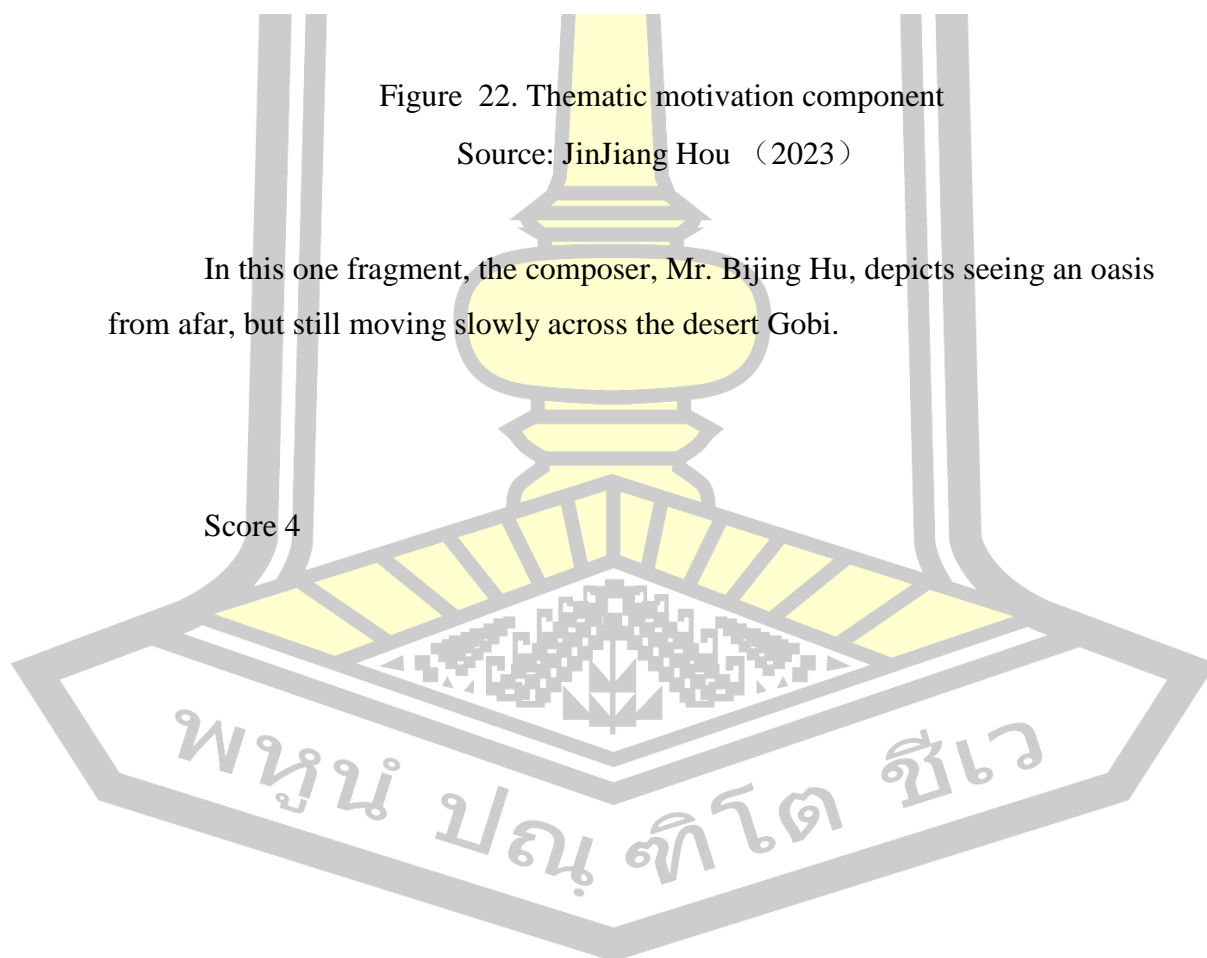




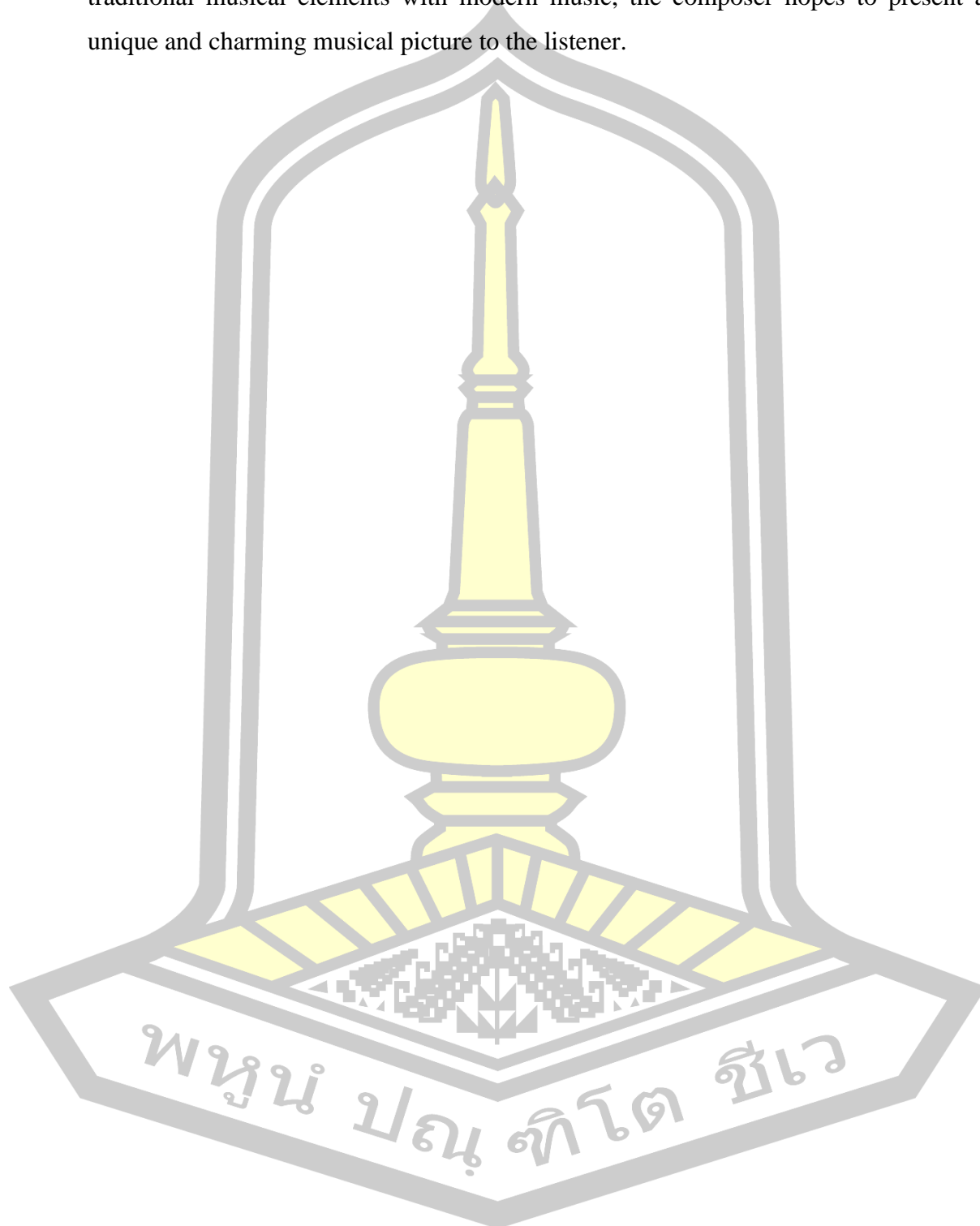
Figure 23. Typical Tajik rhythmic type

Source: Jinjiang Hou (2023)

The composer, Mr. Bijing Hu, received a great deal of influence and inspiration from Tajik folklore in this piece of music. The unique rhythmic type of Tajik style has been passed on.

In conclusion, “Pamirs zhiyin” is a large-scale concerto for clarinet. The composer Bijing Hu's motivation for the composition stems from his deep feelings and strong emotions towards the Pamir Plateau. Infected by the Pamir Plateau's magnificent natural landscape, deep history and culture, and rich and varied ethnic music, the composer was determined to express these feelings and emotions through music. The Pamir Plateau, as an isolated plateau region, has magnificent natural scenery. The composer was deeply impressed by the majestic mountains, rushing rivers and vast grasslands of the Pamir Plateau, and these natural landscapes became the source of inspiration for the composition of the music. Through his music, the composer attempts to recreate the magnificent scenery of the Pamir Plateau, allowing the listener to feel the power and beauty of nature. The Pamir Plateau has a long history, culture and multi-ethnic traditional music. The composer became interested in this traditional music and incorporated elements of ethnic music from the Pamir region into the piece. These elements not only reflect the lives and emotions of the

local people but also show their reverence and love for nature. By combining traditional musical elements with modern music, the composer hopes to present a unique and charming musical picture to the listener.



CHAPTER V

The Clarinet Playing Techniques in "Pamir Zhiyin"

This chapter analyzes the clarinet technique of the piece "Pamir Zhiyin", comparing the techniques of three different players on "Pamir Zhiyin". The clarinet technique applied to the piece "Pamir Zhiyin" is explained, and then the technical analysis of the piece "Pamir Zhiyin" is compared with the details of the special techniques.

1. Clarinet Playing Technique Used in the piece "Pamir Zhiyin"
2. The Clarinet Playing Technique of the "Pamir Zhiyin" from Three Players
3. Special Techniques in the Performance of "Pamir Zhiyin"

1. Clarinet Playing Technique Used in the piece "Pamir Zhiyin"

The clarinet is an instrument made up of five parts: the head, the second section, the upper section, the lower section, and the bell together.

The clarinet is a woodwind instrument that can be used in a variety of musical genres including classical, jazz, and pop music. Here are 5 important aspects of a basic introduction to the clarinet:

Necessary Conditions for Playing Clarinet

Everything you do requires conditions, and learning the clarinet also requires certain conditions

Physical conditions

The clarinet is a highly technical and skillful instrument, which requires the player's lips, teeth, hands and ears. The ear should have a keen sense of rhythm and hearing. The intervals between the tones of a clarinet piece, the timbre and intonation of the clarinet. The clarinet's cooperation with the piano, the clarinet in chamber music and other instruments is judged by the sense of hearing.

Oral cavity, clarinet is a type of instrumental music, there are basic requirements for the mouth shape, first of all, the teeth should be basically neat, so that you can play the instrument better. Secondly, the tongue, because the clarinet's spitting is accomplished with the tongue, so the vibration frequency of the tongue

directly affects the speed of the spitting, and the flexibility of the tongue training is also indispensable.

Fingers

Fingers should not be too thin or too short (especially the little thumb, but not too thick either, and the first joint of the thumb should be able to bend backwards. All five fingers should ideally be spread out. One condition is the player's ability to adapt to the instrument. Some people are always stiff and tense when they get the instrument, while others can master the technical points of the instrument in a very short time after learning and training.

Use of Breath

Breath is the driving force behind the articulation of the clarinet. Clarinet articulation is produced by the mouthpiece

When the reed on the mouthpiece blows out of the mouth and passes through the windpipe, it creates strong pressure and vibrates to produce sound. For a clarinetist to achieve a full and soft sound, it is important to know how to breathe correctly. Abdominal Breathing: Also known as "diaphragmatic breathing". During inhalation, the abdomen is raised, and the main feature is the expansion of the lower thoracic contour, the diaphragm is lowered, and the lungs are expanded in the longitudinal direction.

The main features of abdominal breathing are the expansion of the lower thorax, the descent of the diaphragm, and the expansion of the lungs. With abdominal breathing, you can breathe freely and quickly. Since the diaphragm and abdominal wall muscles are actively involved in the inhalation, the control of the breath is better. It is the most important part of the foundation of a piece of music.

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Figure 24. Composition of the clarinet

Source: Jinjiang Hou (2023)

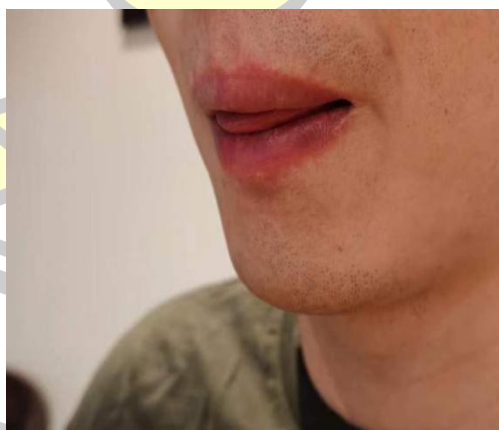


Figure 25. Correct mouth posture (demonstrated by Yu Han Wang)

Source: Jinjiang Hou (2023)



Figure 26. Correct mouth posture (demonstrated by Yu Han Wang)

Source: Jinjiang Hou (2023)

2. The Clarinet Playing Technique of the "Pamir Zhiyin" from Three Players

2.1 Breath control in the performance of "Pamir zhiyin"

Breath is the most basic and important part of the clarinet performance, and the breath control directly affects the thickness of the tone and the intonation. "The sense of sound and picture is the essence of this work. The singing voice replaced by the instrument can narrate the scene presented in each phrase of the piece with emotion, which can truly show the fusion of the beauty of Chinese and Western music. Therefore, it is necessary to pay attention to the accurate control of timbre, pitch, and intensity when playing, so as to ensure that under the premise of intonation, to show the transformation of the timbre of different scenes, and through the change of intensity to render the mood to the right place. Extreme weakness and strength are not the limits of the instrument and the player's feelings, but the needs of the piece are.

2.2 Tone control and mastery

Tone is the most direct reflection of the mood, atmosphere, content of the work and the composer's feelings, and it has an important power in shaping the image and conveying the emotions. In the early stage of learning, most players pay more attention to the practice of finger technique and neglect the aural cultivation of tone, resulting in the technique not being able to keep up with the thinking, and the tone changing with the change of the sound area or exaggerating the performance in order

to achieve a certain tone effect, and the appearance of unstable breath or shrill and thin sound. Musically literate players have an excellent grasp of timbre. Therefore, when you start learning the clarinet, you should first develop the concept of tone in your mind. Strengthen the training of different timbres, different ways of expression at the same pitch or different pitches are different. The control of breath varies in different registers of the clarinet. Soprano region tone bright, transparent, the vibration frequency of the sound must be high, so play the higher range of the tone to make the airflow speed up, the volume of air is small. The lower register requires a relatively slower airflow and a stronger breath volume to produce a fuller, thicker sound. A good player must have a strong breath reserve. In order to better interpret the work.



Figure 27. The first sentence at the beginning of the introduction

Source: Jinjiang Hou (2023)

From the legend, this is the first phrase of the opening of the first movement of "Pamir Zhiyin". At the beginning of the piece, the lowest E note of the clarinet enters, and slowly the distant camel's bells are slowly swaying as the low E note continues. The Gobi Desert is deserted and silent at dawn. The player must use a slow, loose tone to express the silence of the vast, quiet desert. Under the premise of ensuring pitch, the corners of the mouth are relaxed, the abdomen remains full and high, the breath is slightly loose, the volume of air is increased, and the melodious camel bells above the desert are gradually weakening, adding a mystery to the Silk Road, shaking out the East-West exchange of music, and foreshadowing in advance before the main theme. The lonesome accents here have a solid, thick sound quality without a lonely mood. The use of the unique Chinese loose plate elements played by Western solo instruments and the combination of Western musical genres creates an auditory

collision and fusion of Chinese and Western music, a continuation and development of Chinese clarinet music in an innovative way.

Mr. Cui Hua's performance explanation: Because in "Pamir Zhiyin", it is a movement that starts freely with a loose plate, so in the introduction, the bass E can be dragged out according to one's own emotional experience, and then retracted in the state of emotionally expressed, slowly moving towards the bass A note, and then rhythmically dragged out and then back to the normal tempo between the bass B and the bass D with playful feeling, expressing delicate feelings in one's own way. The music is a delicate expression of feelings in its own way.

Mr. Yuan Limin's interpretation of "Pamir Zhiyin" starts with a loose plate, although it is a loose plate, but it should be moderate under the prolongation, and the bass E should be kept around 3-4 beats in duration. Not extending too much is keeping the tone length grainy. The activity between bass B and D is carried out with a slightly smaller float, to make out the shape, but not too much state, and then come back for the sound expression under the normal speed.

Mr. Wang Yuhan's interpretation of the performance, in the piece "Pamir zhiyin", the beginning of the loose plate not only in the length of the lift down, the sound in the walk in the walk also need to be more intense changes in the way of expression, for example, the first E tone to be expressed in a slightly longer time value, not only beat value, but also from the small sound slowly enlarged out of a little bit of a certain release of the author wants to express the state. The first E should be expressed in a slightly longer duration. Bass E and Bass D should not be suddenly raised or lowered in the same state, but should be kept at a moderate level of expression.



Figure 28. Alternating high and low difficulty sections

Source: Jinjiang Hou (2023)

The notes in this section are also relatively concentrated in the lower and middle registers, but in contrast to the large-scale up and down walks of the opening

introductory section, the dense sixteenth notes drive the melodic mood up. At this moment, the clarinet tone turns serious and depressing, and it is important to keep the mouthpiece relaxed when playing, so that the breath is brought into the body of the winds in a more even manner, and at the same time to let the breath in the abdomen flow rather than rigidly support it, and to bring out the natural sudden changes in the landscape, as well as the restlessness of the. The mood of the piece is played to its fullest potential. The tone range is slowly shifted from the low-mid range to the high-mid range, bringing the emotional expression to another level. The bells of the camel caravan ring back and forth, and the theme of the music gradually opens up the curtain and slowly develops until it sublimates.

When sixteenth notes are required to move quickly from bass to treble, this usually means playing a series of ascending notes in a very short period of time, creating a coherent ascending scale effect. When parsing this requirement, speed, technique and balance need to be considered.

Tempo: Sixteenth notes are typically short notes, with each note having a quarter of the duration of a quarter note. To move quickly from bass to treble, the player needs to play a series of notes quickly in a very short period of time. The actual speed of playing will depend on the composer's requirements, but it is usually a relatively fast speed.

Technique: When playing notes quickly, the player needs to have good finger technique and consistency. Using correct finger alignment and brisk fingering will help the player cross intervals more easily and ensure consistency between notes.

Uniformity: The effect of the rapid ascent of the sixteenth note requires that the intervals between notes be kept even. The player needs to make sure that each note is timed equally and is not too fast or too slow to ensure that the notes rise in a way that sounds smooth and consistent.

It is easy to muffle the sound by playing a rapid succession of notes. The player needs to ensure that each note is clearly conveyed through good volume control and tonal adjustments, without losing sound quality due to speed. Maintaining a good sense of rhythm is essential when playing at speed. The player needs to be precise about the duration of each note to ensure that the notes rise in time with the

rhythm of the piece. Fast sixteenth notes from bass to treble can be found in all types of music.

Mr.Hua Cui explains: This section has a lot of four sixteenth note legato combinations and alternations of the first sixteenth, and in the many legato lines, it is important to maintain the granularity of each sound without dropping the tempo.

Mr. Limin Yuan's interpretation: The combination of four sixteenths in this section goes from a loose state to a serious one, with falling notes, from a stacked and gradual way to a rising and falling expression, with a lot of connecting lines in the process, all of which should ensure the consistency of the breath, and there should not be any disconnection between the sound and the breath.

Mr.Yuhan Wang's performance explanation: this section is based on the regular performance, more attention should be paid to the beginning and end of the note do not have excessive connecting line, pay attention to the light point of the note head, to give with the spectrum standard blowing, but at the same time to the main feelings, starting from the beginning of the weak notes, slowly pull up, find a breakthrough point, slowly serious and urgent up.

2.3 Emotional expression

In the first movement, the sub-theme moves to an Allegro tempo of 132 in the genitive key, with rapid vibrato to emphasize the relentlessness and variability of nature highlighting the depiction, where the clarinet's timbre should be slightly stronger. When playing this passage, keep your embouchure relaxed to ensure that the larger airflow can enter the body of the instrument quickly in a short period of time, highlighting the melody more smoothly and quickly. The mood of the music is quite urgent, depicting a scene of flying sand and stones. It requires the player's technical proficiency to synchronize with the feeling of the music. The tone of the clarinet here must be tense and urgent, showing the Tajik people in the countless times that nature has struck them down in the past years. But their spirit of valor and tenacity is unyielding and courageous. In the upward marching notes prominent marching and dissonant notes repeatedly pulling against each other, until after the victory nature gradually returned to peace.



Figure 29. Introduction of the second theme

Source: Jinjiang Hou (2023.5)

From Figure 24, Mr. Hua Cui explains: In this section, to fully express the speed of the Allegro, the rapid slide of the 132, to ensure the integrity of the vibrato, to ensure the timing at the same time, and then to do the music.

Commentary by Mr. Limin Yuan: In this section, in the midst of the fast music, make sure that the timing of the second note is not subjected to fluctuation, and maintain a stable state, and ensure the stability and accuracy of the sixteenth note in the gradual climbing state.

Ms. Yuhan Wang's explanation: Pay attention to the end of the line and the sixteenth note in the same measure, and make sure that the head of the note is re-dotted, so as to make it fluent and coherent.

2.4 Soprano Weakness

In the first movement of "Pamir zhiyin", the introductory section of the loose plate section, times the treble clef is quiet, softly depicting the night of the plateau, at this time the strength of the performance should not be too strong, but to show the silence of the night sky slowly resting on the sandy beaches. The range here is quite high, requiring the reed to increase in amplitude and frequency. When playing, pay attention to the waist and abdomen to maintain a strong pressure to control the intensity of change, tongue contact reed area is slightly smaller, the airflow through

the pipe body speed up, the volume of air is reduced. In the melody, tones are related to each other, and the higher the tone, the faster the airflow, so the connection between tones should be more stable. The higher the frequency of vibration, the faster the airflow through the headjoint is required, and the pressure in the waist and abdomen is increased to ensure stable and non-shaking sound quality in the high register.



Figure 30. legato clips

Source: Jinjiang Hou (2023.5)

From Figure 25, Mr. Hua Cui's playing explanation: In the ornamentation section, keep the fingers moving at a high speed to ensure the accuracy of the timing. In the following downward ornamentation, grasp the beat well.

Explanation by Mr. Limin Yuan: The state between the tongues should be given to each note smoothly, especially within the 6th legato, to make it more even and stable as possible.

Mr. Yuhang Wang: Pay attention to the notes of the ascending and descending tones, in the fast state, it is more like the light state of swallows flying over the water, passing through without leaving any traces.

2.5 Strong Bass

In the first movement of "Pamir zhiyin", the strong playing of the bass is different from the weak playing of the treble in terms of performance. Since the tone holes in the bass region are closer to the bell of the instrument, at a relative distance from the head of the flute, playing the tones in the bass region requires more forceful support from the waist and abdomen. The mouthpiece is relaxed to allow a large area of breath to pass through the mouth into the clarinet, and the airflow of the sound

slowly slows down while the abdomen increases pressure. This increases the volume of air and ensures that the tone in the bass register is able to vibrate completely. The state of the chest and abdomen should not follow the tone as it drifts, but should be like a rooted tree firmly gripped to the ground. Keep the sound smooth and not dry, make sure that each tone can quickly reach the required airflow volume, play the established pitch, especially the E tone to maintain a uniform airflow flow rate and strength, with the E tone as the center tone, the other tones change with the center tone change.



Figure 31. 32-point legato clip
Source: Jinjiang Hou (2023.5)

Training the transition between high and low tones in a piece of music

In the daily performance of the clarinet training, more contact with the natural melodic intervals, but for many ethnic music used in the increase of the fourth, minus five and other dissonant intervals in the auditory relatively unfamiliar, so usually should accumulate a large number of minority works, exposure to different regions of the music sound, in the auditory training system to exercise the relationship between the ethnic intervals. When playing intervals across registers, it is necessary to pay attention to the rapid airflow transitions, to accurately grasp the airflow speed of each tone, and especially to ensure the pitch quality when the tones of different registers are rapidly alternated. This requires the player to strengthen the practice of long tones in the usual training, and to be able to reach any tone quickly and ensure the intonation quality.

This requires the player to practice the long tones in their regular training so that they can reach any tone quickly and with good intonation. When encountering this type of passage, first practice the notes separately, note by note, choosing the most suitable fingering, and then practicing them together. The breath is maintained, but not static, and the breathing cavity is open and active to mobilize the flow of the breath. The inner space of the mouth is kept in a state of high density and pressure to

match the different air flows through it, and the fingers change notes evenly, so that the breath, the tongue, and the fingers cooperate with each other to play.



Figure 32. Difficulty in ascending and descending sound clips

Source: Jinjiang Hou (2023.5)

From Figure 27, Mr.Hua Cui's performance explanation: The composer uses a lot of 64th notes traveling in rapid motion. Lots of highs and lows, with a lot of contrasts, in a fast running motion

Commentary by Mr.Limin Yuan: Pay attention to the method of transition between high and low notes, which requires a lot of practice and a lot of finger-fitting training to ensure that every change in the 46th line runs in a coherent manner.

Mr.Yuhan Wang's explanation: In the low register, it is necessary to maintain a more sufficient volume of air, and complete the transition from extremely weak to extremely strong. Although it is in the low register, it requires a large number of fingers to make the transition, so it is necessary to pay more attention to the coordination in the exercise of the finger skills and the training of reading music.

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Table 4. Summary Comparison

Comparison of technical analysis of "Pamir zhiyin"	Similarities	Differences
Mr. Hua Cui	All three teachers advocate practicing exactly according to the original score first. After completing each basic performance index according to the original score, they will then play	Mr. Cui Hua prefers to develop the expression of the piece to the extreme, using accurate notes to express a fuller emotion, and using the body to express the emotion when the mood fluctuates more.
Mr. Limin Yuan	and compose their own pieces. Each performer has a different style, and treats the music with different feelings and depths. Each performer has a different style and a different feeling and depth of approach to the music, so the details of each piece of music are not the same. After the basic playing is	Mr. Yuan Limin likes to express the music in a more delicate way, based on what the original composer wants to express, he uses his lip muscles to combine with the changing speed of the airflow, so as to achieve the order of tension and relaxation. In expressing emotions, he can control the mood more accurately.

Mr.Yuhan Wang	<p>completed, attention is paid to the use of ornamentation and the use of ascending and descending introductory parts, making the blowing line natural and logical.</p> <p>The player can exercise a greater volume of air, pay attention to the control of strength, skillfully reduce the traces of air changes, so that the music can be maintained continuously. It is also possible to finish the piece very well. Precise expression of emotions</p>	<p>Mr. Wang Yuhan focuses on the fluency of the piece, advocating to play the piece according to the way of the original composer, without excessive changes, the stretching and smoothness of the melody, the softness of the lines, the subtlety of the feelings and the ruggedness of the piece, the slight expansion in the state of the original piece, and the retention of the original flavor of the piece to be demonstrated.</p>
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3. Special Techniques in the Performance of "Pamir Zhiyin"

Spitting technique in the performance of "Pamir zhiyin".

3.1 Articulation

The key to playing the clarinet is to make the articulation dexterous, agile, clean and clear. Good articulation makes the tone focused and rounded. The articulation, also known as the "head", is the first step of the tongue playing. When practicing, first, inhale a full breath and use the tip of your tongue to lightly touch the top of the reed. Second, as the tip of the tongue pulls away from the reed, exhale and withdraw as quickly as if it were an arrow out of a string.

Touching the top of the reed with the tip of the tongue in the same position causes the note to break, as if playing several notes in a row, i.e., a single spit. The single spit is divided into three types: the staccato (Italian: staecato), the short staccato

(Italian: taecatisino), and the mezzo staccato. The staccato is characterized by a short and elastic tone, with a strong granularity, and the duration of the note should be shortened by half. The short staccato is the hardest and most powerful staccato, with the strongest granularity and the shortest duration. The legato, also known as the soft spit or sub-break, is the softest sounding and slowest exhalation. Although there are different types of single spit, the playing method is similar. When playing, the tongue should be kept stable and the tip of the tongue should move deftly to leave the reed quickly and keep the shortest distance from the reed. In addition, full breath and sufficient air pressure should be utilized, combined with the ability to move the fingers with ease and sensitivity. If the tongue, breath, and fingers are closely coordinated and in step, the sound will be pure, dexterous, and full.

When practicing difficult phrases, if the tongue and fingers are not properly coordinated, the tongue should be connected and then broken, so that the tongue and fingers work well together and harmonize freely, and then gradually accelerate, and finally reach the original speed of the piece.



Figure 33. phonetic transcription (e.g. of a song)

Source: Jinjiang Hou (2023.5)



Figure 34. Clarinet spitting technique

Source: Jinjiang Hou (2023)

The single spit, the most basic form of spitting, requires the tip of the tongue to lightly touch the top of the reed without moving the root of the tongue. The mood of this phrase is relatively calm and soothing, requiring that the flow and speed of the spit not be too fast or too rapid, with the even playing of the fingers, ready for the

required volume of air, the tongue leaves the reed at a moderate speed, but to ensure that the high pitch head remains clean and clear, without the appearance of sticky acoustic effects. This will give a better and clearer performance of the phrase.

Figure 35. Interrupted Exhale

Source: Jinjiang Hou (2023)

This type of spiccato is played for shorter periods of time than marked on the score, and is generally used to express scenes of passion and urgency. The interpretation of the staccato fragment should be accurate, always keep the reed and tongue in a state of excitement, always ready for the next note, keep the chest, waist and abdominal strength, the tongue root is relaxed and the tip of the tongue is strong with the smallest area to contact the reed, at the same time, the fingers are evenly changed.

At the same time, the fingers change evenly, must ensure that the fingers and tongue frequency is the same, otherwise the sound effect is chaotic, spit the sense of granularity disappeared. The most important aspect of the spit is the graininess, especially in such a fast clip. It is also the bass and middle register of the clarinet, when playing, the air flow must be increased to make the reed vibrate fully, at the same time, we must pay attention to the tongue not to fluctuate with the increase of the air volume, and we must keep the sensitivity of the tongue at all times.



Figure 36. Special Speech Processing Clip

Source: Jinjiang Hou (2023)

3.2 Special Fingering The special fingerings of the clarinet include vibrato, stacking, beating, and flying finger techniques.

These techniques are mostly used in transplanted works, but also in some original and adapted works. Transplanted works are based on traditional folk instrument solo pieces, and utilize a large number of techniques commonly used in traditional Chinese music, such as cadences, superimposed tones, complimentary tones, floral tonguing, and cyclic air changes. Performers should study the art of Chinese folk instrumental music, understand the stylistic characteristics of traditional music, and fully draw on the techniques of Chinese folk instrumental music in order to reflect the strong traditional musical style of these works, and thus explore the personalized performance characteristics.

Vibrato refers to the rapid and even repetition and alternation of notes between the home and upper notes. When playing, each finger should be flexible and elastic, and the fingers should be pointed more than 4 times, and it should be emphasized that "hitting and bouncing are the key points to be touched that is to send out the fast frequency of Yan". When practicing, you should strengthen the training of the ring finger and keep the muscles loose and natural.

พหุบัณฑิต ชีวะ



Figure 37. Examples of vibrato in music

Source: Jinjiang Hou (2023)



Figure 38. Clarinet Special Technique Vibrato

Source: Jinjiang Hou (2023)

Conclude:

Through the concept of the composition of the piece "Pamir Zhiyin", we understand the author Hu Bi Jing's feelings and emotions about music in his composition. The composer uses the combination of traditional music elements to present the unique charm of ethnic music in the clarinet.

By analyzing the technique of the piece "Pamir Zhiyin", we learn that the tongue and spit are important parts of the technique in the piece "Pamir Zhiyin".

By analyzing the technique of the piece "Pamir Zhiyin", we learn that the tongue is an important part of the technique in the piece "Pamir Zhiyin" and that the tongue can show three types of spitting, short spitting, medium spitting, and double spitting, in order to show the difficult sections of the piece. You will also learn how to play. Clarinet fingering is relatively complex and requires a good knowledge of scales and various techniques. In addition, the clarinet has a wide range of tones, and players need to be comfortable switching between different ranges to ensure the integrity of the musical performance.

CHAPTER VI

Conclusion, Discussion and Suggestions

This chapter of the piece "Pamir Zhiyin" gives a summary, analysis, discussion and recommendations on the two themes.

1. Conclusion

1.1 The results of Research Question 1 are as follows

Through the interviews of "Pamir Zhiyin", we understand the compositional concepts and motives of the authors of the piece, study the contents of the three movements in depth, and explore the structure and form of the music of "Pamir Zhiyin". Hu Bijin's "Pamir Knowing" epitomizes the development of the Chinese clarinet in the 1970s, creating the beginning of the Chinese clarinet concerto. It is also an important milestone for the Chinese clarinet, creating a precedent for the Chinese clarinet concerto. It is the pioneer of Chinese classical wind music.

The Pamir Sound concerto shows us the colorful and beautiful scenery of the Pamir Plateau: it takes us to enjoy the night view of the plateau, brings us into the homes of the Tajik people, and lets us truly feel the warm and joyful wedding scenes of the Tajik nation. We also learned about rhythm, melody and other musical elements. While learning about the scenery of the Pamir Plateau in western China, we also understood the author's desire to convey the culture and natural beauty of this region to the public through music. This work also fills the gap of the first clarinet concerto in China. The motivation for the composition of the work is cultural exchange and dissemination. It expresses the composer's deep love for this region. It is an excellent example for future generations to carry forward the spirit of tradition and create music with special characteristics. As an important form of culture, the connotation of art is closely related to the country and the nation. With the continuous development of music and art, there are many clarinet works that combine western genres with Chinese minority music elements.

1.2 The results of Research Question 2 are as follows

After the interviews and in-depth understanding of the three performers. To understand the use and special techniques of clarinet playing skills in the work "Pamir

Sound". And analyze and compare the playing techniques of the three players in the piece "Pamir Zhiyin". Different playing techniques utilize different musical treatments to express different musical moods and emotions, so playing techniques cannot be viewed in isolation. Playing the rich musical works of the Tajiks on a Western instrument requires adjusting the breath, spitting, and finger movements and harmonizing them perfectly with the beat, so it requires correct breath processing, clear spitting, flexible finger movements, and knowing the control of the fundamentals well. When Mr. Hu composed "Pamir Knowing", he positioned it as a concerto with "sound and picture" colors, and its grand scenes have very high requirements for the clarinetist's technical level. Although the compositional approach of "Pamir Zhiyin" is still conservative, it has taken a big step forward in exploring national music and enriching the treasure trove of diversified music, which has enabled the development of Chinese wind music art to take a big step forward. Whether at the level of musical art, or at the level of technology and aesthetics, it has built a bridge to new horizons, and is an excellent example for future generations to carry forward the spirit of tradition and create distinctive music.

2. Discussion

1. Understand the clarinet work Pamir Knowing in the context of Chinese music based on the study of Xiaoyan, Di (2011). It explored how literacy, education and cultural heritage contributed to the composition of the piece. The work reflects the fusion of Chinese and Western elements and the evolution of Chinese clarinet music. The concerto draws inspiration from Tajik folk music, combining contemporary composition with cultural heritage. Composer Bijing Hu's encounter with a Tajik wedding scene highlights the impact of cultural encounters on artistic inspiration. This study emphasizes the importance of cultural preservation and innovation in musical development. Corresponding to repertoire author Bijing Hu's research, this study examines the development of the clarinet art in China, including the historical background, challenges, and future prospects. The study emphasizes the need for more Chinese clarinet literature, an improved educational focus, and international participation by clarinetists. The authors aim to stimulate interest in

music that uses elements of Chinese folk music and to incorporate lesser-known works into the general repertoire of the clarinet.

2. Based on the study of Jianan Wang, (2020), it is discussed that different playing techniques employ different musical treatments to express different musical moods and emotions, and therefore playing techniques cannot be viewed in isolation. Performance techniques cannot be viewed in isolation. When playing rich Tajik music on a Western instrument, we need to adjust our breathing and fingers in a specific way. When playing a rich Tajik musical piece on a Western instrument, we need to adjust the breath, exhalation, and finger movements and match them perfectly with the beat.

In the creation of human music culture, represented by the concerto "Pamir Zhiyin", Chinese works should fully realize the importance of weaving the essence of western symphony and our national music with each other, taking the essence and enriching the resources of our national music culture. Create more musical works that keep pace with the times. Inheritance development. Through the Pamir Concerto of Knowing. I firmly believe that China's clarinet career will be as optimistic and courageous as the people of Tajikistan. Clarinet music in China has been progressing and developing over the past decades, and the future promises to show exciting trends.

3. Suggestions

3.1 This study focuses on the conceptualization and motivation of Pamir knowledgeable music. In-depth knowledge of the Pamir Plateau: Prior to composing and performing, one should have an in-depth knowledge of the geography, culture and history of the Pamir Plateau in order to better grasp its characteristics and emotions. Convey the depth of feeling in the motivation for the composition. Use of local musical elements: Consider incorporating elements of Pamir ethnomusicology into the work. This may include the use of scales, melodies, harmonies or rhythms specific to local music. This will add to the sense of place and depth of the work.

3.2 This study focuses on analyzing and examining specific elements of Pamir Zhiyin. It is hoped that subsequent researchers will continue to study the humanistic and artistic characteristics of the Pamir Knowing. To better transmit and understand

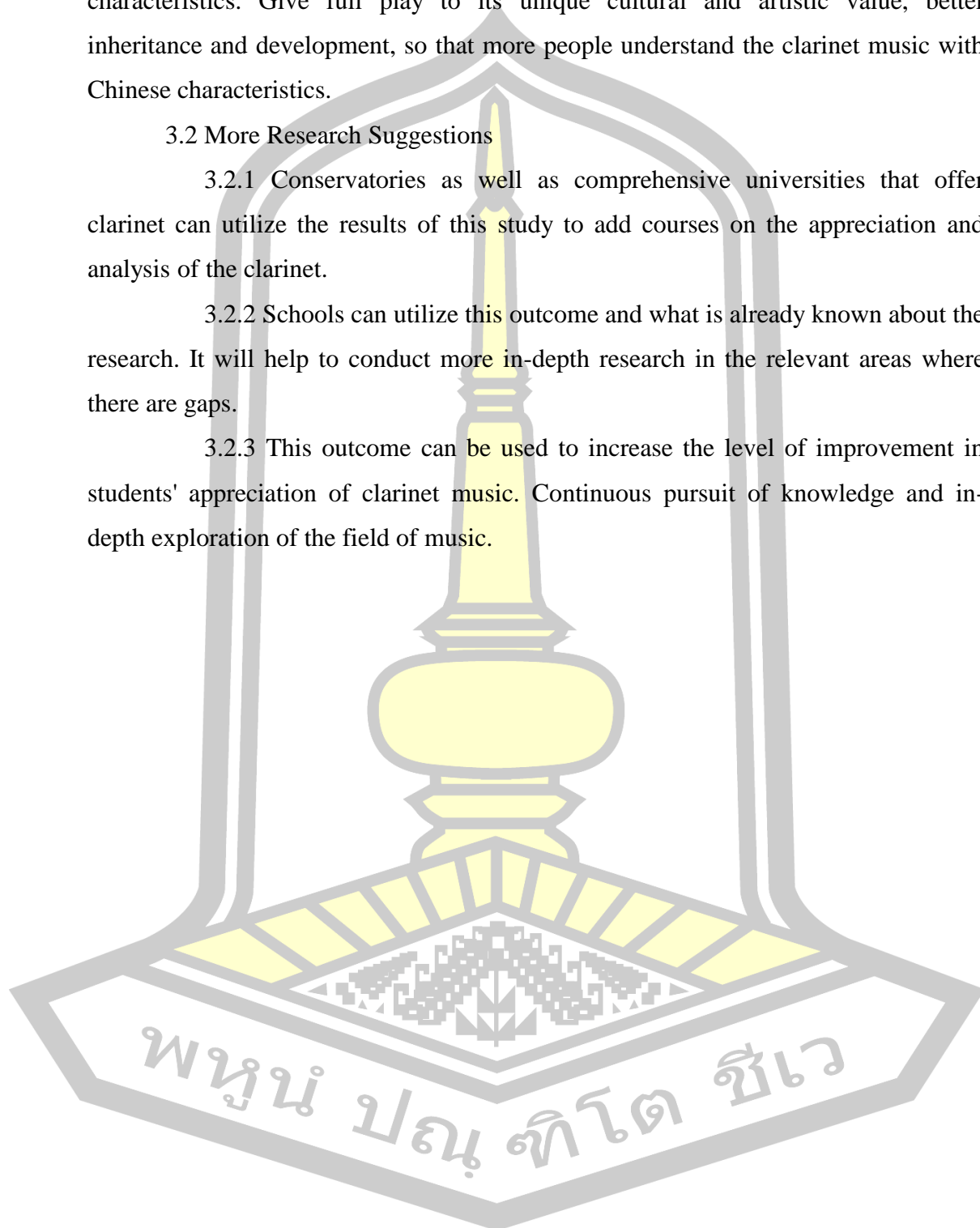
Tajik music. At the same time better develop the clarinet music with Chinese characteristics. Give full play to its unique cultural and artistic value, better inheritance and development, so that more people understand the clarinet music with Chinese characteristics.

3.2 More Research Suggestions

3.2.1 Conservatories as well as comprehensive universities that offer clarinet can utilize the results of this study to add courses on the appreciation and analysis of the clarinet.

3.2.2 Schools can utilize this outcome and what is already known about the research. It will help to conduct more in-depth research in the relevant areas where there are gaps.

3.2.3 This outcome can be used to increase the level of improvement in students' appreciation of clarinet music. Continuous pursuit of knowledge and in-depth exploration of the field of music.



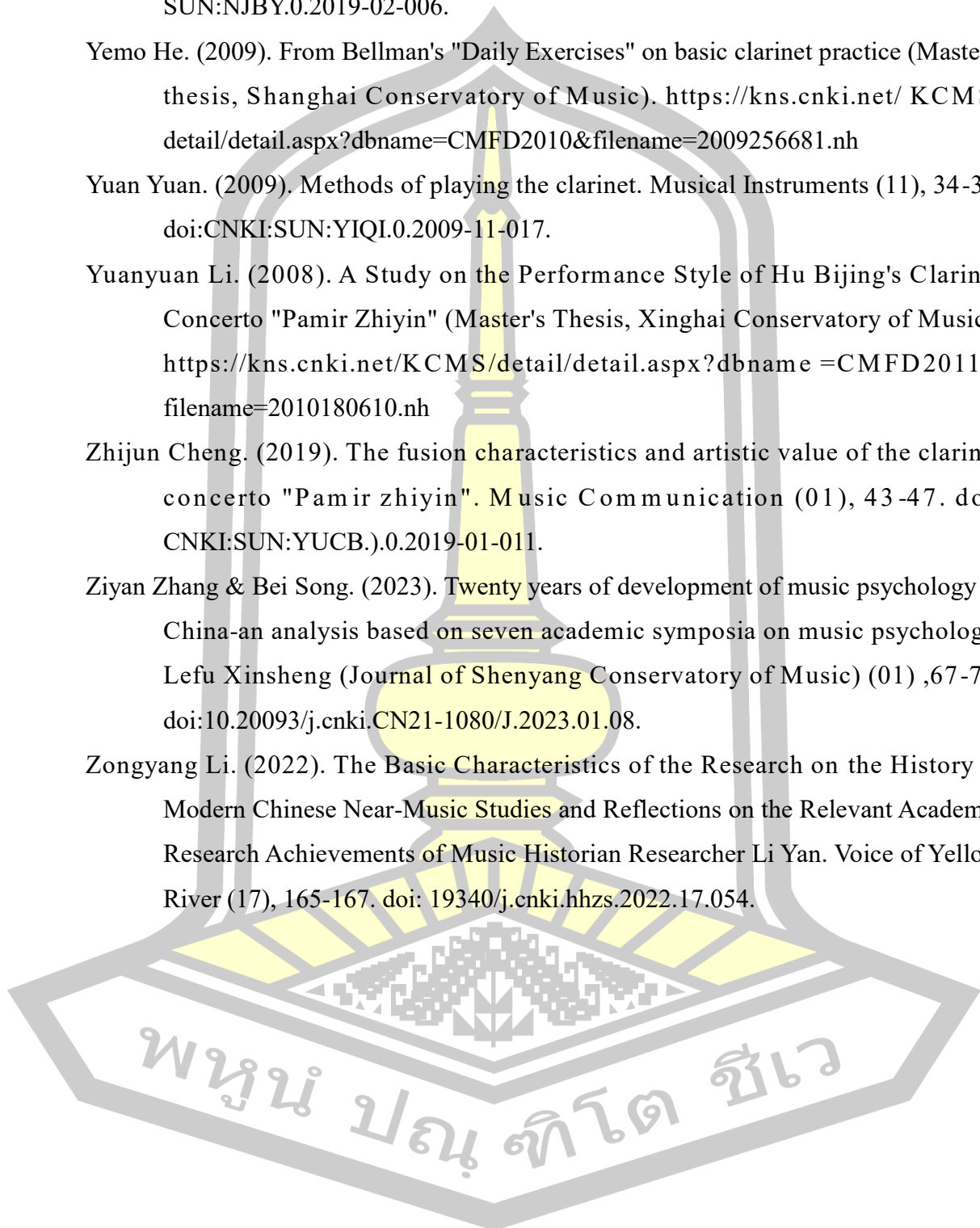
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APPENDIXS

1.

Table 1 Interview form of technical analysis of clarinet performance of "Pamir zhiyin" by Hou Jinjiang

What was the original intention of composing the clarinet piece "Pamir zhiyin"?

What developments did the clarinet piece "Pamir zhiyin" bring to the history of the clarinet in China?

What are the characteristics of the nationalized music for clarinet? What are some of the characteristics of the nationalized music of the clarinet?

What are the Western techniques used in the clarinet piece "Pamir zhiyin"? What Chinese techniques have been incorporated?

What are the novelties of the difficult techniques of the clarinet piece "Pamir zhiyin" compared to those of foreign pieces?

What changes have occurred in clarinet music in Xinjiang with the development of modern society?

2. Motivations and ideas of the authors of the music "Pamir zhiyin"

Question 1	Why did you want to create such a large-scale concerto?
Question 2	Why did you choose to go to the Pamir Plateau in Xinjiang?
Question 3	Why did you choose this subject for clarinet?
Question 4	What was the inspiration for the first movement?
Question 5	What was the inspiration for the second movement?
Question 6	What was the inspiration for the third movement?

Pamir Music Score

1

协奏曲《帕米尔之音》

第一乐章

十级中国乐曲2

Andante (♩ = 68) 胡登钢 曲

mf ad lib

Andante (♩ = 58)

mp

2

Allegro (♩ = 120)

f

mp

mf

f

3

This musical score consists of ten staves of music in treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a dynamic of *ff* (fortissimo) and features a variety of articulations, including slurs, accents, and hairpins. The dynamics fluctuate throughout, reaching *mf* (mezzo-forte) and *p* (piano) before returning to *f* (forte) towards the end. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplet-like figures, as well as rests and phrasing slurs. A large grey arrow is visible on the left side of the page, pointing towards the music.

4

Andante (♩ = 62)

Cadanza

5



6

第二乐章

Adagio (♩ = 56)

Solo

mp

f *mp* *f* *mp*

mf *p*

Moderato (♩ = 104) più mosso

Cadenza

mf *pp*

f (♩ = 100)

7

第三乐章

8

8

mf

mf

mf

tr

f

Tutti

Solo

mp *cresc.*

p

Tutti = 220

9

Musical score for page 9, featuring a solo section and a cadenza. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked *mp* (mezzo-piano).

The score consists of 12 staves of music. The first staff is marked *Solo* and *mp*. The second staff has a dynamic marking of *p* (piano) and a fermata over a measure. The third staff has a dynamic marking of *mp* and a fermata over a measure. The fourth staff has a dynamic marking of *mf* (mezzo-forte). The fifth staff is marked *Cadenza* and *f* (forte). The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has dynamic markings of *f*, *mf*, *f*, and *p*. The eleventh staff has dynamic markings of *mp*, *p*, *mf*, *mp*, and *f*. The twelfth staff has a dynamic marking of *f*.

10

Musical score for page 10, featuring piano and forte dynamics, a Presto section, and various musical notations.

The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a piano (*mp*) dynamic. The second staff continues with the forte (*f*) dynamic. The third staff features a forte (*f*) dynamic and a piano (*mp*) dynamic. The fourth staff includes a piano (*mp*) dynamic and a forte (*f*) dynamic. The fifth staff is marked **Presto** (♩ = 220) and features a forte (*f*) dynamic. The sixth staff continues with the forte (*f*) dynamic. The seventh staff features a forte (*f*) dynamic and a piano (*mp*) dynamic. The eighth staff includes a piano (*mp*) dynamic and a forte (*f*) dynamic. The ninth staff features a forte (*f*) dynamic and a piano (*mp*) dynamic. The tenth staff concludes with a forte (*f*) dynamic and a piano (*mp*) dynamic.

The score includes various musical notations, including triplets, sixteenth notes, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4. The piece concludes with a forte (*f*) dynamic and a piano (*mp*) dynamic.

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