



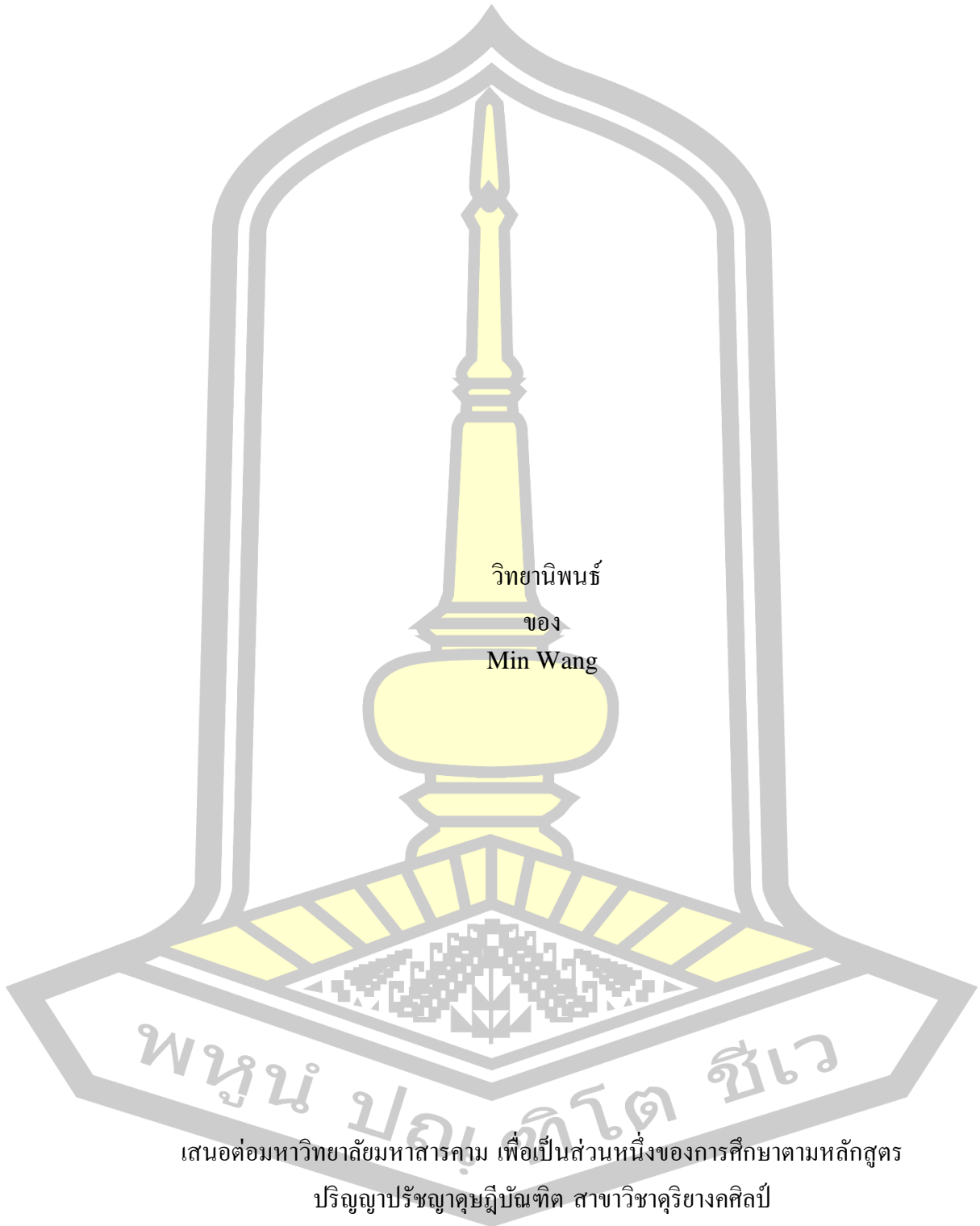
The Development of jazz music in BeiJing, China

Min Wang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
February 2025

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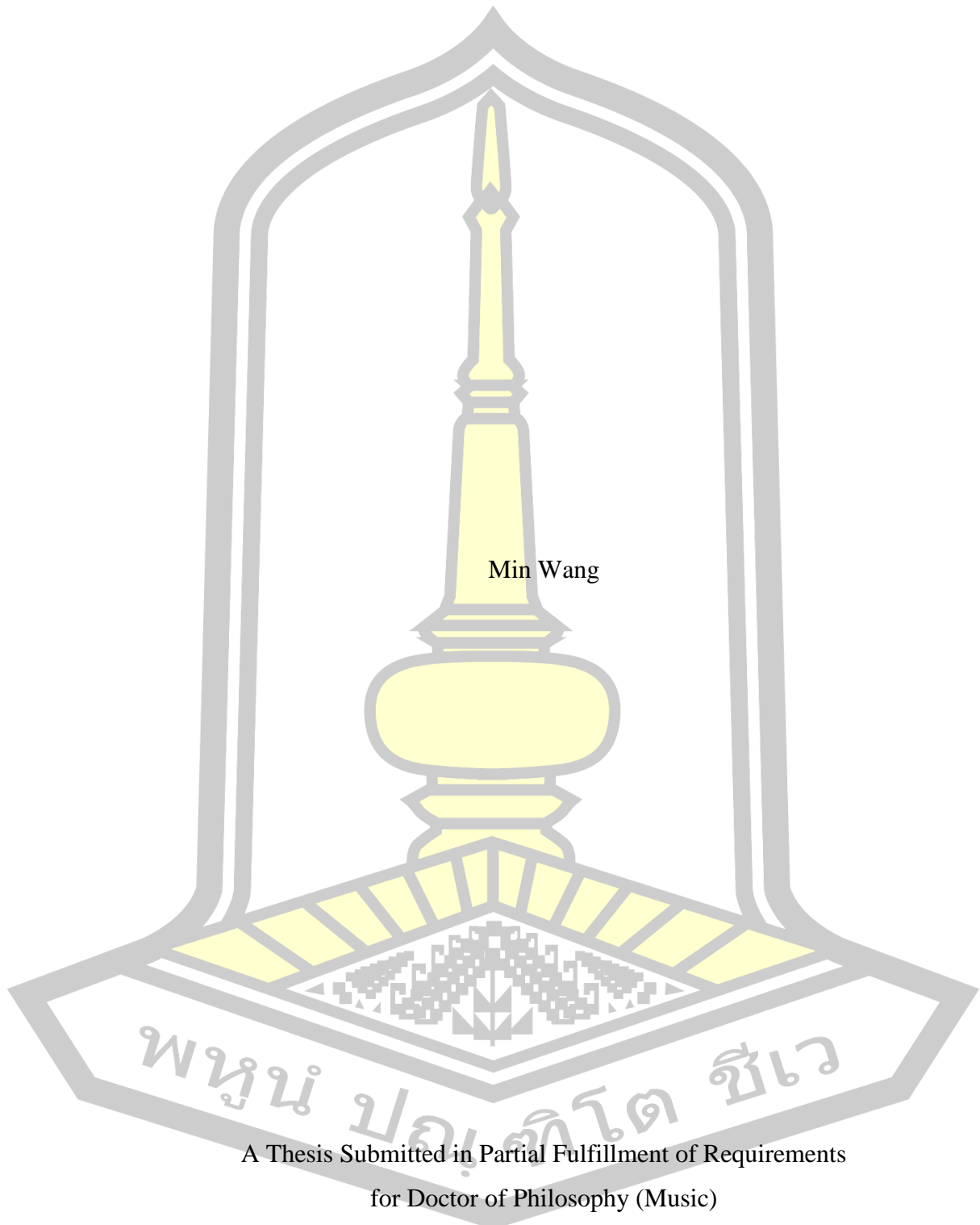
วิทยานิพนธ์  
ของ  
Min Wang

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ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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February 2025

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The examining committee has unanimously approved this Thesis, submitted by Mr. Min Wang , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

	Chairman
(Assoc. Prof. Wiboon Trakulhun , Ph.D.)	
	Advisor
(Asst. Prof. Narongruch Woramitmaitree , Ph.D.)	
	Co-advisor
(Asst. Prof. Sayam Chuangprakhon , Ph.D.)	
	Committee
(Asst. Prof. Pittayawat Pantasri , Ph.D.)	
	Committee
( Sanchai Duangbung , Ph.D.)	

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Sayam Chuangprakhon , Ph.D.) Dean of College of Music	(Prof. Anongrit Kangrang , Ph.D.) Acting Dean of Graduate School
--	---

พจนานุกรม ปณฺทิตโต ชีโว

<b>TITLE</b>	The Development of jazz music in BeiJing, China		
<b>AUTHOR</b>	Min Wang		
<b>ADVISORS</b>	Assistant Professor Narongruch Woramitmaitee , Ph.D. Assistant Professor Sayam Chuangprakhon , Ph.D.		
<b>DEGREE</b>	Doctor of Philosophy	<b>MAJOR</b>	Music
<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2025

### ABSTRACT

The dissertation is concerned with the study of the exploring the development status in jazz music in BeiJing, China. has the following objectives: 1) to explore the development status of jazz music in Beijing. 2) to analyze the musical characteristics of Beijing jazz music. 3) to propose guidelines on how to increase jazz music's popularity in Beijing, China. Using the theoretical methods of ethnomusicology, musicology, and Western music, the researcher investigated, analyzed, and described the data collected from a literature review and field work.

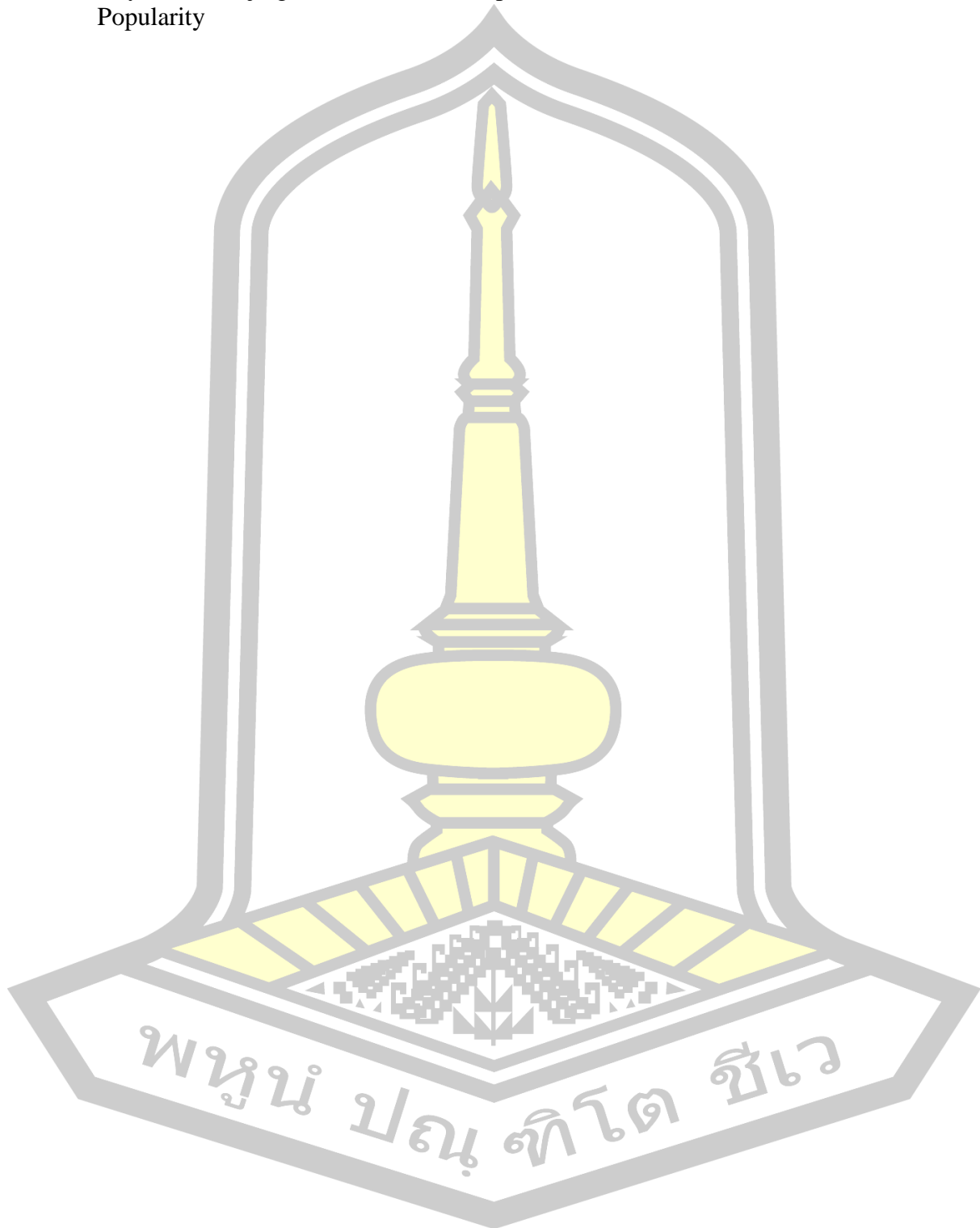
The following research results are related to the above research objectives:

Through field investigation, we investigate the development status of Beijing jazz bands, jazz performance venues, and jazz festivals from 2006 to 2024, and this article will be divided into three time periods, namely: 2006-2015, 2016-2020, and 2021-2024. These figures, increased and formalized year by year, not only increase financial income and performance opportunities for local jazz musicians, but also amplify the artistic value of jazz, allowing it to reach a wider audience.

Through the analysis of four original jazz music works by the three most representative jazz musicians in Beijing, this paper explores the musical characteristics of Beijing jazz. Original musical compositions by local Beijing jazz musicians are accomplished through the use of pentatonic scales and free-form melodies, standard jazz rhythms and different forms of coordinated rhythms, as well as less functional chromatic harmonies in addition to standard jazz harmonic progressions. Create their own music.

Finally, some opinions and specific measures were put forward to improve the popularity of jazz in Beijing, including: making full use of the role of middle schools and primary schools in the spread of jazz, strengthening government support to promote more jazz cultural exchange activities, and adding more jazz music Festival, vigorously cultivate jazz talents, effectively solve communication problems, and diversify communication and development models. These comprehensive measures will contribute to the prosperity of jazz music in contemporary society.

Keyword : Beijing Jazz music, Development status, Musical characteristics, Popularity



## ACKNOWLEDGEMENTS

During the three years I have been studying and living at MSU, I have received a lot of help from my professors and classmates, and I am filled with gratitude as I come to the end of this journey.

First, I am very grateful to all the faculty, administrators, and all the service personnel here at Mahasarakham University for helping me complete my studies here.

Secondly, I would like to express my special thanks to my advisor, Asst. Prof. Dr. Norongruch Woramitmaitree, he taught me how to research and how to complete a doctoral dissertation, and it was his constant revisions and patience that enabled me to successfully complete my doctoral studies. The seriousness and rigor of the professor's academic attitude has deeply influenced me, and I am honored to have him as my advisor for my dissertation. I would also like to thank the teachers and jazz personnel in Beijing for their help and advice on the fieldwork for my dissertation, and for taking the time to accept my interviews, which enabled me to learn the latest advice on jazz in Beijing.

Then, I would like to thank my family for their support in my study abroad, they have been the source of motivation for me in my work and study. Thanks to their support, I am able to finish my PhD and work with peace of mind.

Finally, I would also like to thank Asst. Prof. Dr. Khomkrich Karin, and the professors who were part of my thesis defense team: Asst. Prof. Dr.

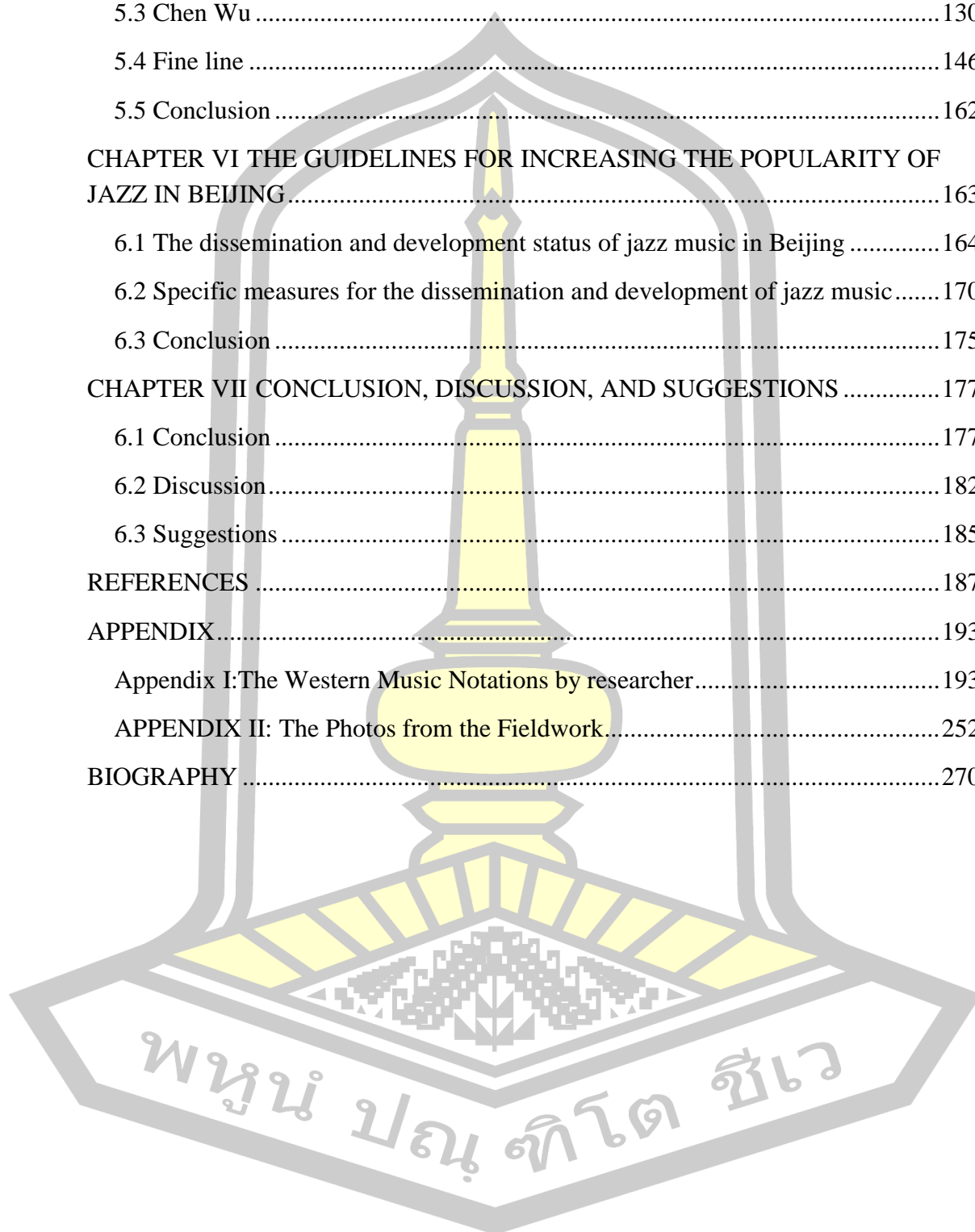
Sayam Chuangprakhon, Assoc. Prof. Dr. Wiboon Trakulhun, Asst. Prof. Dr. Pittayawat Pantasri, Dr. Sanchai Duanbung. It is you who keep giving corrections at the dissertation defense meetings to make my dissertation more complete and ensure the rigor and high quality of the dissertation. Once again, I would like to thank all the people who have helped me. My doctoral studies are coming to an end, but this does not mean that my career is over. I will continue to improve myself, pass on what I have learned to more people, and work hard to improve myself, thank you all.

Min Wang

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# CHAPTER I

## INTRODUCTION

### 1.1 Background and problem of the research

After China implemented the reform and opening-up policy in 1978, Beijing became the city where Chinese jazz music flourished. After more than 40 years of development, jazz bands, jazz clubs, jazz music festivals and other related activities in Beijing have matured, and international jazz exchange activities have become increasingly frequent. Today, Beijing has become the most mature city for the development of jazz music in China. Beijing is an important political, cultural, and economic center of China. The policy openness led to a large influx of Western culture into Beijing, and the audio materials of jazz music were disseminated through sound shops, radio stations, magazines, and other channels, It began to spread in the streets and alleys of Beijing, and young people in Beijing became interested in Western jazz and began learning to play jazz. At the beginning, it was also foreign musicians who started playing and taught some Chinese musicians how to play jazz. After more than 40 years of development, Beijing has become a major city for the development of jazz in China. A series of jazz related activities have gradually matured in Beijing, and it has triggered Chinese musicians to explore the style of Chinese jazz.

In Beijing in the early 1990s, the development of jazz was spread among a small number of foreigners and individual Chinese musicians. They used their own learning methods and cognition to understand and spread jazz. In that era when the network was not developed, all they relied on was listening to tapes, watching foreign musicians' performances, and playing imitations. This is the memory of Beijing Jazz in that era. (Peng Guo, 2019) In his article, he put forward a similar view to this article. In the 1990s, the cognitive image of jazz music was reconstructed by some musicians. Their thinking and speech have constructed local knowledge and historical memory about Beijing jazz. They not only actively reflect on and evaluate the basic cultural attributes and musical forms of jazz, but also reflect on the path of local practice and cultural identity of jazz in the context of globalization, as well as the

issue of jazz acceptance and participation in the differences between traditional Chinese culture and jazz, and provide suggestions. And these thinkers are mostly focused on the embodied practice of listening, watching, and playing touches jazz music, which is consistent with the phenomenological epistemology that emphasizes the role of sensory perception.

“In the mid-1990s, the fruits of reform and opening up had matured, moving from coastal areas to inland areas. The prosperity of the economy and the increasing richness of culture made people crave more for life colors and new concepts and aesthetics. The fun and diverse feelings of jazz music made more people have the desire to explore and appreciate it, so jazz bars rose up one by one”(Min Li, 2020).With the new rise of jazz culture, the surrounding Jazz culture industry has been gradually promoted, and some jazz bars and hotels have been gradually established.Jazz bars in Beijing also began to be established at this time. Although there were not many specialized jazz bars at the beginning, only a few, they still constituted an important part of Beijing's jazz culture. “In the 1990s, the prosperity of the market economy brought about the development of the cultural industry. Several large-scale international jazz music festivals held in Beijing during this period allowed Chinese audiences to experience the development of top international jazz music” (HuiYa Huang, 2021).During this period, Beijing also began to hold its own jazz music festival, becoming the first city in China to hold a jazz music festival.The opening of the Jazz Festival also marks the beginning of modern music in Beijing.

“After the 1990s, the Chinese government began actively inviting jazz bands from various countries to visit China, and the number of performances by foreign bands gradually increased. Jazz music has also been an important performance event for hosting banquets and entertaining foreign guests. Although it has not been widely promoted, it demonstrates the government's recognition of the value and cultural identity of jazz music” (JiFan Lv, 2023).Jazz has received some support from government departments, which has also encouraged the positive development of jazz culture in Beijing. At the same time, it has also begun to play a role as a diplomatic means.The jazz musicians in Beijing were initially led by foreign jazz musicians, who

invited some Chinese musicians interested in jazz to learn jazz, gradually forming the jazz power of Beijing.

“The spread of jazz music in China can be divided into four stages: synchronous prosperity, hiatus after banning, revival after awakening, and revival after silence”(Pei Xing, 2010).The author explores the dissemination of jazz music in China, mainly based on six methods: entertainment venues, popular songs, music festivals, music schools, jazz bars, and the internet. The author analyzes the reasons why jazz music has not become mainstream in China.”The dissemination of music is also a form of cultural dissemination, which is a process of transmitting and exchanging music information, as well as an application of artistic information in the entire social system”(DanYang Luo, 2013).The article mainly focuses on studying the dissemination of jazz music in China. A brief introduction to the origin and characteristics of jazz music. Then, in-depth research was conducted on the dissemination of jazz music, and based on this, the current development status of jazz music in China and the reasons why it has not become mainstream music were analyzed.

Beijing's jazz music is composed of local jazz musicians, foreign musicians, jazz performances, jazz festivals, and schools with a jazz major. Beijing's jazz music has evolved from hotel lobbies serving as background music to specialized jazz performance bars. From solemn and elegant music halls to the Great Hall of the People in China, Beijing's jazz music has also evolved from serving as background music, soaring all the way, it can be performed on the same stage as dignified classical music, and even plays an important diplomatic role in international exchanges. However, the survival situation of the vast majority of Beijing jazz musicians is still limited. Their performance in a jazz bar may only cost 300-500 yuan, while in some high-end restaurants, the input is between 500-800 yuan. If you are a foreigner, the price maybe twice that of a local Chinese musician. In Beijing, which is relatively conservative, people still believe that authentic jazz can only be played by foreigners and is purer. Chinese people do not have jazz. In fact, this idea may have been established as twice that of a local Chinese musician. In Beijing, which is relatively conservative, people still believe that authentic jazz can

only be played by foreigners and is more pure. Chinese people do not have jazz. In fact, this idea may have been established as early as the 1990s. However, with the diversification of music and the development of digital media, the ways of learning jazz in China are becoming increasingly diverse. For musicians who have returned from studying at top jazz professional schools abroad, We will also bring the latest jazz knowledge back to China. The main source of income for local jazz musicians in Beijing is not from playing jazz music. Their main source of income may be recording, accompanying celebrities as live musicians in concerts, teaching at institutions or schools to support Beijing's high rent and transportation. But they still persist in their pursuit of jazz, accumulating vitality for the development of Beijing jazz.

Based on the above background, this article will conduct a more in-depth study on jazz music and its development in Beijing, China, to investigate the current development status of Beijing jazz music, including Beijing jazz bands, Beijing jazz performance venues, and Beijing jazz music festivals. At the same time, I will analyze the musical characteristics of Beijing jazz music, including the original music works of three representative jazz musicians in Beijing, as well as their formal structure, melody, rhythm, harmony features and improvise, eproviding information for further research.

## **1.2 Research objectives**

- 1.2.1 To explore the development status of jazz music in Beijing
- 1.2.2 To analyze the musical characteristics of Beijing jazz music
- 1.2.3 To propose guidelines on how to increase jazz music's popularity in Beijing, China.

## **1.3 Research Questions**

- 1.3.1 What is the current development status of jazz music in Beijing, China?
- 1.3.2 What are the musical characteristics of Beijing jazz?
- 1.3.3 What are the guidelines for increasing the popularity of jazz music in Beijing?

## 1.4 Research Benefit

1.4.1 We will learn about the development status of Beijing jazz music

1.4.2 We will understand the musical characteristics of Beijing jazz.

1.4.3 We will learn about the how to increase jazz music's popularity in Beijing, China.

## 1.5 Definition of terms

**5.1 Beijing jazz** refers to the development of more than 40 years since 1980. Including the original music works, jazz bar and related Jazz activities of the most representative jazz musicians in Beijing (Kong Hongwei, Gao Taihang and Liu Xiaoguang). Jazz musicians are growing in Beijing, and the audience and jazz related activities are also gradually increasing.

**5.2 The Development** refers to the historical context, from the emergence of jazz in Beijing in 1980 to the current jazz activities associated with Beijing, including jazz musicians, jazz bands, jazz bars, and jazz festivals in Beijing.

**5.3 The Musical characteristics** refers to original jazz compositions by renowned Beijing jazz musicians and analyzing its the formal structure, melody, harmony, rhythm.

**5.4 Improvise** refers to is the act of spontaneously composing and performing music without prior planning or written notation. In jazz, this usually means that the musician improvises a melody, harmony, or rhythm based on a specified chord progression or theme.

**5.5 Bass line** refers to the lowest-pitched part of a musical composition, usually played by bass instruments such as the bass guitar, double bass, or sometimes the left hand of a keyboard instrument such as the piano. The bass line provides the harmonic foundation and rhythmic support for the rest of the music.

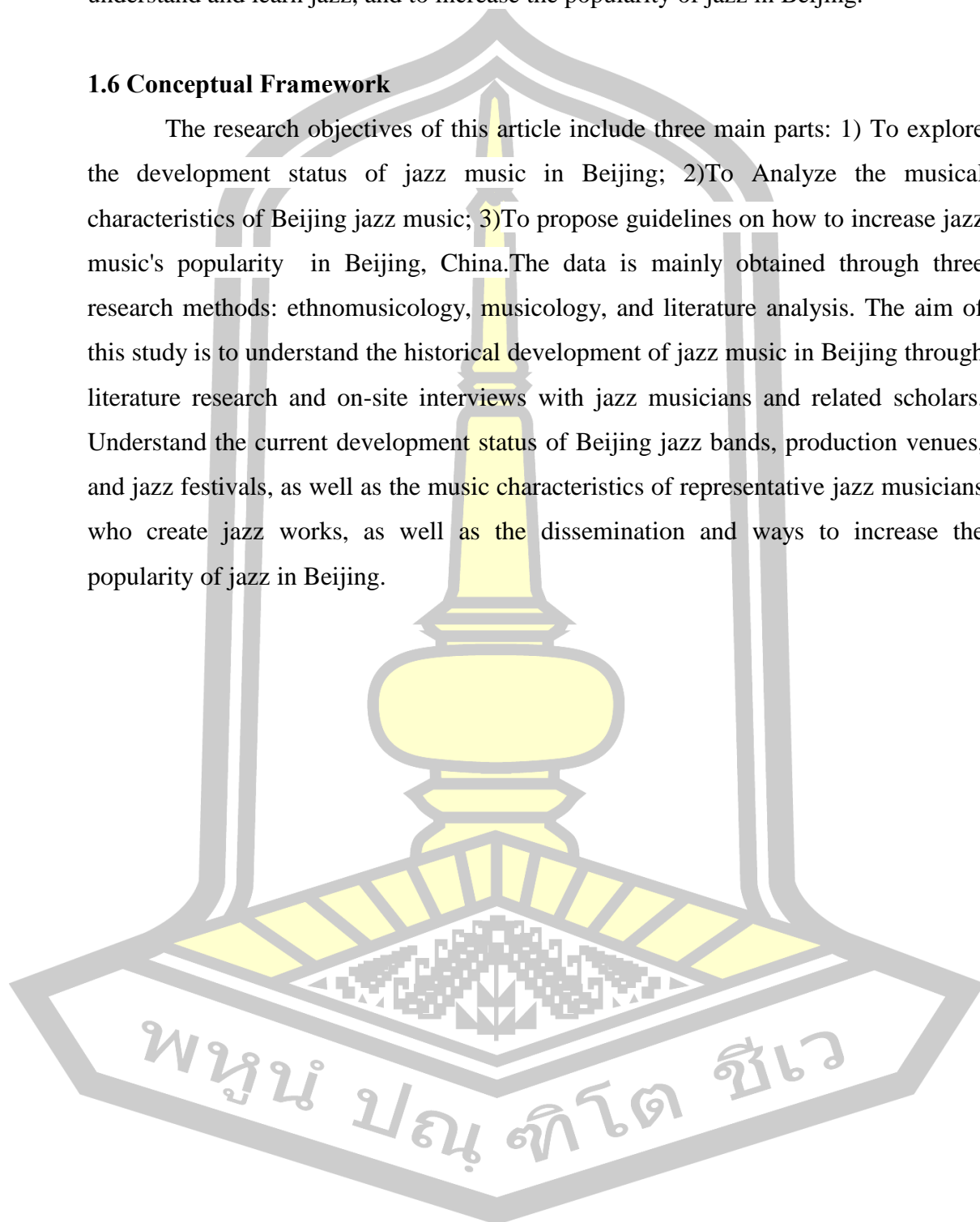
**5.6 Harmonic Rhythm** refers to the rate at which chords change in a piece of music. It is essentially the timing of chord progressions, or how frequently the harmony shifts within a given musical phrase or section.

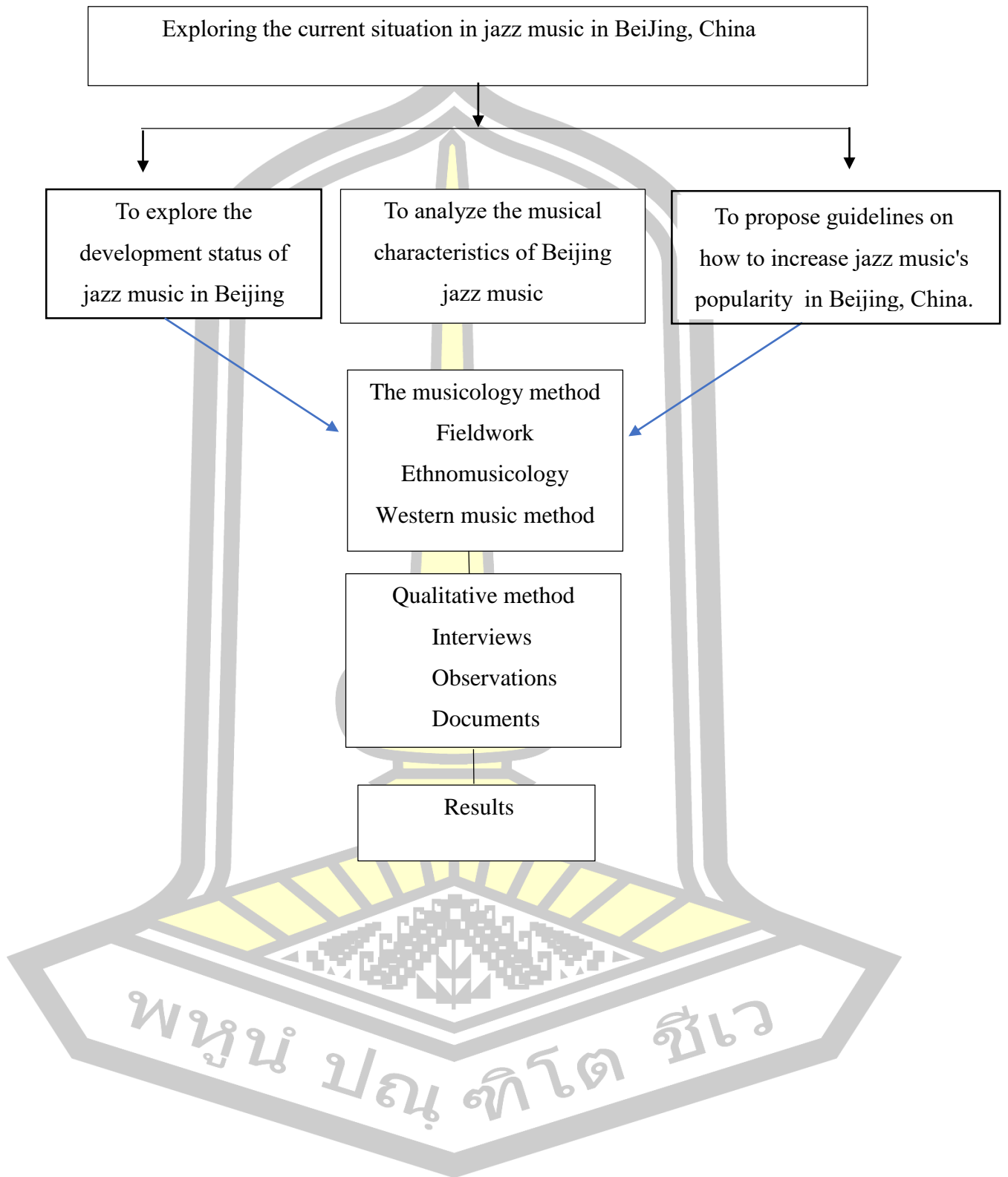
**5.7 Guidelines** refers to help people make informed choices and take consistent action by outlining recommended practices or procedures. In this paper, we

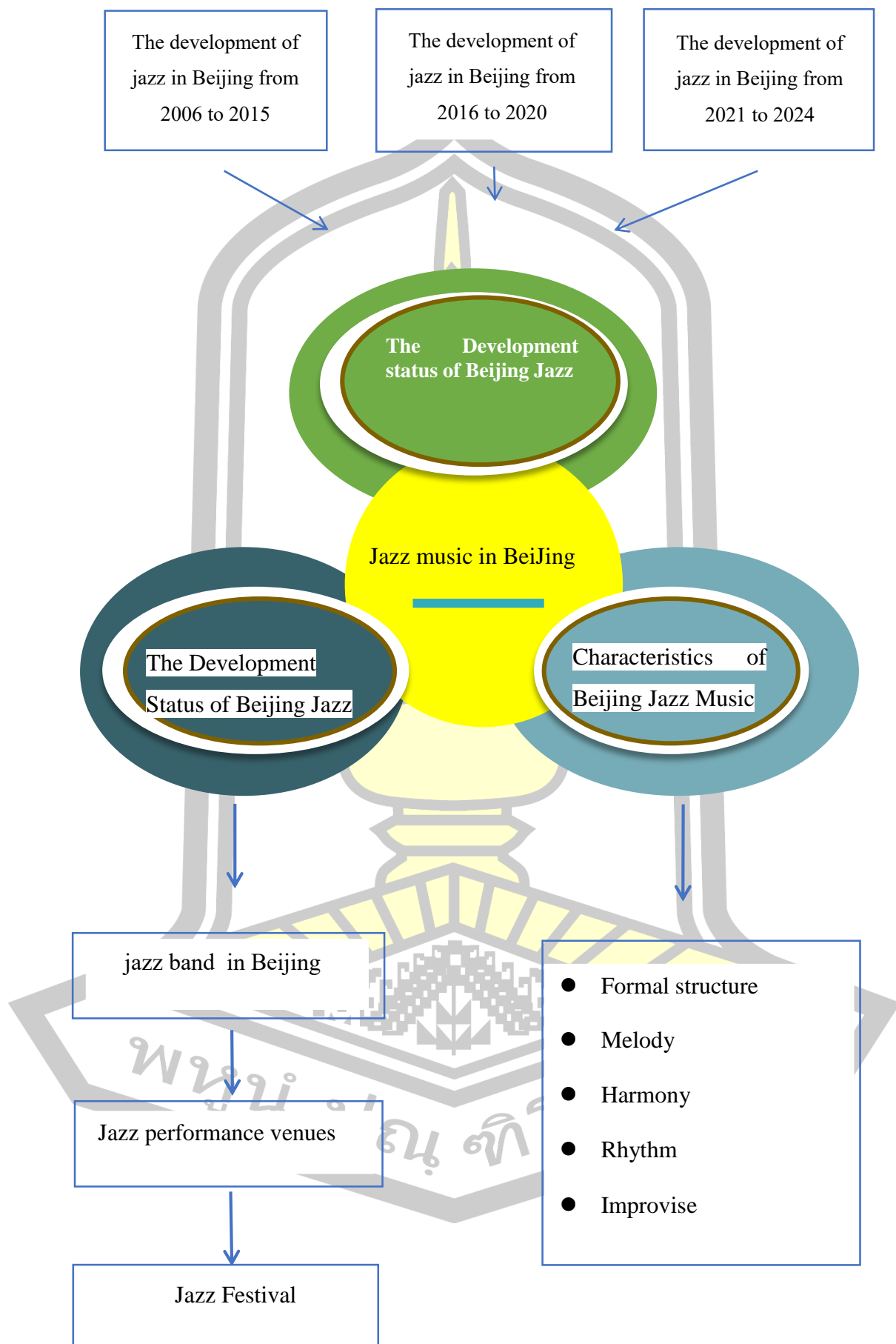
mainly mean to suggest some ways to spread jazz better in Beijing, to let more people understand and learn jazz, and to increase the popularity of jazz in Beijing.

### 1.6 Conceptual Framework

The research objectives of this article include three main parts: 1) To explore the development status of jazz music in Beijing; 2) To Analyze the musical characteristics of Beijing jazz music; 3) To propose guidelines on how to increase jazz music's popularity in Beijing, China. The data is mainly obtained through three research methods: ethnomusicology, musicology, and literature analysis. The aim of this study is to understand the historical development of jazz music in Beijing through literature research and on-site interviews with jazz musicians and related scholars. Understand the current development status of Beijing jazz bands, production venues, and jazz festivals, as well as the music characteristics of representative jazz musicians who create jazz works, as well as the dissemination and ways to increase the popularity of jazz in Beijing.







## CHAPTER II

### LITERATURE REVIEW

In the research “on the development of jazz music in Beijing, China”, researchers consulted relevant literature to obtain the most comprehensive information that can be referenced in this article. With review of various documents according to the following topics

- 2.1 Jazz music
- 2.2 China Jazz music
- 2.3 BeiJing Jazz music
  - 2.3.1 Jazz performance venues in Beijing
  - 2.3.2 Beijing Jazz Music Festival
- 2.4 The theory adopted in this study
  - 2.4.1 The Musicology
  - 2.4.2 -jazz theory
    - Jazz chord
    - Improvise
- 2.5 Literature and Research
  - 2.5.1 Relevant Studies in Publications
  - 2.5.2 Research on Related Papers

#### **2.1 Jazz music**

Gioia, T. (2011). “The history of jazz”. This book introduces in detail the origin and development of jazz, introduces the jazz styles of each period, as well as representative figures and representative bands, as well as their mutual relationships. The book brilliantly depicts the world of legendary jazz musicians, groundbreaking styles, and the development of jazz. Here are jazz greats and great moments in jazz history - Jerry Roe Morton, Louis Armstrong, Duke Ellington at the Cotton Club, Gerry Mulligan, Stan Gates and Lester Young Other cold jazz masters, the modern jazz pioneered by Charlie Parker and Dizzy Gillespie in the 1940s, Miles Davis' performance at the Newport Jazz Festival in 1955, Ornette- Coleman (Ornette)

Coleman's experimentation with atonality, Pat Metheny's visionary extension of the fusion of jazz and rock, Wynton Marsalis's contemporary sound, and today's post-Modernist. It also describes the venues where jazz was played: the brothels of New Orleans, rent parties in Harlem, the speakeasies of Jazz Age Chicago, the corrupt Kansas City nightlife scene, the Cotton Club, the Savoy Club, and other places where jazz history was made.

Wei (2008) master's thesis "The Development of Jazz and Its Elements in Modern Chinese Music", this paper explores the historical stylistic developments regarding jazz, the evolution of jazz styles in the United States from 1900 to 1990, with a new style of jazz emerging every five to ten years, jazz has been in a constant state of evolution.

#### New Orleans Classical Jazz (1900—1920)

New Orleans classical jazz is the prototype of jazz, and it laid a solid model for the development of the various jazz genres that emerged later. The typical musical characteristic of New Orleans classical jazz is that the musical theme is generally to express the joyful and active emotion, the orchestra is small, including drums, trumpet, trombone, clarinet, double bass and piano, and emphasizes the ensemble between the instruments, and the individual musicians in the orchestra. The band is small in size, including drums, trumpet, trombone, clarinet, bass and piano, and emphasizes on the ensemble between instruments, and each musician in the band has a clear role in the performance and strict limitations on the performance. New Orleans classical jazz tunes are basically taken from blues, ragtime or other popular music familiar to the performers, and constitute a new style of music with more complex rhythms and melodies, which is called traditional jazz at the beginning of the period.

#### Chicago Dixieland Jazz (1920—1930)

Chicago was the center of jazz in the United States in the 1920s, a new city in the north that brought new life and a different culture to jazz at a time when the plantation economy in the south of the United States was rapidly declining and jazz players could not make ends meet. Chicago Dixieland jazz shows new musical characteristics by adding the soprano saxophone to the instruments used in the New Orleans classical jazz school, Chicago Dixieland jazz emphasizes more dynamics and

adds a warm atmosphere to the music by adding ornate florals in the intro or ending, and the music is also characterized by the use of the soprano saxophone.

#### Swing jazz (1930—1945)

The year 1930 was in the midst of the economic crisis in the United States, which had a huge impact on the American recording industry, with jazz bars closing down one after another and the number of jazz musicians decreasing. However, in the United States, New York, which is the economic center of the world, was not greatly affected by the economic crisis, and so many jazz musicians migrated to New York from Chicago to look for job opportunities. Swing jazz was rapidly popularized in the early thirties. It is a synthesis of singing, dancing, popular music and jazz, and it is a unique jazz composed in the style of flamboyant dance music. This ushered in a new era of jazz in New York, the "big band" period (also known as the swing period).

#### Bebop jazz (1940—1950)

Bebop Jazz was created in the 1940s and is more focused on individual improvisation and harmonic rhythmic shifts than traditional jazz. Bebop Jazz is performed by a small band of 5-6 musicians, including a trumpet. The bebop jazz is performed by small bands of 5-6 members, with trumpets, saxophones, and clarinets as the melodic instruments of the band. The "fast tempo" of bebop jazz is one of the most important features that distinguishes it from traditional jazz.

#### Cold Jazz and West Coast Jazz (1948—1955)

In the late 1940s, cold jazz was first brewed and developed on the east coast of the United States, and soon became popular in west coast cities. The difference between the two is that "cold jazz" is mainly composed of black musicians, while "west coast jazz" is mainly composed of white musicians. The band establishment is mainly composed of small bands of three to six people. The arrangement of the music pays attention to exquisiteness, the balance of the voices and the harmony of the instruments. The repertoire is generally carefully arranged and designed. The musicians' performance pays attention to personal improvisation, but it

is generally controlled improvisation based on the score. The structure pays attention to symmetry and stability, and the sound effect pursues roundness and harmony.

#### Hard bop jazz(1955—1970)

In the 1950s, another style of jazz, hard bop jazz, evolved from bebop jazz, was created on the East Coast of the United States, and is commonly referred to as "East Coast Jazz". Hard bop jazz is often referred to as "East Coast Jazz".) Hard bop jazz is much more wild and spontaneous than bebop jazz.

#### Free jazz(1960)

Free jazz was born in the 1960s, and most of the musicians in the free jazz school of music are in a natural state of freedom and stresslessness. Free jazz is not very different from other styles of jazz, but free jazz emphasizes total freedom of playing, uncontrolled playing under irrational conditions.

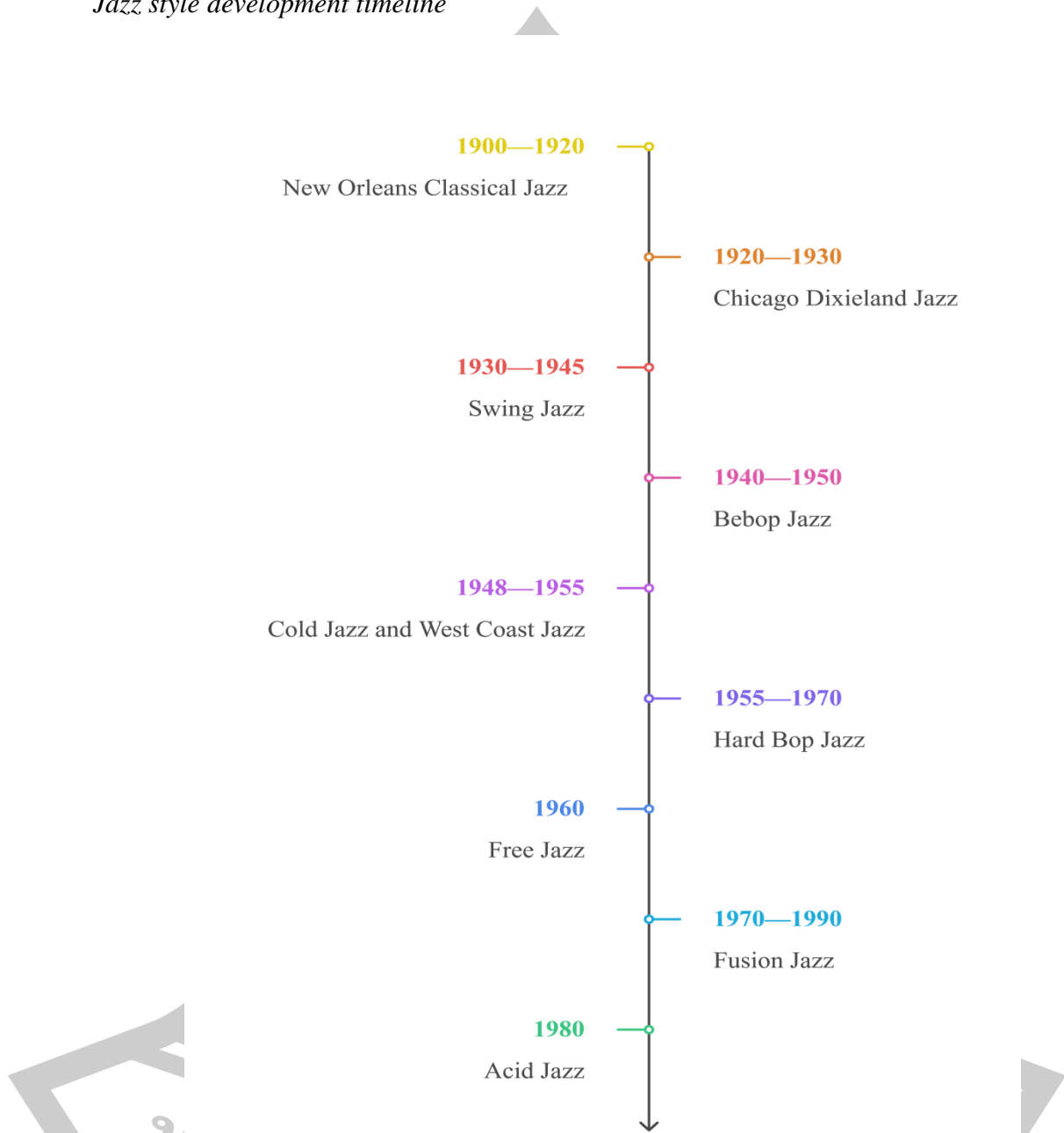
#### Fusion Jazz(1970—1990)

Fusion jazz mainly refers to the synthesis of different styles of jazz, that is, traditional jazz and another music genre or music element that was not originally jazz, and they are combined with each other to produce a new style of jazz. When entering the 1970s, the jazz fusion movement became the dominant trend in the jazz scene and lasted for more than 20 years. Fusion jazz brings people an artistic color that is different from traditional jazz. Accompanied by modern instrumental music, it adds emphasis to the swing beat from the irregular elements of traditional jazz bass lines.

weight, and ultimately formed jazz with fusion characteristics

#### Acid Jazz(1980)

From a certain perspective, acid jazz has become a victim of commercial music. Although the addition of hip-hop music has expanded the art form of acid jazz, it has also lost a lot. The artistic connotation of traditional jazz. Acid jazz became popular in the late 1980s, combining jazz, funk and hip-hop. The combination of music (Hip-Hop) makes jazz more popular and more unique, commercial value.

**Table 2. 1***Jazz style development timeline*

*Note.* Chart produced by Min Wang on 2025

Source: Wei, W. (2008). *The Development of Jazz and Jazz Elements in Chinese Modern Music*

From the above, Jazz has been developed for more than a century since its inception. It has been advancing with the times with strong and lasting musical

vitality, and every time it develops and innovates, it beats with the pulse of the musical information of the era in which it is situated, and the jazz schools of each period represent the musical language of the era. In the past hundred years of jazz development, many jazz schools and styles have been formed. Jazz is a genre of music that has been developed over the past hundred years. From 1920 until about 1990, jazz was in a continuous process of evolution, with a new jazz style appearing every five to ten years. As the century progressed, jazz seemed to revisit its half-century of history, going back to the past for inspiration, or recombining contemporary elements into new styles. It is helpful to understand the development of jazz to understand the meaning of jazz.

## **2.2 China Jazz music**

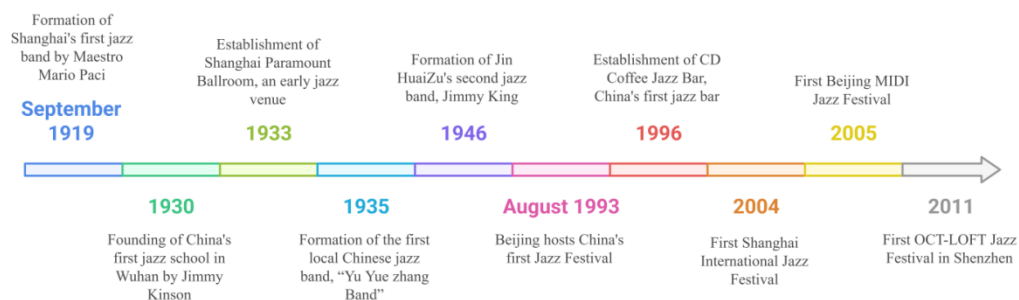
Qian (2019) doctoral thesis "The Development of China - Study of the relationship between the local jazz and city culture", In the second chapter of this dissertation, the author describes about the origin of jazz in China. Jazz in China is generally believed to have originated in the city of Shanghai, landing in Shanghai around the 1920s, where the first orchestra was assembled by Mr. Maestro Mario Paci in 1919, which became the predecessor of the Shanghai First Chi Jazz Band. With Shanghai's special geographical location and the colonial sound, the number of dance halls gradually increased, and the dramatic increase of foreigners also brought the foreign music of jazz to Shanghai. In 1935, an all-Chinese jazz band, the Yu Jiaozhang Jazz Band, was formed in Shanghai, and in 1946, a Chinese student from the Physics Department of St. John's University in Shanghai, Jimmy King, formed a 16-piece jazz band, the Jimmy King Jazz Band, which was the precursor to the first jazz band in Shanghai, the Jimmy King Jazz Band. jimmy King. In August 1993, the Zhongshan Concert Hall in Beijing hosted the largest jazz festival in China since 1949, the Beijing International Jazz Festival. --In August 1993, the Zhongshan Concert Hall in Beijing hosted the largest jazz festival in mainland China since 1949, the Beijing International Jazz Festival.

Peng (2011) in the article "Research on the development history of jazz and the current situation of jazz in China". The article states: Shanghai, the birthplace of jazz in China. It is generally believed that jazz was introduced to Shanghai by

Westerners around the time of the First World War. It is generally believed that jazz is a kind of music culture introduced to Shanghai by westerners after the First World War. The earliest recorded jazz band in old Shanghai was the jazz band managed by Mei Baiqi, which was established in 1920. 1932 saw the completion of the Bailemen Ballroom, which launched a group of jazz groups with the flavor of old Shanghai, and in 1954, the government took over Baile, which had a serious deficit, and converted it into the Hongdu Cinema, so jazz in China disappeared from the scene. In 1993, the first modern music school in China, the Beijing MIDI Music School, was born, and in November 1993, the "Beijing International Jazz Collection" was successfully held in Beijing. In November 1993, the "Beijing International Jazz Festival" was successfully held in Beijing, the first jazz festival held in China since the reform and opening up of China, and the first Shanghai International Jazz Festival was successfully held in 2004, all of which meant that jazz music was developing again in China.

**Table 2. 2**

*Important Events in the Development of Early Chinese Jazz*



*Note.* Chart produced by Min Wang on 2025

Source: Min Wang (The researcher)

From the above, Jazz began to enter Shanghai, China in the 1920s, and experienced about thirty years of development, mainly in the form of dance accompaniment in Shanghai ballrooms. Jazz flourished briefly in Shanghai for thirty years, and after 1950, due to political reasons, all popular music in China was stagnant until 1980, after the implementation of China's reform and opening-up

policy, and in 1993, when Beijing hosted for the first time the It was only after the reform and opening up of China in 1980, and the first jazz festival in Beijing in 1993, that jazz returned to China, and then jazz-related events began to be organized in various parts of the country.

### 2.3 Beijing Jazz

Li (2018) academic article "A History of jazz in China: From yellow music to a jazz review in BeiJin", this article explores the development history of contemporary jazz in Beijing from a moral and identity perspective, using methods such as history, ethnomusicology, musicology, and sociology to explore Beijing jazz in postmodernism. He pointed out in the article that, China divides music into "moral" and "immoral The music and music ethics were imposed on society, strengthening the division of music levels. The identity of Beijing jazz musicians was an ideal symbol for the ultimate development of music. He compared early Chinese jazz with contemporary Beijing jazz to reveal the impact of history on Beijing jazz. He divided Chinese jazz into three stages based on historical periods: 1920-1937; 1937-1978; 1978 to the present. He also mentioned In 1993 the f First Beijing Jazz Festival appeared, promoted by the German Udo Hoffman, the most important foreigner in the history of Beijing Jazz festivals This study will also provide important sources of information on Beijing jazz for my paper.

Qian (2019) doctoral thesis "The Development of China - Study of the relationship between the local jazz and city culture", he divided the development of jazz in China into three historical periods: the embryonic period: 1920-1949; Stagnation period: 1940-1979; Recovery period: after 1980; Exploring the development of Chinese jazz from the perspectives of musicology, music sociology, and literature and art, with a focus on analyzing the internal connection between jazz and Chinese localization, as well as the mutual influence between local and foreign cultures. After jazz entered China, Mr. Jin Huaizu established the Jimmy King Jazz Band in 1947. This was the first jazz band in China composed of all Chinese people, and most of the bands appeared in dance halls of major hotels. At this time, there are also some foreign jazz bands, such as Robin and Triumph. All owned by Old Shanghai Jazz Performance Venue: Bailuomen Ballroom, Xianluosi Ballroom,

Yangzi Hotel. Stagnant period: 1940-1979, before the reform and opening up after the founding of New China, jazz became a "decadent sound" that everyone opposed, not only branded with capitalism, but also labeled as unhealthy music. Jazz has also been endowed with class nature, and it seems that jazz disappeared overnight. Jin Huaizu's Jimmy King Band disbanded in 1953 under immense social pressure. Recovery period: After 1980, China began implementing the reform and opening up policy, and the changes in social development played a great role in promoting the revival of jazz music in China. In 1980, a jazz band composed of seven musicians played at the Peace Hotel. This is a special band, composed of a group of 60-year olds, with an average age of over 80 years old. It is also the highest average age band in China and even the world to date, the founders are the veteran figures of Jin Huaizu's Jimi Jin Orchestra - Zheng Deren and Zhou Wanrong. Saxophone performer Fan Shengqi formed the "Old Tree Skin" jazz band in 1990, specializing in playing Chinese jazz from the 1930s to the 1940s. In August 1993, the Beijing International Jazz Festival was successfully held for two days. On November 9, 1996, the jazz music festival titled "96 Beijing Jazz Collection" was once again held at the Beijing Century Theatre for six days. His paper mainly explores the historical trajectory of Shanghai's jazz development and analyzes the interaction between Shanghai's urban culture and jazz.

Zhang (2012) titled "Golden Buddha: Playing Jazz with Chinese Style", in the article, it mainly describes Kong Hongwei, the most distinctive jazz musician in Beijing, which is an exclusive interview with him. From his musical life, he studied sheng and suona from a young age. At the age of 12, he was admitted to the Central Conservatory of Music Affiliated Middle School to study piano. In 1983, he was admitted to the China Conservatory of Music to study composition. In 1988, he served as a teacher at the China Conservatory of Music. Afterwards, he began self-learning jazz piano performance and jazz theory. He not only plays jazz, but has also served as a keyboard player for Cui Jian's rock band and participated in the music production of some Chinese pop singers. His music style involves pop, rock, jazz, and film score, making him an influential jazz pianist in Beijing. The author also introduced Kong Hongwei's first famous jazz album "Summer Palace". All of the tracks are taken from Beijing, and the music uses traditional ethnic instruments such as the Jinghu, Jingyun Drum, and Sanxian, making the nationalization of jazz music

his intermediate goal. And it also discussed some limitations of traditional Chinese ethnic instruments in integrating jazz music, by improving their performance and melody structure to better integrate them into jazz music, and also discussed some of his methods of jazz education. The article provides a detailed analysis of Beijing jazz musician Kong Hongwei, based on his musical life experience and views on jazz. However, there is a lack of information on Kong Hongwei's own jazz band, and there is no exploration of their current survival status at that time.

Lv (2023)“Comparative Analysis of the Late 20th Century Beijing and Shanghai Jazz Market”,he analyzed the development process of the Beijing jazz market after 1987. In his article, he mentioned that the first foreign jazz musician in Beijing - Martin Fleischer, a consul officer of the German Embassy, sought local jazz musicians in Beijing. Before May 1987, there were no local musicians studying jazz in Beijing, In some high-end hotels in Beijing, jazz is mostly played by bands from the Philippines, and there are no jazz related activities. Martin Fleischer met saxophonist Liu Yuan from the Beijing Philharmonic Orchestra at the time and began teaching him jazz knowledge, which also led to the first batch of local jazz musicians in Beijing and took the first step towards the development of the Beijing jazz market in the future. In addition to working in Beijing, foreign jazz musicians have opened up performance scenes for Beijing jazz with their love for jazz. In the mid-1990s, due to the increasing demand for jazz in Beijing, the performance level of bands became higher and higher, which also led to competition among bands. As a result, the level of jazz musicians in Beijing improved to a certain extent. The demand for Beijing jazz is also due to the increasing number of embassies and foreign consular officials in Beijing, who often have a certain level of consumption ability, which indirectly drives the music market of Beijing jazz. His article also involves the content of Shanghai jazz, comparing the historical backgrounds of Beijing and Shanghai, and summarizing the differences in the composition of foreign personnel in the jazz music of Beijing and Shanghai; The competitive relationship between jazz musicians from Beijing and Shanghai in the 1990s; Shanghai and Beijing jazz are subject to policy intervention. Based on the comparison in different aspects, the development of jazz music and the level of jazz musicians in Beijing and Shanghai can be determined. In his article, regarding Beijing jazz musicians, only two jazz musicians were discussed, and in the

1990s, there were still many representative jazz bands in Beijing that were not listed, lacking some persuasiveness.

Guo & Sun (2001) "Space, Events, Style - The Rise of Jazz in Beijing (1987-2001)", they discussed the emergence and peak of jazz music in Beijing during this period, from jazz musicians to jazz performance venues to jazz festivals. For example, saxophonist Fan Shengqi formed his first jazz band, the Nostalgic Jazz Band, after returning from studying in Russia in 1990. He mainly played famous Chinese and foreign music from the 1950s, as well as modern pop music and adapted Chinese music. Early jazz musicians with a certain foundation in playing traditional Chinese and Western instruments include saxophonist Liu Yuan (suona player), Lu Tingquan (clarinet player), Liang Heping (percussion instrument player in Beijing Opera), Liu Xiaosong (piano player), and Liu Jianmin (clarinet player). In 1984, Liu Yuan formed his first jazz band, the Seven Board Jazz Band. In 1987, Liu Yuan and others formed the ADO band again, by which time they were proficient in playing blended jazz and adding jazz instruments to rock bands. In 1988, the Swing Mandarins jazz band was formed by Liang Heping, Liu Xiaosong, and Zhuang Biao. In 1989, the Titan Jazz Band was established, composed of saxophonist Lu Tingquan, bassist Huang Ronghua, guitarist Sun Di, pianist Gao Ping, and drummer Liu Gang. Other jazz bands from the 1990s include ALAS, Wide Angle, Rolling Stones, and Brothers. These bands usually perform jazz in the lobby of some high-end hotels in Beijing. At that time, hotels with jazz band performances included China Hotel, Lido Hotel, Oriental Hilton Hotel, Maxim's Restaurant, Kempinski Hotel, Great Wall Hotel, and Hong Kong Macao Center. After 1995, in addition to performing in hotels, Beijing also began to open several jazz performing bars. The CD Cafe, founded by saxophonist Liu Yuan, has a more harmonious performance atmosphere. On the second floor of Beijing Sanwei Bookstore, jazz music is performed every Friday night. The emergence of these bars not only provides a place for jazz musicians to perform, but also a place for them to exchange and learn from each other. At the same time, his article also mentioned the first jazz festival in Beijing in 1993- the Beijing International Jazz Collection. In addition to foreign jazz bands performing, local jazz bands in Beijing also presented their performances on stage. His article mainly discusses the living space of Beijing jazz in the 1990s, and provides a detailed

introduction to the Beijing jazz bands and their performance venues at that time, However, there is a lack of analysis of the characteristics and styles of the music played by these jazz bands in the 1990s.

Li (2018) academic article “A History of jazz in China: From yellow music to a jazz review in BeiJin”, it introduces the first batch of jazz bands in Beijing since 1990, such as the Old Tree Bark band established in 1990; The Alas Jazz Band, established in 1991; 1992 Broad angle jazz band; The Left-Hand Jazz Band of 1994;

The 1995 Sky Square Band and the 1996 Brothers Band held regular concerts in clubs, hotels, and cafeterias. As well as Matt Roberts and Martin Fleischer, the first American jazz musicians to bring jazz to China in early 1987, there are detailed descriptions of the establishment of jazz in Beijing by these two foreigners. At the same time, he also discussed the first batch of local jazz musicians in Beijing, Liu Yuan, and provided detailed explanations of their lives and jazz activities.

Min (2020) master's thesis “Research on the Cultural Characteristics and Development Status of Chinese Jazz”, the author conducted a survey and research on various musical and cultural phenomena generated by jazz, and summarized the cultural characteristics and development status of Chinese jazz from historical, sociological, and aesthetic perspectives. They also listed jazz musicians of different styles in Beijing's modern and contemporary times, Representative figures of traditional jazz include Gao Taihang (saxophonist), Huang Yong (bassist), Lu Tingquan (saxophonist), Xia Jia (pianist), Liu Yue (guitarist), Li Gaoyang (saxophonist), and Ah Bu (pianist); Representative figures of famous jazz music: Kong Hongwei (piano), Liu Sora (singer), and Luo Ning (piano); Representative figures of fusion jazz: Gu Zhongshan (guitarist), Daylight (piano); A detailed introduction was given to some representative jazz musicians in Beijing, such as Kong Hongwei who formed the ALAS Jazz Band in 1991 and later formed the Tian Square and Rhythm Dog bands with bassist Zhang Ling. Kong Hongwei's solo album "Summer Palace" combines the style of Fusion Smooth Jazz, He also introduced the "Golden Horn" jazz band of the Beijing Liberation Army Military Orchestra, as well as published jazz textbooks and English translations. The Red Groove Project formed by Gu Zhongshan and the band's first album "Floating Flow"; Ding Niobi, Jazz Teacher at the Central Conservatory of Music; In the chapter on Beijing jazz

musicians, a comprehensive list of modern and modern Beijing jazz bands and musicians is provided, and a detailed analysis is also conducted on some representative musicians. However, there is no mention in the article of other bands that are very representative of Beijing jazz, such as the Ah Q Jazz Band, the Moreno Trio, and the Beijing Jazz Grand Band. These are all experienced jazz representatives in Beijing, these will be discussed in my paper.

Wei (2008) master's thesis "The Development of Jazz and Its Elements in Modern Chinese Music", the historical evolution and development of jazz in China were analyzed, and the musical characteristics of jazz were analyzed through music analysis. The history of Chinese jazz can be summarized as follows: the history of jazz in China can be traced back more than half a century. In the 1930s and 1940s, Shanghai was the birthplace of jazz in China. Guo had a considerable scale of jazz performances and some highly skilled jazz musicians, but at that time jazz was mainly accompanied by dance halls. In the 1950s and 1970s, there was a period of interruption until China implemented reform and opening up in 1978 before returning to China. However, at this time, jazz was no longer a background music form for accompaniment, and underwent rapid changes in harmony, form, and melody. From 1949 to 1986, due to the colonial background of Hong Kong and Macau, jazz music had a stable development, and at that time, popular songs with a jazz style were mainly created as the mainstream. From August 23 to 25, 1993, the "Beijing International Jazz Music Festival" was held for the first time at the Zhongshan Music Hall in Beijing. This is the first large-scale jazz music festival held since the establishment of the People's Republic of China. The first-generation jazz musician in Beijing, saxophonist Liu Yuan, collaborated with the band to bring traditional jazz performances to the audience. In 1993, the first two private universities in China to offer jazz majors were established - Beijing MIDI and Beijing Modern Conservatory of Music. In 2004, the first Shanghai International Jazz Week also received a warm response from society with its excellent planning. The paper provides a detailed overview of the historical process of Chinese jazz before 1949 and from 1949 to 1986. However, there is no detailed analysis of the development of jazz in Beijing after 1980 and in contemporary times, which will be the focus of my paper.

Hsieh, T (2012) whose bachelor's thesis “Jazz Meets the East” is based on the development of Chinese jazz and provides valuable interviews with musicians”. His writing themes range from jazz, rock, hip-hop, and movies to politics, revealing the daily lives of urban young people and their constantly changing cultures. He explained the asynchronous development of two unique jazz aesthetics in Beijing and Shanghai through his interpretation of Chinese policies. He referred to the historical roots of Chinese jazz, the common development of different concepts of Chinese modernity in Shanghai and Beijing, and the economic and political factors that influenced the development of jazz music. In his paper, he analyzed the jazz musicians, jazz performance venues, and audiences in Beijing from the perspectives of music aesthetics and sociology. Finally, it is concluded that the characteristics of the Beijing jazz community are the presence of different genres of jazz styles and the lack of communication with the government to support the development of Beijing jazz.

From the above, we can see that jazz music in Beijing developed after 1980. Initially, foreign musicians and the first generation of Chinese musicians began to learn and play jazz music. From the traditional jazz style represented by the first generation of local jazz musicians Liu Yuan and Lu Tingquan in Beijing, to the fusion of jazz styles represented by the second generation of jazz musicians Kong Hongwei, Gao Taihang, Xia Jia, etc., contemporary third-generation jazz musicians Su Chang. The modern jazz represented by Li Xiaochuan introduces band members from different perspectives and analyzes Beijing's jazz musicians, jazz performance venues, and audiences from the perspectives of music aesthetics and sociology.

### 2.3.1 Jazz performance venues in Beijing

Li (2018) academic paper “A History of Jazz in China: From Yellow Music to a Jazz Revival in Beijing”, this paper mainly explores the development of Beijing jazz in the historical context of morality, identity, and postmodernism. In the fourth chapter of his paper, he learned some information about background jazz performance venues through the introduction of Beijing jazz musicians. The early Beijing jazz bands were mainly located at the Beijing Jianguo Hotel, Maxim Restaurant (established by Pierre Cardin in 1988), Great Wall Hotel, CD Cafe East Coast Jazz

Coffee, Hong Kong Macau Center HKMC, Yugong Yishan Music Live, and D-22 Bar.

Guo & Sun (2020) titled "Space, Events, and Style - The Rise of Jazz in Beijing", the ALAS jazz band performed once to twice a week in German bars at Chinese restaurants in Beijing during the 1990s; The band Lu Tingquan from the Lido Hotel in Beijing performs every Tuesday to Sunday evening; The Binshi Lounge and Louisiana Restaurant of the Beijing Oriental Hilton Hotel, where Kong Hongwei and Liu Yuan's band perform every Monday to Saturday night; Wide angle band from Maxim Restaurant in Beijing; The Plana Bar at the Kempinski Hotel in Beijing, where the Rolling Stones perform every Monday to Sunday night; The Brothers Band performed at the Great Wall Hotel in Beijing; The Old Tree Peel Band plays here every Saturday, Sunday, and evening at the Hong Kong and Macau Centre. These hotels have also developed along with the reform and opening up process. They also listed the original jazz bars in Beijing, Sanwei Bookstore, and CD Cafe established by Liu Yuan, while also analyzing the spatial significance of hotels and bars. The former is a hierarchical space, which is arbitrary, ostentatious, and exclusive; The latter is an aesthetic space that is shared, introverted, and inclusive. This article provides an important basis for the jazz scenes in Beijing in the 1990s.

Min (2020) in the third chapter of his master's thesis "Research on the Cultural Characteristics and Development Status of Chinese Jazz", mentioned some information about jazz bars in Beijing. Jazz pioneer "Chinese Jazz Godfather" Liu Yuan founded the first jazz live bar "CD Caf é" in Beijing in 1995, which was closed in 2014 after several changes of ownership. Later, Liu Yuan adhered to the same philosophy and founded the "East Coast" jazz bar. Other jazz bars in Beijing include "DDC Twilight and Dawn Club", "Concave Club", "FRANK BY ALA HOUSE" The BRICKS Bar "and the globally renowned live jazz chain brand" Blue Note Jazz Club "were established in Beijing in 2016. In his paper, he also provided jazz bar venues in other cities, such as Cotton Club in Shanghai, CJW (Cigar Jazz Wine) Jazz Bar, Blue Note, and JZ Club. Guangzhou had the earliest privately owned" Blue note "bar," Take five "bar, and" Xiwo "bar. Shenzhen's Jazz Garden Bar, Cigar Jazz Wine, and Lavo Bar. His paper mainly analyzes jazz as a musical cultural phenomenon from the

perspectives of history, aesthetics, sociology, etc., all of which provide important information for this article.

Field, A. D (2019) article “Beijing is Rock, Shanghai is Jazz: Musical identity forms and shifts in the big city soundscapes of China”, Andrew David Field (2019) explores the different music scenes and style exchanges between Beijing and Shanghai, as well as their reasons. For Beijing jazz scenes, Liu Yuan's CD Cafe (located at No. 16 East Third Ring North Road) was the only stable live jazz performance in Beijing until the early 21st century. D-22 Bar, this club is operated by an American named Michael Pettis, and the Beijing Red Hand Fusion Jazz Band performs here. It is located in Haidian District, opposite Tsinghua University, near Peking University. In 2006, Liu Yuan established his own club called Dong'an Live Jazz Cafe, which quickly became the cornerstone of local jazz artists in Beijing and held various performances. The Jianghu Bar was established in 2006. In addition, he also introduced high-end hotels in Beijing that offer contemporary jazz performances, including the Kerry Center, China World Tower, Aria Jazz and Bar, Modernism (Gypsy Jazz), Park Hyatt's Chinese Bar, Twilight Club, and the Living Room in the Chao Hotel.

From the above, from 1980 to 2020, there were jazz performance venues in Beijing, covering major hotels, bars, restaurants, and other performance venues. From the initial performance form that was only used as background music, it gradually transitioned to some small performance venues and specialized jazz bars. In 2016, Beijing settled in the world's largest live jazz chain brand, "Blue Note Jazz Club," which became the first international jazz club in Beijing and also marked the maturity of Beijing's jazz development. The transition of performance venues also indicates that jazz has gradually transitioned from background music to an independent music form that is accepted by the audience

### 2.3.2 Beijing Jazz Music Festival

Min (2020) mentioned some information about Beijing's jazz festivals in the third chapter of his master's thesis "Research on the Cultural Characteristics and Development Status of Chinese Jazz". In 1993, German friend Udo Hoffman initiated the establishment of the Beijing International Jazz Festival (Beijing International Jazz Collection), the Midi Jazz Festival that was born in 2005, and the Beijing Jiumen Jazz

Festival that was founded by Huang Yong in 2006. In addition, he also listed music festivals in other cities. Shanghai has experienced more than ten years of accumulation and refinement in the "Jazz Shanghai Music Festival" founded by Ren Yuqing in 2005. Currently, it is the first jazz music festival in China and the second in Asia. OCT-LOFT International Jazz Festival in Shenzhen. In 2016, Changchun held its own "Jazz Music Week".

Shui (2001) a detailed introduction was given to the relevant content of the 2001 Beijing International Jazz Festival, including the number of bands, personnel, and performance styles of each band. The music festival will hold a three-day jazz feast from November 6th to 18th, 2001 at the Beijing Century Theatre, with seven bands from the United States, Sweden, Lebanon, and China participating. There are three bands in the United States, among which the American drummer was named "Best Drummer" for five consecutive years by "Contemporary Drummer". The band from Lebanon combines Eastern and Western cultures, and the music is highly Arab in style. The article only provides valid information about the 2001 Beijing Jazz Music Festival.

Hu & Zhang (2021) in his academic article "The Chinese Interpretation of Jazz - From Sinicized Jazz to Sinicized Jazz," explores the various appearances of Chinese jazz in various stages of development and the transformation process of Chinese jazz. The main content about the Beijing Jazz Music Festival is as follows: the first "Beijing International Jazz Music Festival" was held in 1993 at the Zhongshan Music Hall in Beijing, and many pioneering works of nine jazz bands were presented. From January 9th to 15th, 1996, the "Fourth Beijing International Jazz Collection" was held at the Beijing Century Theatre. On January 17, 1998, the "Beijing International Jazz Festival" kicked off at the Poly International Theatre in Beijing. The article introduces the three jazz music festivals in Beijing, including the number of bands, venue, and performance style of the bands, providing relevant information for this paper.

Anonymous (2014) The 2014 Beijing Jazz Week was held for two consecutive weeks from September 15th to September 28th, with an unprecedented lineup and size from ten countries and twelve groups around the world. The article provides a detailed introduction to the performance lineup of this Beijing Jazz Week and

provides detailed answers to the jazz bands that will perform every day in terms of style, country, and members. Simak Dialogue from Indonesia, Roger Wang from Malaysia, JSFA from South Korea, Boris Savoldelli from Italy, Gia Group from Canada, Mikkel Plough from Denmark, maRK from Hong Kong, Broes from Belgium, Noukilla from Mauritius, Tango Jazz Quarter from Argentina, J3 from Shanghai, China, and more. JSFA is a South Korean sextet band that draws on the style of traditional jazz and Funk music, with a lively and intense rhythm. Tango Jazz Quartet from Argentina is a quartet band whose music style combines sexy tango and versatile jazz, allowing listeners to experience the unparalleled charm of authentic Argentine tango and jazz in an immersive manner. Boris Savoldelli is a new vocal performer. The J3 Trio was founded in 2010 and is composed of three outstanding jazz musicians: Wong Kin yee, Chan Ka jun, and Jhony Joseph. MaRK is a jazz band composed of four local Hong Kong youth, while Deer is composed of bass clarinet performers and experimental music pioneers Hans Kocch, Christian Müller, and Siber Ingold.

The article reported on the jazz music festival in Beijing in 2015. The 10th Beijing Jiumen Jazz Week was held in Beijing from October 9th to 15th, 2015. The bands involved include the Chinese jazz group Zhan Xiaodong, DNA jazz trio, Ronin Latin jazz trio, Polish jazz band, etc. 2015 Beijing Modern International Drummer Festival and Jazz Education Development Forum. From October 22nd to 25th, 2015, held by Beijing Modern Music Training Institute, 15 international jazz drum masters from the United States, the United Kingdom, Japan, and other countries presented 13 jazz master classes and 3 concerts. The drummer festival also includes the first Beijing Hyundai National Professional Drummer Competition, jointly organized by Beijing Hyundai Conservatory of Music and Rockschool's global music grading organization. (Beijing Culture and Art Yearbook Editorial Department, 2016)

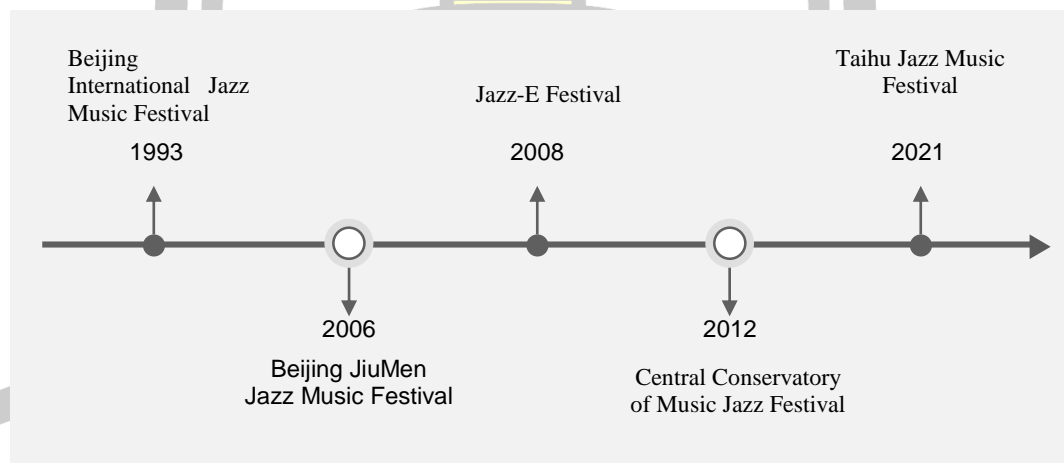
Wu (2001) in his report titled "Feeling Beijing Jazz - Talking to" Wudao ", learned from his interview with Udo Hoffman, the initiator of the first jazz music festival held in Beijing, why he held the festival in Beijing and the problems he encountered during the event. Wudao has successfully initiated and planned several sessions of the Beijing International Jazz Music Festival and is renowned worldwide. Many international cultural institutions and musicians have regarded Wudao as a

bridge to enter Beijing. Many people's cultural lives are influenced by jazz festivals, and they consider sharing jazz music as a fashion. Many Chinese musicians even use their own methods to understand the soul of jazz music. Through jazz festivals, they can better understand modern music, not just pop music, but various more "profound" music.

To sum up, Beijing has been hosting the Beijing International Jazz Music Festival since 1993, becoming the first city in China to host a jazz music festival. The Midi Jazz Music Festival held in 2005, the Beijing Jiumen Jazz Music Festival founded by Huang Yong in 2006, and the Taihu Jazz Music Festival founded in 2021. At the beginning, most of the music festivals invited foreign jazz bands, with only one or two local bands in Beijing. However, with the rapid development of Beijing jazz music, more and more Chinese jazz bands from Beijing and other cities have participated in major jazz music festivals. Through music festivals, musicians can learn and exchange better, and for audiences, jazz can be integrated into cultural life.

**Table 2.3**

*Jazz music festivals held in Beijing and their starting dates*



*Note.* Data collected by Min Wang on 2024

Source: Min Wang (The researcher)

## 2.4 The theory adopted in this study

### 2.4.1 The Musicology

“Musicology” has many ways of meanings and concepts depending on eachvision. The principle and the method of musicology have been assigned

systematically. The concept of learning is to get works from the research. Many of the scholars gave the meaning of musicology. The research object and emphasis of musicology are different in different periods. The name of musicology was officially used by German scholars represented by Helmholtz in the 1960s. Musicology is the study of all things related to music, as well as the study of all music works and behaviors in human history and today. First of all, his research object is all the music created by human beings in all ages, from the primitive era to the present.

Woramitmaitree (2017) proposed that Musicology is the study of music, covering music from all aspects, cultures and historical periods. It originated from the study of Western Art Music, and there are many different academic research methods, research involved in a wide range of scientific fields, including physics, anthropology, psychology, sociology, folklore, and today, also including professional knowledge in performance and composition.

Secondly, musicology should also study all the historical and modern individual and national music behaviors, that is, the physiological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior of music. (Will Earhart, 1928) The birth of the term musicology is another significant manifestation of the progress of human civilization.

Cai & Xu (2020) The word "musicology" is applied to include all music, and it is believed that all music can be studied by all methods. My definition of "musicology" refers to the study of music in the broad senses and perspectives including historical, theoretical, analytical, anthropological, ethnographic, physical, physiological, mechanical, digital, cognitive, psychological and philosophical aspects. Musicology is all-encompassing in my eyes, and the redefinition of musicology is the result of adopting the abovementioned global perspective.

Mentions that musicology is the study of certain musical styles deeply and including all of the musical contents including music performance, composition and music resources. The contents are about the theory of music such as music elements, harmony, and melody. (Christine Ammer, 1987 quoted in Narongruch Woramitmaitree, 2001)

According to the literature above, musicology encompasses research, music

theory, music content, music history, music sound, and knowledge in the fields of physics, psychology, social sciences, and ethnomusicology. By analyzing the music of the three most representative jazz bands from the three periods in Beijing, including the performance repertoire, music style, orchestration, harmony, and rhythm, and using musicological research methods, it is of great significance to study the musical characteristics of Beijing jazz.

#### 2.4.2 jazz theory

Smith (2004) The structure of jazz has three principal components: rhythmic, formal, and harmonic. The rhythmic component dictates fixed rhythmic relationships among the participating instruments. The formal component is based largely on popular song forms, which follow a few small, highly predictable patterns. The harmonic component is governed by a relatively small number of types of chord progressions; however, these chord progressions — and the individual chords themselves — are subject to a great deal of variation and elaboration, which accounts for much of the real complexity encountered in jazz. Rhythmically, jazz has three layers: melody, chords, and bass. These layers have more or less fixed rhythmic relationships. In the typical case, the bass part coincides with the beat, which is generally the quarter note. The melody often moves twice as fast (i.e., in eighth notes), while the chords typically change at half the rate of the bass (i.e., in half notes). The rate at which chords change, the so-called “harmonic rhythm”, is sometimes halved or doubled — changed to whole notes or quarter notes — within a piece. This treatment of eighth notes is one of the key elements that give jazz its characteristic “swing.” The following figure shows the characteristic notes of jazz harmony.



**Table 2. 4***Characteristic tones of the chord*

<b>Chord Type</b>	<b>Characteristic Tones</b>
Minor seventh and dominant seventh chords	third and seventh
Sixth chords, major or minor	third and sixth
Sus 4 seventh chords	fourth and seventh
Half-diminished seventh chords	root, fifth, and seventh*
Diminished seventh chords	root, fifth, and seventh*
Augmented seventh chords	third, fifth, and seventh

Source: Smith, S. (2004). *Jazz theory*

Ren (2015) "Pop Music and Jazz and Acoustics" is a monograph dedicated to the study of harmonic techniques and patterns in pop music and jazz. Its purpose is to provide a systematic guidance on harmonic theory for creators, musicians, singers, and enthusiasts "Pop Music, Jazz, and Acoustics" is divided into three parts. The first part is the basic theory, which mainly involves necessary preparatory knowledge such as intervals, chords, chord markers, and part progression. The second part is the harmony of pop music, which mainly involves the theory of functional harmony, the harmony rules, harmony patterns, and musical forms of pop music. The third part is the harmony of jazz, which mainly involves the theory of relaxation of highly complex chords in jazz, Chord substitute for harmonic mode and melody improvisation methods.

Zhang (2022) This article analyzes the relationship between commonly used scales and harmonies in jazz improvisation through this system. There are nearly thirty commonly used modal scales in jazz, but in reality, common scales can be divided into three categories in jazz performance. These three types of scales are: major scale, jazz melodic minor scale, and whole scale and minus scale. The chord scale system in jazz is commonly used in the following three theoretical systems: the Russell theory system and the Berkeley theory system the "Harmony" system and the "Jazz Classic" system of the Conservatory of Music. This article uses three theories to prove the choice of harmony and scale, citing Russell's theoretical system on the Lydian scale and revealing the relationship between harmony and scale in jazz.

Chen (2007) This article takes the basic characteristics of jazz harmony as a clue, and while explaining its various aspects vertically, it focuses on discussing its connections and differences with traditional harmony horizontally. The main text is divided into three chapters, with the first and second chapters being the focus of this article. The first chapter discusses the foundation of jazz harmony - mode and melody. The second chapter elaborates on the chord structure and usage of jazz harmony. The above content respectively explains the two core issues of "mode foundation" and "chord structure", and discusses their connections and differences with traditional harmony. Chapter Three elaborates on the progression of jazz harmony, The author finally believes that jazz harmony fully exists in the traditional harmony theory system, and it is still a functional harmony based on mode and tonality. Secondly, jazz harmony has its own distinct and refreshing style characteristics.

Liu (2002) The article summarizes the characteristics of jazz harmony, pointing out that jazz is based on the seventh chord as its sound foundation, and overlaying higher chords on top of the seventh chord is a revolutionary development method of jazz. At this time, nine chords, eleven chords, and thirteen chords will appear. Chord replacement: Refers to the formation of a set of chords by another chord used to replace a certain chord, and using replacement chords is one of the most important harmonic techniques in modern jazz. The article also explains the commonly used variable and decorative chords in jazz music. Summarized the most common harmonic characteristics in jazz music.

Wang (2015)“The Rhapsody of the Western Regions” is a work created by Mr. Kong Hongwei, a modern Chinese jazz composer and jazz pianist. Composers integrate with Chinese ethnic music in their musical creations. This article first introduces the characteristics of jazz in terms of melody, harmony, rhythm, and musical form. Afterwards, an analysis was conducted on the mode and harmony of "Rhapsody of the Western Regions". The mode of this work adopts the medieval mode - Frigiya mode, Xinjiang mode, and major and minor system: harmony is the harmony of the major and minor system, the jazz chord and fourth degree superimposed chord that evolved from the harmony of the major and minor system. The work uses three types of rhythm, namely: the first part is jazz "swing", the second

part is Xinjiang style rhythm, and the third part is 6/8 beat rhythm. "Western Rhapsody" integrates jazz mode harmony, rhythm, and ideology with Chinese ethnic music.

melody

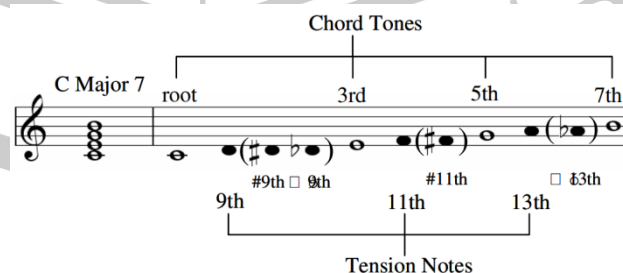
Press (2002) Traditional voice leading focuses on the resolution of tendency tones and avoidance of such intervals as parallel fifths, octaves, and certain doublings of pitches within chords. ... Current jazz and pop composers are less concerned with traditional voice leading rules, but still strive for balanced note spacing and reasonably smooth connection from one chord to the next.

Jazz chord

Miura & Yanagida (2006) The notes consisting a chord are called chord tones, and the notes other than the chord tones are called non chord tones. The most fundamental chords are 3 note chords, consisting of three notes. In jazz, however, usually 4 note chords, consisting of four notes, are employed as basic chords. A melody note other than chord tone is categorized into two types: "Tension notes" and "Approach notes". "Tension Notes" are defined as the notes having intervals of either 9th, 11th, 13th from the root note (and their substitute variations). A set of Tension Notes in a single chord is sometimes called "Upper Structure" of the chord, where a chord is a kind of note groups constructed with notes, usually with 3rd interval accumulation or its inversion type. An approach note is defined as a non chord tone which proceeds to chord tone at the interval of chromatic semitone or a whole tone.

**Figure 2. 1**

*Example of available note scale*



Source: Emura, N., Miura, M., & Yanagida, M. (2006). Machine Arrangement in Modern Jazz-style for a Given Melody

Smith (2008) The harmonic vocabulary of jazz consists of seven basic types of chords together with some “tension” notes and alterations. In the description of the structure of a chord, individual chord tones are sometimes referred to by the interval they make with the root of the chord, sometimes by the scale degree they occupy.

Liu (2002) Jazz is a kind of music that has high requirements for harmony taste. In order to make the tension of sound effect reach a certain level, jazz music no longer uses triad (the sound superimposed by three tones according to the relationship of three degrees is triad) as its sound basis as traditional music, but based on seven chords (adding a seventh tone above the triad as the seventh chord). The higher chord superimposed on the seventh chord is the revolutionary development means of jazz. At this time, there will be nine chords, eleven chords and thirteen chords. The thirteen chords actually appear in the whole mode, that is, seven tones, but only four or five tones can be used in performance.

Li (2021) The seventh chord in jazz music has rich changes and its corresponding use rules. The research and learning of the seventh chord is also an important learning direction for the complex sound system of jazz. The research and performance of the seventh chord reflects the depth of a jazz musician's understanding of jazz, and it is also a goal for jazz learners to be able to deal with different seventh chords in the repertoire.

### **Rhythm**

Smith (2004) Rhythmically, jazz has three layers: melody, chords, and bass. These layers have more or less fixed rhythmic relationships. In the typical case, the bass part coincides with the beat, which is generally the quarter note. The melody often moves twice as fast (i.e., in eighth notes), while the chords typically change at half the rate of the bass (i.e., in half notes). The rate at which chords change, the so-called “harmonic rhythm”, is sometimes halved or doubled — changed to whole notes or quarter notes — within a piece.



Through a large number of listening exercises and mastering the improvisation skills of professional jazz masters, the improvisation content of jazz music creation is bound to show good results.

Zhang (2017) Jazz is a kind of music based on improvisation. It was played in New Orleans in the early 1920s. After continuous development, its performance form and music style are becoming more and more obvious and mature. In the process of performance, performers usually improvise after the theme according to the music harmony. The source of their improvisation vocabulary is different tonal scales. Although the pentatonic scale has a simple structure, it is its simple structure that increases the possibility of its off key performance. Many jazz musicians are used to using the pentatonic scale as one of the components of off key performance.

According to the above literature, using the method of jazz theory to analyze the score, observing the stylistic evolution of Beijing jazz development by analyzing the performance of jazz bands in three periods of Beijing, and using jazz theory to explain the harmony, pitch, and improvisation in the score.

## **2.5 Beijing Jazz Related Literature and Research**

### **2.5.1 Relevant Studies in Publications (21 works)**

Xu (2017) "On the Spread and Development of Jazz in China," combines the current development status of jazz in China and its impact on Chinese pop music, as well as explores the future development trends of jazz in China. The article points out that jazz first landed in China in Shanghai in the 1920s, incorporating jazz elements into Chinese pop songs and becoming popular in various dance halls in old Shanghai. In the 1970s, jazz returned to China, reflecting different cultural backgrounds and living conditions. With the continuous deepening and maturity of jazz in China, jazz will eventually embark on a path of localization and diversification.

Huang (2021) analyzed the important stages of jazz development in China, explored its development trajectory in China, and predicted its future development trends. The article divided the dissemination and development of jazz in China into three periods: briefly shining - the embryonic stage of jazz in China (1920s to 1940s); Surviving through the cracks - The silence of jazz in China (1950s to 1970s) is gradually awakening - The revival of jazz in China (1980s to present). The article

provides a brief introduction to the historical background and events of each period, as well as representative music works.

Guo (2022) "Cross border, Exchange, and Integration: The Generation Route and Identity Politics of Chinese Jazz", adopts a micro to macro approach, and a field to desk approach. The article provides an explanation of the definition of Chinese jazz, stating that Chinese jazz refers to jazz created by contemporary Chinese jazz musicians with Chinese characteristics in terms of music style, style, and theme. It lists the ethnic jazz works and albums created by Chinese jazz musicians, and discusses their creative ideas. He takes the jazz piece "Chinese Girl" created by Chinese jazz guitarists as an example, By integrating Chinese elements from the internal aspects of harmony, melody, rhythm, and using musical structure as the external integration, Chinese jazz is revealed through the integration of internal and external elements.

Wan (2009) "Jazz Entering China - Integration of East and West." The article covers the origin of jazz and its entry into Beijing. The content of Beijing jazz in the article involves the Beijing International Jazz Festival and the "Carmen Plan" of Italian jazz trumpet player Enrique Lava during the 1996 Beijing International Jazz Festival, He led his band to perform together with the innovative Chinese musician Ye Xiaogang's "Eclipse" ensemble, which was a great success; Lithuanian jazz drummer ULADIMIR TARASOV and a Beijing percussion group have performed together multiple times, and the performance content is full of new ideas from creation to arrangement; Chinese national piper Zhang Weiliang (also skilled in flute, xiao, and xun) once collaborated with a Nordic jazz band to perform original works, which received unanimous praise from domestic and foreign critics. Due to the mutual influence of Chinese and Western cultures, jazz's "intermediate" characteristic of combining elegance with vulgarity makes it easy to reach a wide audience, including many classical music fans and pop music fans. In the discussion of the "sinicization" of Chinese jazz in the article, there are not many substantive viewpoints, but only examples of the integration of China and the West.

Wu &Tie (2009) "An Analysis of the Organic Combination of Jazz Elements in Music Creation and the Characteristics of Chinese National Style". In the article, modern Chinese music is created by inheriting the music culture of famous Chinese

ethnic groups and drawing on Western jazz elements. The improvisation in jazz has always existed in Chinese ethnic music. The article points out that "traditional Chinese music is not just about music scores. Without learning the ability of folk artists to improvise and create, one cannot learn the essence of Chinese national music. Improvisation is the essence of traditional Chinese music. The current problem facing the localization of jazz is the integration of jazz harmony with traditional Chinese ethnic music. How to Handle the Important Issues of Jazz Music and Chinese Language's Yin Ping, Yang Ping, Shang Sheng.

Liu (2016) "Review of the Current Status of Jazz Research in China", conducted a search on the Chinese Academic Journal Network (CNKI) using keywords such as jazz, blues, and ragtime to identify articles related to jazz research. Based on this, the articles were further classified and each category was discussed. Previous research was summarized and sorted to identify shortcomings and areas overlooked by researchers, Most of the domestic research focuses on the origin and history of jazz, jazz style, dynamic development of jazz, jazz performance, and jazz musicians. A representative paper was extracted from each type of research, which provides a reference book for this study. However, in terms of research on jazz musicians, there is no mention of content related to Beijing jazz musicians, which will be reflected in this paper.

Chen (2018) "Cross cultural and Cross genre Creation in Chinese Ethnic Jazz." The article mainly focuses on Kong Hongwei, the first musician in Beijing to attempt to integrate Chinese elements into jazz. Hongwei published his first Chinese ethnic jazz album "Summer Palace" with a strong Chinese ethnic music style in 2004. In 2005, the Golden Buddha Jazz Band was formed again, which is currently one of the most representative bands of Chinese national jazz bands. Through the analysis of the form, melody, harmony, and rhythm of "Summer Palace", the repertoire utilized traditional Chinese instruments such as the three strings and absorbed melodic fragments from the Beijing style drum "Xu Xianyou West Lake". This article analyzes Kong Hongwei's soundscape creation and examines the connotation of Chinese national jazz music. Kong Hongwei uses storytelling and imitation language to create, conveying Beijing's culture and voice through music.

Hu (2014) "The Integration of 20th Century Jazz and Chinese Popular Music" article analyzes the origin and characteristics of jazz, providing examples of classic jazz style popular songs such as "Night Shanghai" and "Rose, Rose, I Love You" in early China. Through historical cognition, understanding, comparison, and identification of the integration of 20th century jazz and Chinese popular music, Only then can the ability to make aesthetic judgments about today's music gradually form and improve.

Cui (2021) "Exploring the Ways to Innovate and Transform Contemporary Jazz Music in China." This article mainly explores several aspects from "creating jazz style musicals, cultivating a jazz cultural atmosphere," "launching more ethnic style jazz works through multiple approaches," and "appropriately introducing RAP elements to enrich the performance forms of Chinese jazz music." This article attempts to propose several strategies to expand the acceptance range of contemporary jazz music in China through innovative transformation. Firstly, the article reviews the current status of jazz creation, performance, and promotion in China. Secondly, it provides strategies and suggestions for promoting further innovative development of contemporary jazz in China. Finally, the significance of jazz nationalization in China was summarized. Creating national jazz style musicals is expected to promote the dissemination and acceptance of jazz music on a broader scale, thereby promoting the creation and performance of Chinese jazz music.

Wang (2011) starting from the reform of music teaching in vocational colleges, discusses the special position of jazz in pop music, and studies and explores the feasibility and significance of offering jazz courses in vocational colleges. Firstly, he explained the significant impact of jazz on today's world pop music, explaining its impact on modern music from the perspectives of harmony, rhythm, and improvisation. Secondly, he explained that learning jazz can help cultivate students' creative musical thinking abilities, and the practice of improvising jazz can better cultivate students' creative musical thinking abilities. Finally, the significance of jazz music in Chinese universities was introduced. The establishment of jazz music courses will contribute to the future development of vocational music education, expand students' artistic horizons and space for entrepreneurial development.

Geng (2019) "The Development Trends of Jazz in China" This article starts with an overview of jazz, conducts in-depth analysis, and combines actual situations to clarify the current development status of jazz and explore future development trends. Starting from the origin, characteristics, and impact of jazz, the article explores the technology, culture, aesthetic value, elegance, taste, and traditional culture of jazz, which have a profound impact on the Chinese pop music industry, A brief overview of the current development status of jazz in China was provided. Finally, the article analyzed the future development trend of jazz in China, as well as the development and innovation of jazz in China, showcasing the impact and influence of Western traditional music forms on Chinese traditional music forms, and even on Chinese traditional culture.

Luo (2013) "Research on the Spread and Development of Jazz in China" The article analyzes the development and changes of popular music in China and the social and cultural phenomena from the perspective of artistic communication, explains the cultural attributes of jazz music, and clarifies the impact of jazz music on the dissemination of popular music in China. This article is mainly based on the study of the dissemination of jazz music in China. Provide a brief introduction to the origin and characteristics of jazz music. Then, in-depth research was conducted on the dissemination of jazz music, and based on this, the development status of jazz music in China and the reasons for its failure to become the mainstream of music were analyzed.

Sang (2020) "On the Music Reception of Jazz in China", this article reconstructs the concept of music reception of jazz from the perspective of reception aesthetics and music listeners, and briefly analyzes the development process of jazz in China. The article first elaborates on the historical background of jazz entering China, the similarities between jazz improvisation and traditional Chinese music, and the musical expectations brought by improvisation. These resonate with the audience, and the expectations of Chinese music receivers triggered by the "undefined" nature of jazz, as well as the embodiment of understanding based recreation.

Sun (2013) "A Brief Discussion on the Slow Development of Jazz in China" article, sorted out the reasons for the slow development of jazz in China, mainly summarized as follows: 1. Historical reasons: in the 1930s, China was in the old

democratic period, and the people's minds were not fully liberated. Jazz was mostly performed in high-end nightclubs and did not cater to the general public; 2. The reason for the audience's appreciation level is that jazz is different from ordinary Chinese folk music and pop music. Jazz is more complex and the audience's appreciation habits are not adapted; 3. Lack of communication channels, few people promote jazz to the media and official collaborations, and jazz musicians mostly lack the opportunity to spread jazz concepts. The author explains the reasons for the slow development of jazz in China from these three aspects.

Wang (2008) "Black American Jazz Music that Affects the World," article starting with black jazz music in the United States , Understand the origin and development of black American music and jazz music , And its impact on contemporary music , At the same time, further exploring the current trend and context of music development has practical significance for the dissemination, appreciation, and interpretation of black American jazz music. The article analyzes and summarizes the historical background of African American music, the formal characteristics of African American music, and the cultural characteristics of African American music. The characteristics of jazz, including blues, ragtime, and the influence of jazz on music dissemination concepts, are completely different from the previous music system in terms of dissemination and development concepts. The reason for studying jazz , Not for formal imitation and plagiarism. But to absorb the ideas of development and dissemination within it , Better explore and promote the art around us.

Song (2021) "Analysis of the Mixed Patterns and Ethnicity of Jazz". The mixed nature of jazz: Black spirituals, gospel music, blues, ragtime, and white music are all resources and components of jazz. The rhythmic characteristics of jazz directly stem from the syncopated and compound rhythms of Lagtham, but from the root, it can be linked to African music rhythms. The melody of jazz has the characteristics of African and European music, but it is different from them. Jazz harmony was initially based on European functional harmony, and then gradually changed with the changes in melody, forming its own complex and unique "system". The article lists two jazz pieces and analyzes their harmony. The second part of the article is an analysis of the ethnicities of jazz. The ethnicities of jazz reflect the ethnicities of African Americans,

consisting of a sense of insider perception and insider information. Specifically, there are many subtle matters and differences in different stages of the change process. This article argues that the jazz people's internal perspective reflected in jazz has undergone a transformation from a functional concept to an artistic concept, from a service consciousness in entertainment to a subjective consciousness in individual expression. Jazz has become popular around the world, with various forms of rebirth emerging, such as Chinese jazz or jazz from other Eastern countries.

Zhang & Xu (2019) "The Emergence of Jazz and the Study of American Socio-culture." The article mainly discusses the emergence of jazz and the changes in American socio-culture, which are closely related to the musical elements and external environment of jazz itself. The inclusive spirit of American culture has inspired jazz, which has also become an important symbol of modern American culture. The article indicates that the emergence and development of jazz in the United States are closely related to historical background and social culture. American culture is centered around individualism, emphasizing rationality and practicality, and pursuing democracy and freedom. Jazz caters to the environment required for the development of folk music. Jazz is widely spread in American cities and has also achieved a unique music culture in American cities.

Guo & Sun (2019) "Improvisation: Rationality and Irrationality - The Acceptance Effect and Training Scene of Jazz in the Early New Era of China." The article analyzes the development of jazz in Beijing, China from the 1980s to the 1990s. Starting from the understanding and learning of the aesthetic consciousness of jazz by the first generation of Beijing jazz musicians, the original musicians were only imitating the jazz they heard. In the 1990s, second-generation jazz musicians had better resources to systematically learn the theoretical knowledge of jazz. Jazz is undoubtedly the capital other for China, but from our experience, China is also a dissident in jazz. Chinese jazz is first confirmed by the unique experience and posture of Chinese musicians learning and engaging in jazz. Through these, one can also gain a deeper understanding of Chinese jazz.

Yang (2021) "The Birth of Jazz in the Early 20th Century and the Origins of African Black Music in the Early 17th Century." This article aims to clarify the relationship between the birth of jazz in the early 20th century and African black

music in the early 17th century through historical records, analysis of the characteristics of African black music, and the background of its birth. The article introduces the characteristics of black music drums, rhythms, and ways of dissemination by analyzing the transition from African slaves to the United States, where African slaves began to showcase their musical talents in church music. On the basis of African American music, jazz was born, and its birth has a profound and undeniable connection with African American music. Although separated by hundreds of years, its essence provided necessary conditions for the birth of jazz in the United States with the arrival of African Americans. This article provides more clues to understand the origin of jazz music.

Sun & Zhang (2020) "The Application of Jazz Music in Chinese Pop Music". This article mainly analyzes and appreciates Chinese pop music and finds that jazz music is clearly applied to Chinese pop music. In order to demonstrate the profound impact of jazz on Chinese pop music, this article briefly explores the application of jazz in Chinese pop music. The combination of jazz and Chinese pop music combines local music with Chinese musical art elements, such as the Chinese pop music "Night Shanghai" that incorporates jazz; Control the melody and performance of music, such as the obvious jazz characteristics in the song "Virtual Beauty". In the creation of the song, not only instruments such as piano and jazz drums are integrated, but also Chinese characteristic musical elements such as pipa are added; Drawing on the music style of jazz, for example, the earliest popular music in China, "Wild Lily Also Has Spring," incorporated jazz music into the creative process, and used the lazy and relaxed style of jazz in the creative style, making the song have a certain degree of appeal and affinity. The combination of jazz and pop music has innovated music forms and styles, promoted the exchange of Chinese and Western cultures, and improved the music appreciation taste of the general public.

Li (2022) "On Contemporary Jazz Education. The article first provides a brief overview of the origin of jazz and its origins in China, mainly analyzing the problems and significance faced by contemporary Chinese jazz education. It points out that jazz education places great emphasis on cultivating students' comprehensive musical abilities, enabling them to achieve a combination of performance and creation, a balance between sensibility and rationality, and shaping students' personalized styles

on the basis of enhancing group cooperation awareness, Help them accumulate systematic knowledge of music theory, so that they have a high level of musical aesthetic ability. The author provides some suggestions for jazz courses, such as increasing instrumental performance and vocal singing, theoretical knowledge of jazz music, jazz rhythm training, jazz solfeggio ear training, improvisation, jazz ensemble, composition and arrangement, and jazz history. Due to the late start of subject construction, the scientific, adaptive, and practical nature of the teaching system needs further verification, Contemporary Chinese jazz music education still has a long way to go.

#### 2.5.2 Research on Related Papers (14 Articles)

Xing (2011) master's thesis "Research on the Development History and Current Situation of Jazz in China" consists of three parts: the development history of jazz, the current development status of jazz in China, and the analysis of the current situation of jazz in China. The author mainly provides a brief introduction to the genres, styles, and public understanding of pop music, analyzes the origin, development, and characteristics of pop music, and conducts in-depth analysis based on the introduction of Chinese pop music, the development of jazz in China, and the factors restricting its development in China. It is of great significance to enhance the interest of Chinese students in music learning through the study of pop and jazz.

Pei (2019) master's thesis "Jin Huaizu and 20th Century Chinese Jazz". The author, while taking Mr. Jin Huaizu as the main research clue, combined with the social and musical background of 20th century China, conducted a detailed exploration of Mr. Jin Huaizu and the development process of 20th century Chinese jazz, and analyzed the current development status and future trends of Chinese jazz. The paper is divided into four parts, The first part is an introduction to the life of Jin Huaizu from old Shanghai, as well as the jazz bands he formed and the repertoire he played. The second part analyzes the origin of jazz, and the third part discusses the dissemination and development of jazz in China in the 20th century. The last installment is an outlook on Chinese jazz music in the new century. The paper delves into the origin history of Chinese jazz and summarizes the overall development of contemporary Chinese jazz through the study of Jin Huaizu, the earliest jazz musician in China.

Chen (2005) master's thesis "Research on the Localization of Shanghai Jazz". The author, based on the investigation and study of the regional scope in Shanghai, maximizes the development and context of jazz localization in Shanghai by examining the basis and conditions for its localization, as well as the combination of jazz elements and traditional Chinese music elements in such music works; A separate study on the basis, conditions, and ontological analysis of localized jazz works reflected in Shanghai reveals the process of jazz localization and explores the significance of music anthropology reflected in this process. The author divides Shanghai jazz into two periods - the old Shanghai and the new Shanghai, and explains the conditions and foundations required for the localization of Shanghai jazz from two aspects: the localization of jazz musicians and the localization of jazz audience groups. Finally, the paper analyzes the jazz transformation of Chinese famous songs and the Chinese adaptation of jazz famous songs, and theoretically explains the relationship between jazz and Chinese famous songs through the analysis of musical forms. The research on the localization of Shanghai jazz in the paper has provided me with a lot of reference value and ideas, and has provided important writing ideas for the development of Beijing jazz in this paper.

Yang (2021) Master's thesis "On the Jazz Genes in Gershwin's Symphony" An American in Paris ". This article will take Gershwin's symphonic poem "An American in Paris" as an example to discuss in detail the jazz elements involved. Mainly through in-depth research on the theme, syllables, harmony, rhythm, and orchestration of the repertoire, George Gershwin explores the use of jazz elements in the repertoire. He effectively integrated jazz genes into the symphony through aspects such as jazz harmony, blues scale, and rhythm. "An American in Paris" is a perfect work showcasing jazz culture in the form of a symphony band.

Li (2021) Master's thesis on "Exploration of Genus Sevens in Jazz", analyzes the structure, function, and mutual substitution of Genus Sevens commonly used in jazz music; The commonly used major and minor scales, diatonic scales, symmetric scales, and the use of variations in chords within chords within chords within chords within chords are analyzed in jazz music. The use of chords within chords by jazz musicians in improvisation is also analyzed, including linear phrases, substitution thinking, surround thinking, extended notes, blues, and symmetrical structures.

Detailed analysis of musical scores is also conducted. Through exploration and research on the chords belonging to the seventh chord in jazz, we have gained an understanding of the mastery of chord colors in different variations and the corresponding scale matching, and finally the importance of improvisation thinking and learning phrases.

Jin (2021) Master's thesis on "Exploration of Jazz Bukit Uji", discusses jazz Bukit Uji in two parts. The first part introduces the origin of Bujiuji music, including the origin of Bujiuji words, their origins, and the sources of rhythm. It also briefly introduces the musical form and vocal characteristics of Bujiuji piano music. The second part analyzes the left- and right-hand techniques of Bujiuji in piano performance, introduces the characteristics of Bujiuji's piano music, and through these two parts, understands the performance style and technical mastery of jazz in important periods, which can have a deeper understanding and understand the subtleties of early blues piano music.

Sun (2021) Master's thesis "Exploration of the Integration of Jazz Elements and Ethnic Music in Zhang Shuai's Three Preludes". Through research and exploration of the song, we delve deeply into the elements of jazz music and cleverly integrate jazz style into traditional Chinese folk music. This piano work, created in 1998, was composed by Zhang Shuai. The work boldly incorporates Western modern harmonic composition techniques, and on this basis, integrates Chinese pentatonic modes. The paper analyzes the use of ethnic elements in the work, and provides a detailed analysis of melody, harmony, and structure. The second part is an analysis of jazz harmony and rhythm in the work. Finally, the work analyzed the combination of harmony, melody, and rhythm in ethnic and jazz music. Through studying and researching the "Three Preludes", I realized the need to explore a path of music creation with Chinese characteristics through the integration of national music and Western creative techniques.

Guo (2021) Master's thesis "Encountering Intersections and Collisions - The Combination of Jazz Language and Serious Music in Gershwin's Three Preludes" This article analyzes the musical and cultural background of George Gershwin's early 20th century American society, and briefly describes the influence of jazz and serious music on Gershwin's life and studies, in order to understand the inspiration and

creative techniques of composers who integrated jazz language into serious music. The paper focuses on "Three Preludes" As a specific research object, creative analysis is conducted on the four aspects of the work, namely melody, harmony, and rhythm. By analyzing and studying these three piano sketches, we can explore Gershwin's serious music creation techniques and typical jazz language characteristics. In terms of musical structure, he followed the traditional ideas of divertimento creation. In terms of melody, he used innovative composition techniques such as decorative notes, blues variations, and second twists to increase the vitality of the music. In terms of harmony, he used methods such as extended chords, additional chords, half tone crossing, and jazz half tone transformation to increase the tension of the chords. In terms of rhythm, he formed a lively or leisurely jazz charm through ragtime rhythm, unconventional stress, etc.

Liu (2022) Master's thesis "Exploring the Integration of Chinese Ethnic Music and Western Jazz Music". This article first uses literature research methods to provide a brief overview of the creative background of Zhang Shuai's "Three Preludes", and separately sorts out the elements of Chinese ethnic music and Western jazz music in the works, analyzing how the two integrate and form a music work that combines Chinese and Western elements, Finally, combined with practical research methods, it analyzed how to use various piano performance techniques to express the unique charm of this work. The paper analyzes the works and authors in depth, summarizes, absorbs, and draws inspiration from them, and combines them with the elements of national music to create their own Chinese piano music works. The paper analyzes the application of ethnic elements in the work, such as the five tone patterns of ethnic groups, fourth and fifth intervals, and new ethnic elements. Analyzed the jazz elements in the work, such as jazz harmony, melody, and rhythm. From the perspective of performance, the author mainly provides a detailed explanation of the melody, rhythm, and pedals of the work analyzed the performance techniques of the work and emphasized the difficult parts.

Zhou (2022) Master's thesis "Jazz Elements and Performance Analysis of Kapstein's Eight Concert Etudes". This article consists of four chapters, with the first chapter introducing the composer's life and creative style. The second chapter analyzes the jazz elements applied in this set of works, including ragtime, blues,

Bugiuji, swaying, swaying rhythms, and jazz special chords. Chapter 3 is divided into two sections. Section 1: The embodiment of jazz style in music scores. In this section, we discussed the interpretation of time value, stress marks, rest notes, and the expression of maintenance notes in jazz; Section 2: The application of pedals in jazz, including rhythm pedals and harmony pedals; The paper explores and analyzes the jazz elements in this set of works, enabling performers to more accurately interpret the characteristics of jazz through the information in the music score.

Zhong (2017) Master's thesis "Research on Visual Expressions in Jazz Poster Design". In this paper, the author conducts research and analysis on the commonalities between music language and graphic language, exploring the basis and methods of their mutual transformation, and laying a theoretical foundation for the study of visual expressions in jazz poster design. The paper conducts in-depth research on the auditory characteristics of jazz, the visual characteristics of jazz performance, and the communication of its musical emotions, in order to understand the impact and role of jazz's own style characteristics on its related poster design, as well as the aesthetic commonalities between the two. Analyze, summarize, and summarize the visual expression and style characteristics of jazz poster design, in order to gain a deeper understanding of the artistic value of jazz poster design.

Du (2015) Master's thesis "Exploring the New Development of Jazz in Contemporary Shanghai Urban Music Culture". This article focuses on the new development of "jazz" in Shanghai's urban music culture, and explores the prosperous development of jazz music in the specific regional environment of Shanghai from 2004 to 2014. The article takes "JZ Music", a jazz music cultural brand rooted in the current economic and cultural background of Shanghai, as the research object. Through the self-built "music society" of music festivals, bars, and schools, the dissemination of jazz as a form of music and the "free and integrated" musical spirit inherent in jazz can change the living environment of jazz in Shanghai's urban music culture, change the public's habit of "listening to music and choosing to listen to music", and make more people like and pay attention to jazz, that is, "jazz life, jazz life". The paper uses the perspective of music anthropology and clever research methods to attempt to sort out and analyze the jazz music concepts and music activities promoted by the "JZ Music" jazz music cultural brand in the specific social

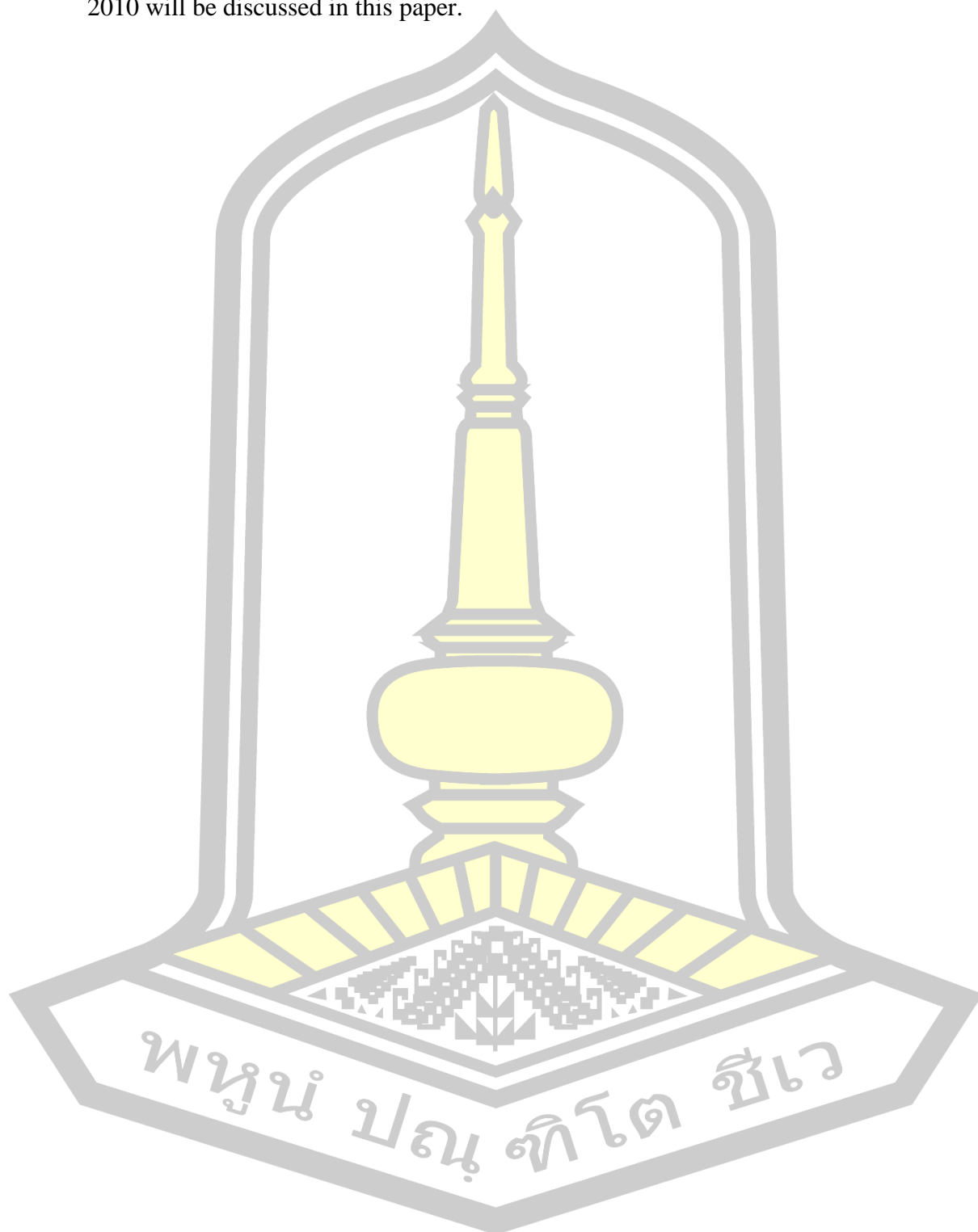
field of "Shanghai" over the past decade (2004-2014), and to explain how jazz music in the current urban music culture of Shanghai is in a specific historical field Survival and development under the social and cultural environment and special mechanisms.

Wang (2022) Ph.D. thesis "Jazz education in mainland China: historical and contemporary perspectives". This paper analyzes the current situation, development process and history of jazz education in Chinese Mainland. This research adopts a two-stage approach, through the perspective of history, geography and cultural policy, to re-read the origin and development of jazz and jazz education in China since the 1920s, and then re-read China's modern jazz education on this basis. The paper divides the development of Chinese jazz education into three periods: the starting point of contemporary Chinese jazz education (1978-1993); The rapid development period of contemporary jazz education (1993-2005); Jazz education maturity period (2005-2020). The author combines on-site investigations, including data collection, interview analysis, observation, and questionnaire surveys conducted by me, as well as a review of Chinese and foreign literature since the 1980s. This is the only doctoral thesis on jazz education in China, providing detailed information on jazz education in China. It combines jazz education in China with a broader research trajectory, expanding the breadth of jazz research in China and enriching research in related fields such as mainstream music, traditional music, and music education.

Xiang & Siu (2021) In this study, the author examined and compared the jazz program policies of three higher education institutions in China, each of which established a specialized unit for implementing jazz education. These comparisons highlight the commonalities and differences between these three projects. At the same time, it also discussed how these institutions responded to the local political and economic background when developing jazz programs, as well as the prospects of jazz education in China and the development of school curricula. The article first introduces the development overview of jazz education in the United States, and then analyzes the overview of jazz education in China. It mainly conducts a deep analysis of jazz courses and related activities at Shanghai Conservatory of Music, Beijing Conservatory of Music, and Nanjing Academy of Arts.

To sum up, the 14 relevant documents provide a reference for my research on the education, history, Jazz Theory and other related contents of Chinese jazz. The

relevant research is basically the research before 2010, and the relevant content after 2010 will be discussed in this paper.



## CHAPTER III RESEARCH METHODS

This chapter describes the research methods used in this study, including the criteria for selecting the research area and information providers. I will go to Beijing for field work to collect data and design survey questionnaires and interviews for the process of selecting research subjects. So, my approach is as follows:

- 3.1 Research scope
  - 3.1.1 Scope of content
  - 3.1.2 Scope of research area
  - 3.1.3 Scope of time
- 3.2 Research Process
  - 3.2.1 Selected key informant.
  - 3.2.2 Research tools
  - 3.2.3 Data Collecting
  - 3.2.4 Data Management
  - 3.2.5 Data analysis
  - 3.2.6 Data Presenting

### **3.1 Research scope**

#### 3.1.1 Scope of content

The main content of this study includes: The development status of jazz in Beijing from 2006 to 2024, the characterization of the musical works of three representative jazz musicians in Beijing and how to increase the popularity of jazz in Beijing.

#### 3.1.2 Scope of research area

I will scope my study area only in Beijing, China.

Beijing, also known as "Beijing" in ancient times as Yanjing and Beiping, is one of the birthplaces of the Chinese nation. It is the capital, municipality directly under the central government, national central city, and mega city of the People's Republic of China. It has been approved by the State Council as the political center, cultural center, international exchange center, and scientific and technological

innovation center of China, one of the famous historical and cultural cities and ancient capitals of China, and a world-class city.

Beijing is located in the north of China and the north of North China Plain, adjacent to Tianjin in the east, and adjacent to Hebei Province in the rest. Its center is located at  $116^{\circ} 20' E$  and  $39^{\circ} 56' N$ . It is a world-famous ancient capital and modern international city, and also the location of the Central Committee of the CPC, the Central People's Government of the People's Republic of China, and the Standing Committee of the National People's Congress of the People's Republic of China.

**Figure 3. 1**

*Map of Beijing, China. 2023*



Source From: <https://chinafolio.com/provinces/Beijing/>

Note: Beijing, abbreviated as "Beijing" and formerly known as "Beiping", was renamed "Beijing" by a resolution passed by the Chinese People's Political Consultative Conference on September 27, 1949. As the capital and municipality

directly under the Central Government of China, Beijing is located in the northwest of the North China Plain, backed by Yanshan Mountain, adjacent to Tianjin City and Hebei Province. It is China's center of politics, culture, science and technology, education, military and international exchanges, the third most populous city in the world, and has important international influence.

### 3.1.3 Scope of time

I have conducted the research from February 2024 to June 2024.

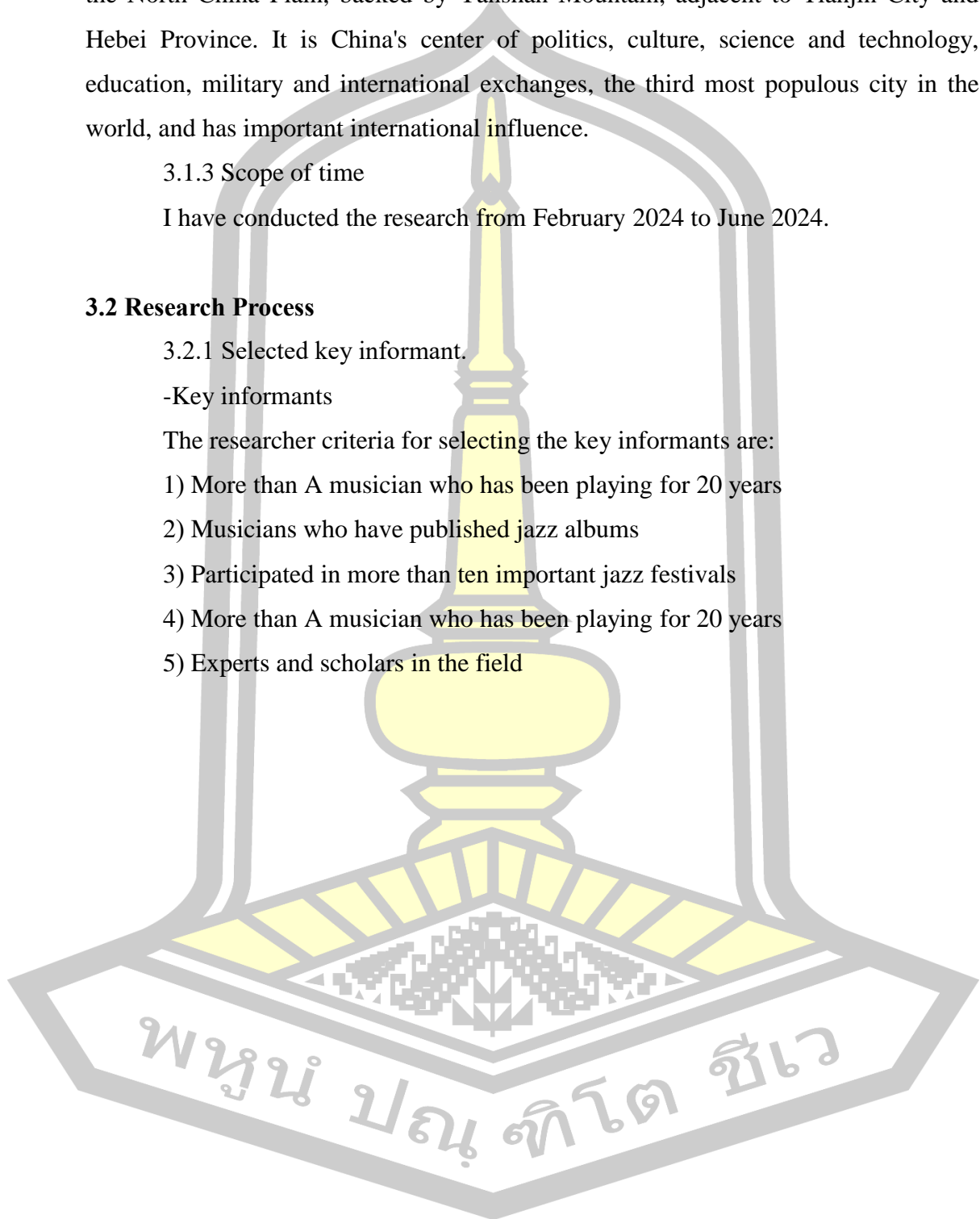
## 3.2 Research Process

### 3.2.1 Selected key informant.

-Key informants

The researcher criteria for selecting the key informants are:

- 1) More than A musician who has been playing for 20 years
- 2) Musicians who have published jazz albums
- 3) Participated in more than ten important jazz festivals
- 4) More than A musician who has been playing for 20 years
- 5) Experts and scholars in the field



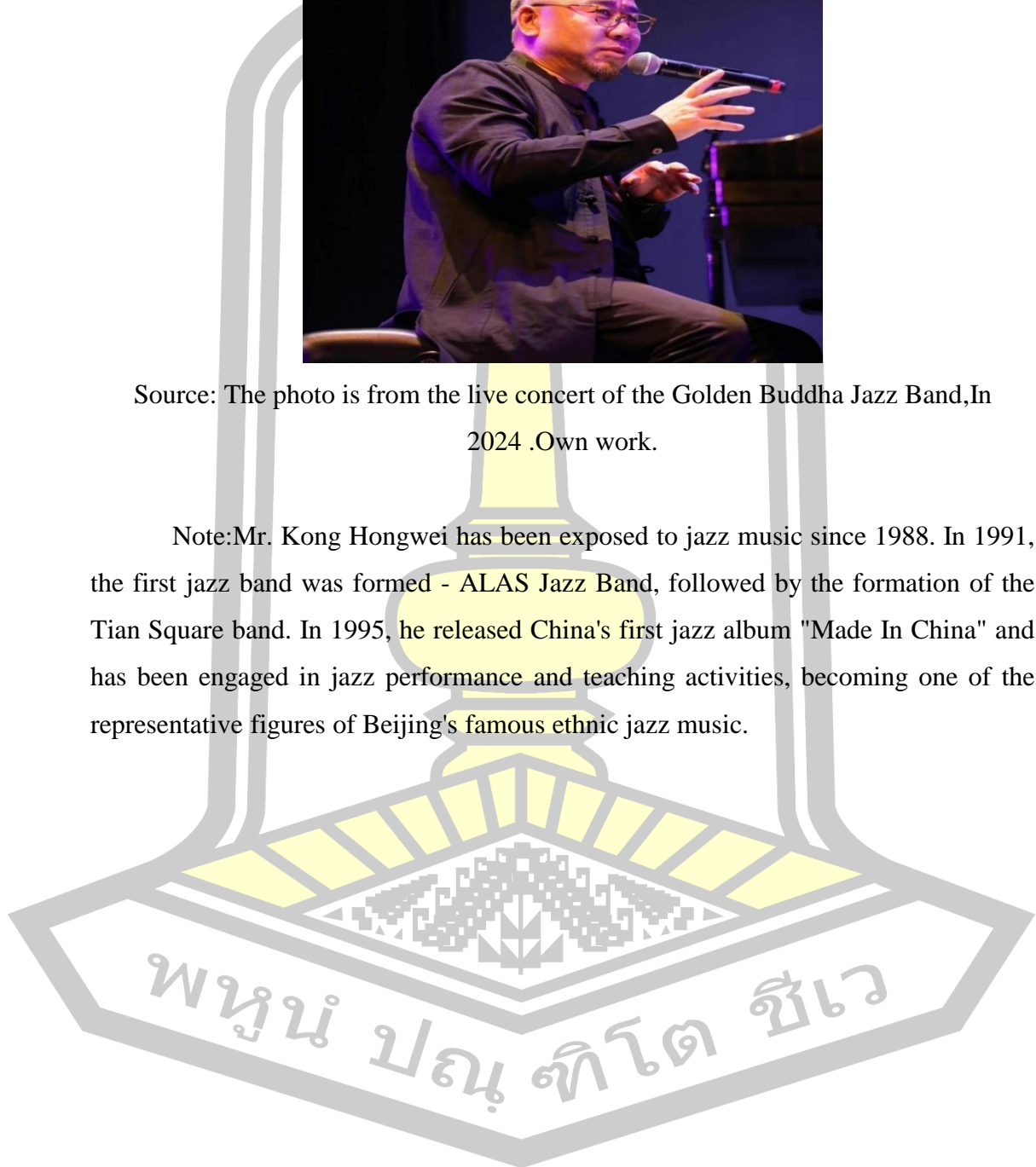
**Figure 3. 2**

*Mr. Kong Hongwei is the earliest Beijing jazz musician*



Source: The photo is from the live concert of the Golden Buddha Jazz Band, In 2024 .Own work.

Note: Mr. Kong Hongwei has been exposed to jazz music since 1988. In 1991, the first jazz band was formed - ALAS Jazz Band, followed by the formation of the Tian Square band. In 1995, he released China's first jazz album "Made In China" and has been engaged in jazz performance and teaching activities, becoming one of the representative figures of Beijing's famous ethnic jazz music.



### Figure 3. 3

*Mr. Liu XiaoGuang is a saxophonist for the Beijing Ah-Q Jazz Arkestra band*



Source: Photo from Ah-Q Jazz Arkestra band music session, In 2024. Own work.

Note: Mr. Liu XiaoGuang, In 2004, he joined Ah-Q Jazz Arkestra band as a saxophonist and also served as a composer and arranger for the band. During his more than 20 year career, he created a large number of excellent original jazz works. The jazz bands he has collaborated with and participated in include "Beijing Blue Note Jazz Big Band", "Beijing City Jazz Band", "Beijing Senlin Jazz Band", "Red Rhythm Funk Band", "Five Fragrance Funk Band", We have collaborated with many jazz musicians in Beijing.

### Figure 3. 4

*Mr. Gao TaiHang is the second generation jazz musicians*



Source: Photo from Beijing East Coast Jazz Coffee, In 2024. Own work.

Note: Gao Tai Hang is a saxophonist and composer who has been active in the jazz music industry in Beijing since 2006. He obtained a Bachelor's degree in Music Performance from the University of North Iowa in the United States in 2006 and a Master's degree in Jazz Performance from City College of New York in 2011. As a member of the "Red Hand" quintet and the leader of his own quartet and trio, he made significant contributions to Beijing jazz music.

- Casual informants

The criteria for selecting casual informants are :

- 1) Teachers who teach jazz at various universities in Beijing
- 2) A younger generation of jazz musicians
- 3) The resident band of the jazz club

- General informants

The researcher criteria for selecting the General informants are:

- 1) Students studying jazz
- 2) Audience of Jazz Live
- 3) Students studying classical music
- 4) Ordinary people

### 3.2.2 Research tools

Through interviews with key informants, we have a deeper understanding of the development of the research object; Use the questionnaire to collect the actual or historical situation of the research object purposefully, planned and systematically.

Process of making the questionnaire (based on research objective)

- 1) Bring it to the advisor to examine.
- 2) Be modified according to advisor editing.
- 3) Send it to an expert for inspection before using.
- 4) Modified according to specialist advice before being used in the field work.

### 3.2.3 Data Collecting

1) The researchers first collected information about jazz musicians, jazz bands, jazz performance venues, jazz festivals, and jazz related activities related to jazz in Beijing. Firstly, conduct literature search to collect preliminary information, and then interview senior jazz musicians in Beijing to collect oral materials. Secondly, search

for literature, summarize and organize relevant jazz activities in Beijing, including music festivals, music cultural exchanges, and jazz education information in Beijing, in preparation for future data management. Finally, interviews were conducted with members and jazz bars around the school to collect historical development data on Beijing jazz music.

2) Through field investigations, interviews with local jazz musicians in Beijing, and collection of their songs and score data, music analysis was conducted to investigate the musical exploration of jazz in the localization process in Beijing.

3) Through on-site investigations of jazz musicians, jazz performance venues, audiences, students, and music festival staff in Beijing, combined with the current development status of jazz music abroad, this study aims to organize and analyze how to increase the popularity of jazz in Beijing.

#### 4) Online Resource

Due to the lack of information about jazz music in Beijing, China, I also use online resources as a reference, not only forums, blogs, online articles and videos, but also some old newspapers, journals, and magazines that have been scanned into electronic versions. In addition, relevant data has been collected from the official websites of national governments, local governments, and schools. The other representative websites involved in this article are as follows:

1. Sina Blog <https://blog.163.com/>
2. ahqjazz.com
3. Tencent Video <https://v.qq.com/>
4. Bilibili <https://www.bilibili.com/>
5. China News <http://www.chinanews.com/>
6. China Central Television <http://www.cctv.com>
7. China's National Bureau of Statistics <http://www.stats.gov.cn/>
8. Moreno (morenodonadel.com)
9. Shanghai Conservatory of Music <http://www.shcmusic.edu.cn>
10. Beijing Contemporary Music Academy <http://www.bjcma.com/>

The evidence collected from websites, historical records, interviews, and other materials related to jazz music in Beijing, China played a crucial preliminary role in the study of the origin of jazz music in Beijing, China in Chapter 4. In some private

websites of Beijing jazz bands, I have provided effective information about the band situation, history, music, and other aspects of Beijing jazz musicians for my paper, and provided important basis for my paper. Through the official websites of some music colleges in Beijing, I can obtain the most accurate and comprehensive information about jazz education. In some video websites in China, some of my research information on interviews with Beijing jazz musicians is based on interview videos on these websites. I believe that these informal online video resources are still the most common way for the Chinese public to recognize and learn jazz, and these methods have increased the popularity and speed of jazz dissemination in China. The jazz music resources on local video websites such as Tencent Video are relatively limited, and the legality of some resources downloaded from websites such as YouTube has not been accepted and verified by the authorities. In addition, information from the Chinese internet often confuses the concept and style of jazz, and some popular music singers and songs are often mistakenly classified as jazz, such as pop singer Wang Ruolin. In addition, I will also obtain relevant information on the official websites of the government, schools, and national media institutions.

#### 3.2.4 Data Management

In terms of data management, researchers conduct data management based on research objectives. Firstly, manage the collected historical data. The data is classified according to different time periods and summarized to prepare for data analysis. Secondly, manage the information of Beijing jazz bands. Prepare data analysis using different periods for classification and summary. Thirdly, for contemporary Beijing jazz musicians. Firstly, classify the collected data, summarize information from different stages and types, and prepare for data analysis.

#### - Literature

For literature search related to "jazz", it can be roughly divided into 7 categories.

Research on the History of Jazz, Analysis of Jazz Works, Relationship between Jazz and Social Culture, Research on Jazz in Shanghai, China, Translation of Jazz, Localization of Jazz in China, Jazz Festival.

Among them, there are 15 historical literature on jazz, 20 analysis of jazz works, 10 literature on jazz and social culture, 14 literature on jazz festivals, and 10 other literature

- Video

The research objective is to establish the basis for video data management.

Firstly, according to the first research objective, the video data is classified and transformed into text data. Secondly, based on the second research objective, the video data is also transformed into text data, which is then submitted to key informants to confirm whether the text data conforms to the actual situation of the Guqin. Thirdly, for video management during the transmission process, the video data is transformed into text data, and relevant viewpoints of different groups of people are summarized and categorized, providing a data foundation for subsequent data analysis.

- Photos

The photos include: photos of representative jazz musicians and their bands in Beijing, photos of jazz clubs in Beijing, photos of jazz festivals and live performances by Beijing jazz bands.

- Electronic Data

There are 15 types of electronic resources, including electronic music scores, electronic literature materials, online music scores, online photos, and more. The researchers analyze all the data based on the collected grouping information.

### 3.2.5 Data analysis

After forming all audio and video recordings into text, they are classified according to the research objectives.

1) By reviewing literature and conducting interviews and questionnaires with Beijing jazz musicians, educators, audiences, and other interviewees, I will discuss the development of Beijing jazz music through discussions on jazz musicians and bands, jazz performance venues, and jazz festivals.

2 ) Based on interviews, recordings, and score analysis of Beijing jazz musicians, this study aims to analyze the characteristics of Beijing jazz music.

3) This study will conduct on-site investigations on jazz musicians, jazz performance venues, audiences, students, and music festival staff in Beijing, combined with the current development status of jazz abroad, to organize and analyze how to increase the popularity of jazz in Beijing.

#### 3.2.6 Data Presenting

Chapter I: Introduction

Chapter II: Literature Review

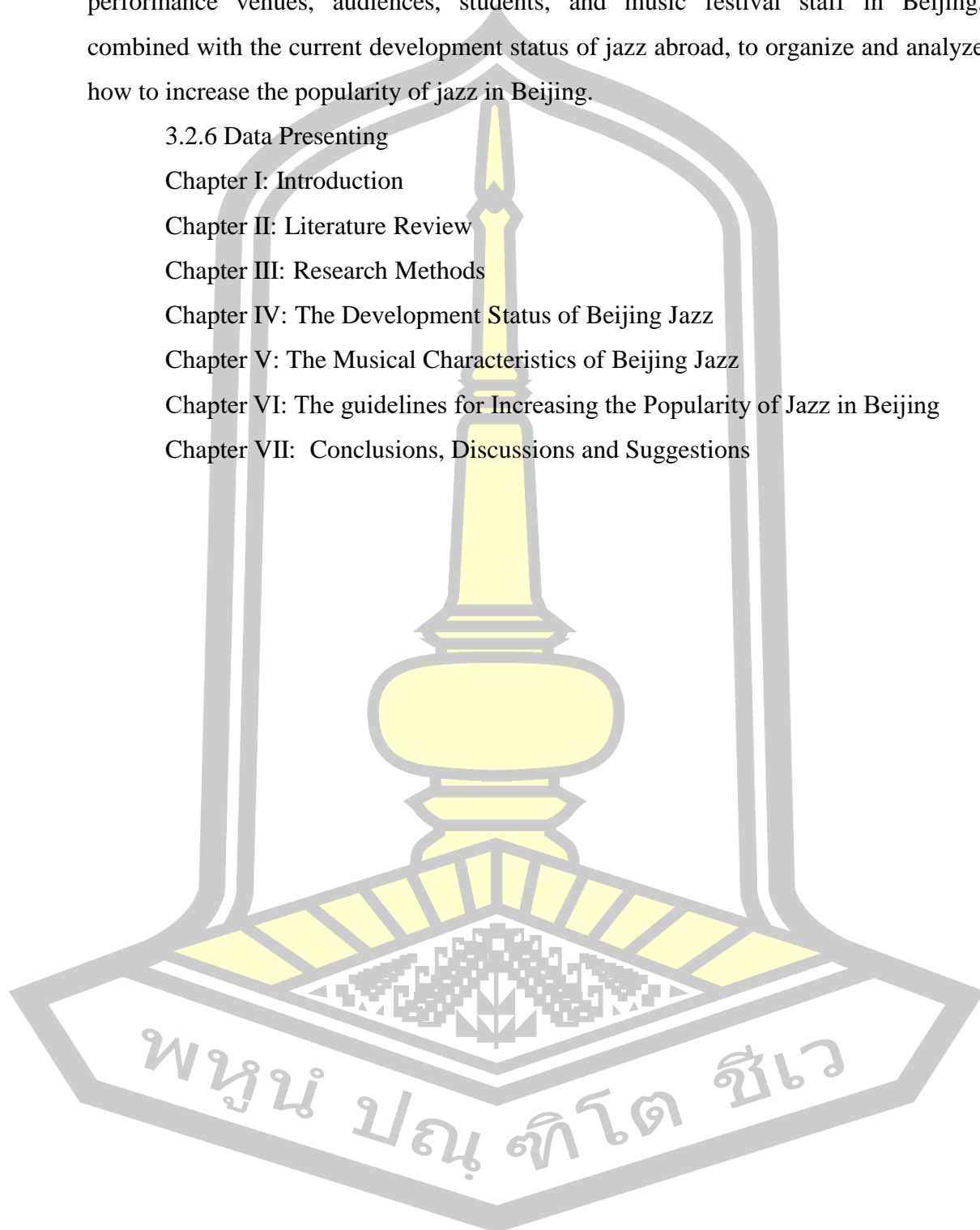
Chapter III: Research Methods

Chapter IV: The Development Status of Beijing Jazz

Chapter V: The Musical Characteristics of Beijing Jazz

Chapter VI: The guidelines for Increasing the Popularity of Jazz in Beijing

Chapter VII: Conclusions, Discussions and Suggestions



## CHAPTER IV

### THE DEVELOPMENT STATUS OF BEIJING JAZZ

This chapter has three core tasks: through the investigation of new jazz bands, jazz performance sites and jazz festivals in Beijing, to illustrate the development status of jazz in Beijing in the three stages of 2006-2015, 2016-2020 and 2021-2024.

#### 4.1.1 The development of jazz in Beijing from 2006 to 2015

- 2006—2015 jazz band in Beijing
- 2006—2015 Jazz venue in Beijing
- 2006—2025 Jazz Festival in Beijing

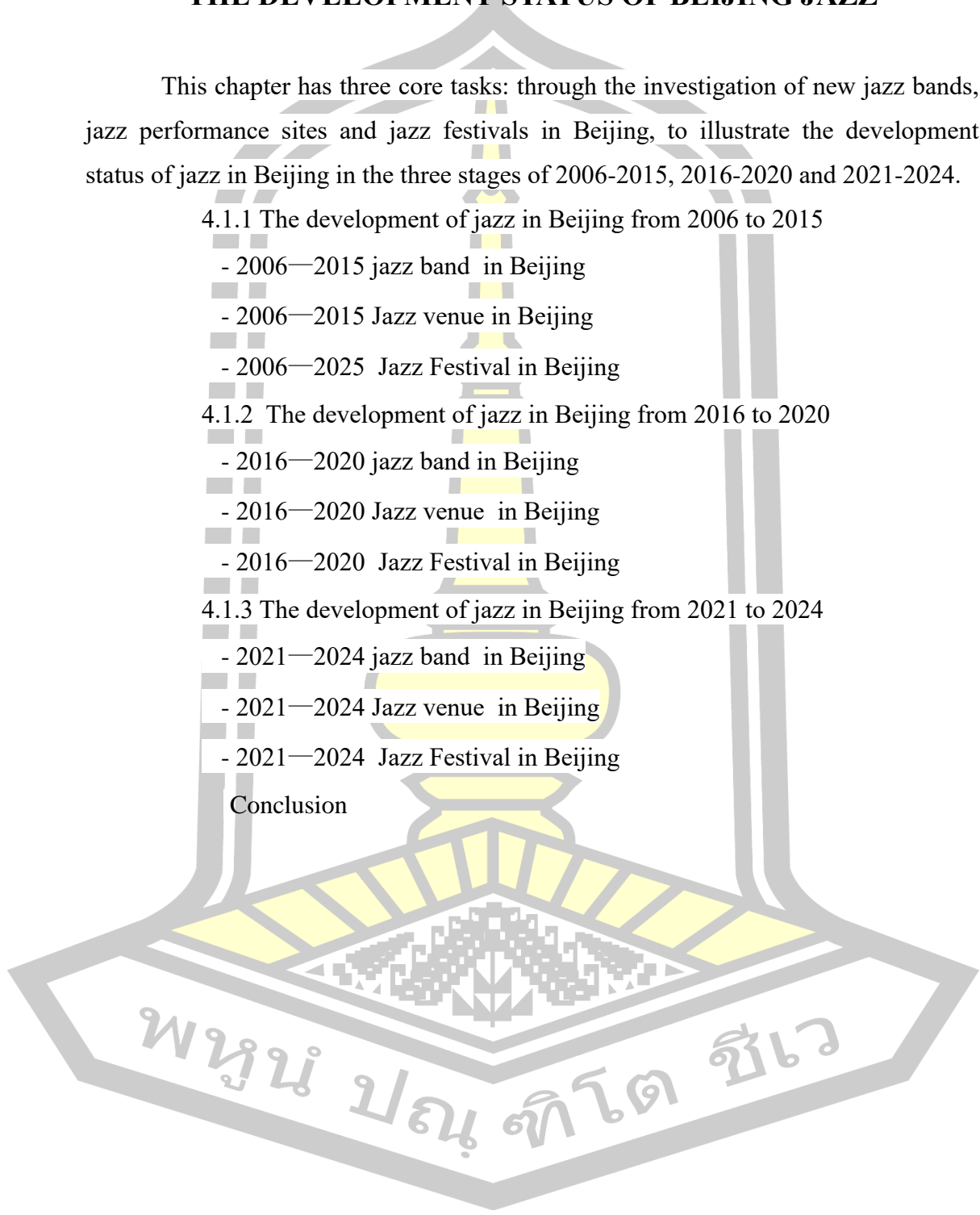
#### 4.1.2 The development of jazz in Beijing from 2016 to 2020

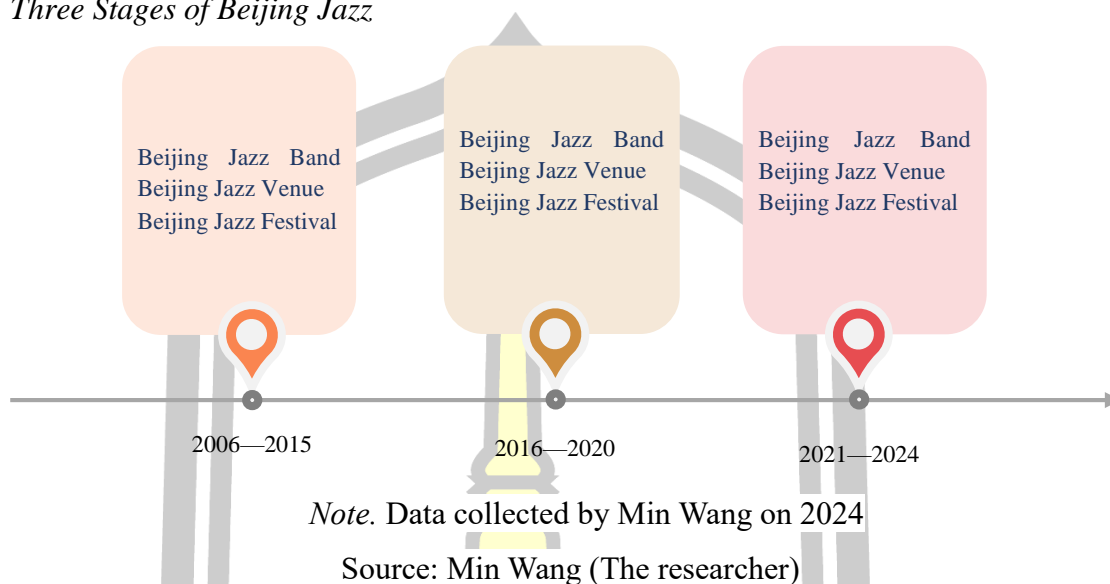
- 2016—2020 jazz band in Beijing
- 2016—2020 Jazz venue in Beijing
- 2016—2020 Jazz Festival in Beijing

#### 4.1.3 The development of jazz in Beijing from 2021 to 2024

- 2021—2024 jazz band in Beijing
- 2021—2024 Jazz venue in Beijing
- 2021—2024 Jazz Festival in Beijing

Conclusion



**Figure 4. 1***Three Stages of Beijing Jazz***4.1 The development of jazz in Beijing from 2006 to 2024**

With regard to the development of Beijing jazz, this chapter will be divided into three stages: 2006-2015, 2016-2020 and 2021-2024. Through the overview of Beijing jazz band, jazz venue and Jazz Festival in each stage, the development of Beijing Jazz will be elaborated. The reasons for the division of these three stages are as follows: In 2006, Beijing established the first jazz club in a real sense, which is still open today. It is also a landmark Bar of Beijing jazz. Important jazz performances and local and foreign bands in Beijing will hold special performances here, which is also a gathering place for local jazz musicians in Beijing. At the same time, Beijing held the first "nine door International Jazz Festival", which has become the second jazz festival with scale in Beijing and has been held ever since. In 2016, Beijing introduced China's first and most famous jazz bar in the world - Blue Note jazz club, which is a world-renowned Jazz Live performance organization. The bar is famous for its high-quality jazz performance and unique music atmosphere, and has become a holy land in the minds of Jazz fans. It also marks the international recognition of Beijing jazz. Every year, the world's top jazz musicians come to perform and exchange. In 2021, the first "Tai Hu Jazz Festival" was held in Tongzhou, Beijing. It has become the largest and most perfect music festival in Beijing at present. It is also the first Jazz Festival jointly organized by individual companies and the government.

It marks that jazz has begun to receive the support of the Chinese government's policies. It not only invites well-known Chinese jazz bands to perform, but also invites top foreign jazz bands to exchange performances every year, and China Central Television will also broadcast live. The above is the basis for the division of these three stages.

The chart below shows the new jazz bands, jazz festivals, and jazz clubs that have been added in Beijing during these three phases.

**Table 4. 1**

*Number of jazz bands, jazz clubs and jazz festivals added in the three stages.*

<b>Time</b>	2006—2015	2016—2020	2021—2024	Total number
<b>Number of new bands</b>	4	5	19	28
<b>New jazz bar</b>	6	4	2	12
<b>New Music Festival</b>	3	-	1	4

*Note.* Data collected by Min Wang on 2024

Source: Min Wang (The researcher)

#### 4.1.1 The development of jazz in Beijing from 2006 to 2015

From 2006 to 2015, this section will learn about the development of jazz music in Beijing from three aspects: jazz bands, jazz bars and jazz festivals.

**Table 4. 2***The development of jazz in Beijing from 2006 to 2015.*

<b>Number of new bands</b>	Golden Buddha Famous Jazz Orchestra	2005
	Quattrology Jazz Quartet	2006
	The edict to the big band	2006
	Los Amigos Latin Jazz Ban	2008
<b>New jazz bar</b>	East Coast Jazz Coffee	2006
	Jiang Hu Bar	2006
	Living Room	2008
	Modernista	2011
	Fugue Bar	2014
	Dusk Dawn Club(DDC)	2014
	Beijing Jiumen International Jazz Music Festival	2006
<b>New Music Festival</b>	Jazz-E Festival	2008
	Central Conservatory of Music Jazz Festival	2012

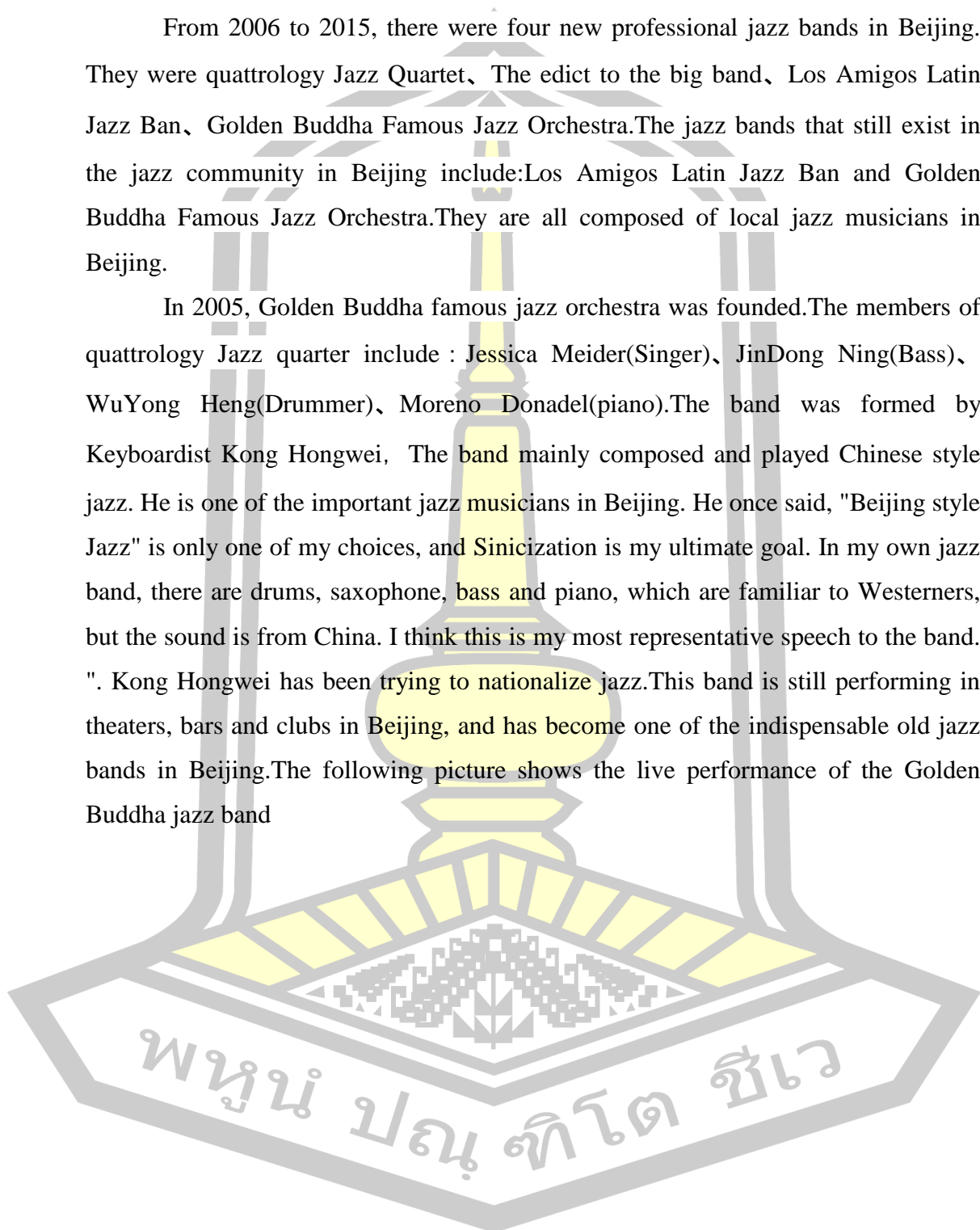
*Note.* Data collected by Min Wang on 2024

Source: Min Wang (The researcher)

### 2006—2015 jazz band in Beijing

From 2006 to 2015, there were four new professional jazz bands in Beijing. They were quattrology Jazz Quartet, The edict to the big band, Los Amigos Latin Jazz Ban, Golden Buddha Famous Jazz Orchestra. The jazz bands that still exist in the jazz community in Beijing include: Los Amigos Latin Jazz Ban and Golden Buddha Famous Jazz Orchestra. They are all composed of local jazz musicians in Beijing.

In 2005, Golden Buddha famous jazz orchestra was founded. The members of quattrology Jazz quarter include : Jessica Meider(Singer)、JinDong Ning(Bass)、WuYong Heng(Drummer)、Moreno Donadel(piano). The band was formed by Keyboardist Kong Hongwei, The band mainly composed and played Chinese style jazz. He is one of the important jazz musicians in Beijing. He once said, "Beijing style Jazz" is only one of my choices, and Sinicization is my ultimate goal. In my own jazz band, there are drums, saxophone, bass and piano, which are familiar to Westerners, but the sound is from China. I think this is my most representative speech to the band. ". Kong Hongwei has been trying to nationalize jazz. This band is still performing in theaters, bars and clubs in Beijing, and has become one of the indispensable old jazz bands in Beijing. The following picture shows the live performance of the Golden Buddha jazz band



**Figure 4. 2**

*Golden Buddha famous jazz orchestra.*



*Note.* The photo was taken during a special concert of the Golden Buddha band on the actual record, In fieldwork, 2024, April 16  
Source: Min Wang (The researcher)

In figure 4.2, It was a special performance of Kong Hongwei's Golden Buddha jazz band in defacto in April 2024, and performed original jazz music from the album "Summer Palace", including jazz music such as "man Bu Liu Yin Jie".

In 2006, Edit to the big band was founded, the musicians members of quattrology Jazz quarter include:Wang Dong(Guitar)、 HuangYun Ting(Key Board)、 Li Jun(Tumpet)、 Song Tao(Tenor Saxphone)、 ShiYu Ji(Tenor Saxphone)、 DuanShi Nan(Baritone Saxphone)、 WangKai Yu(Alto Saxphone)、 Ma Kai(Bass)、 ChenXuan Yu(Voacl)、 Wang Bing(Drummer),This is the first big jazz band in Beijing to play funk style. The members of the band are all young musicians of the new generation at that time. The band was dissolved in 2016. This young band filled the gap of the big jazz band in Beijing. The musicians were relatively young at that time, and they also played funk style jazz, attracting many young listeners. Although the band is now disbanded, the musicians are still active in the jazz community in Beijing.

In 2006, Quattrology Jazz Quartet band was founded, the musicians members of quattrology Jazz quarter include:Jessica Meider(Singer)、 JinDong Ning(Bass)、

WuYong Heng(Drummer)、Moreno Donadel(piano), this is a vocal jazz band composed of singers,Among them, jindongning, wuyongheng and Moreno Donadel are jazz teachers from Beijing modern music. Now, in addition to singers, the remaining three musicians are still playing jazz in Beijing and are also active in various jazz clubs in Beijing. Now I am still learning more jazz playing skills, and I am still trying to create jazz music of my own style.

In 2008, Los Amigos Latin Jazz band was founded, the musicians members of quattrology Jazz quarter include:Wang ZongXing(Saxphone)、Yang Min(Trombone) Song Lai(Trumpet) 、Zhang JiaHan(Piano)、Gao Xing(Percussion)、Sheng Zhi(Bass)、Song Liang(Drummer).This is the first jazz band of pure Latin style in Beijing and even China. They mainly play some original and foreign jazz music. In 2008, they were invited by the Chinese government to perform at the Great Hall of the people in Beijing to receive foreign presidents, and became the first jazz band in China to receive foreign Prime ministers. This also reflects the function of jazz as a political exchange activity. The musicians of this band are composed of new and old generations of jazz musicians, and are still active in the jazz community in Beijing.

**Figure 4. 3**

*Los Amigos Latin Jazz band.*



*Note.* Photo taken at De Facto, In fieldwork, 2024, April 16  
Source: Min Wang (The researcher)

In figure 4.3, This is a picture of Los Amigos latin jazz band at the scene of de facto Jazz record performance. This performance was in Beijing in April 2024. They played many original tracks and foreign latin jazz music. This band has been established since 2008.

To sum up, from 2006 to 2015, there were four newly formed professional jazz bands in Beijing, two of which have been dissolved. The other two bands are still active in the jazz community in Beijing. These bands only play jazz music and compose jazz music. Musicians are also engaged in jazz related work. During this period, although the number of bands has not increased much, these musicians will become an important part of Beijing in the future.

#### 2006—2015 Jazz venue in Beijing

Between 2006 and 2015, new jazz venues in Beijing also included: East Coast Jazz Coffee, Jianghu Bar, Living Room, Modernista, Fugue Bar, Dusk Dawn Club(DDC). During this period, four new jazz performance venues were added in Beijing. They not only provided more performance opportunities for jazz musicians in Beijing, but also provided more places for audiences to listen to live jazz music, adding strength to the Jazz culture in Beijing. These jazz clubs are still operating in Beijing, and the East Coast Jazz Coffee is the symbol of Beijing jazz. Excellent jazz bands and important performances in Beijing are held here.

In 2006, East Coast Jazz Coffee was established in Beijing. Founded by Liu Yuan and his friend Li Yongxian in July 2006, it is located in Shichahai, Beijing. The East Bank Jazz Coffee is situated in a two-story enclosure of a traditional Chinese residential building, with a window overlooking Shichahai. The interior decoration is mostly made of wood, and the walls of the store are adorned with jazz celebrities. Two small TV screens continuously play the same jazz themed movies from night to night. This is still the most frequent venue for jazz activities in Beijing and a landmark of Beijing jazz. It is the first jazz bar in Beijing, where you can see the purest jazz performances, from swing, pop, blues to Latin and Brazilian jazz. This new jazz bar attracts more and more audiences and musicians to gather here. Sometimes, you need to book a seat in advance or arrive early to find a suitable seat. Visitors include musicians, foreign audiences, amateur musicians, and general

audiences who come for leisure. Coffee on the east bank does not require tickets, and the price of drinks is also very reasonable. Soon, this place became the most famous jazz in Beijing. The entertainment venue is still the core club of Beijing Jazz to this day. Since its establishment, Dong'an Jazz Coffee has always adhered to jazz as its theme, gathering jazz bands and musicians from Beijing and all over the country to perform here, and providing a fixed space and stage for jazz listeners. The following picture shows the east East Coast Jazz Coffee in Beijing

**Figure 4. 4**

*East Coast Jazz Coffee.*



*Note.* Photos taken by Beijing Houhai (Located at 2 Shichahai Street, Beijing), In fieldwork, 2024, April 15

Source: Min Wang (The researcher)

In Figure 4.4, this is the live photo of the east bank Jazz Cafe I took in Houhai, Beijing in April 2024. This bar is the earliest and oldest jazz bar in Beijing. Jazz music will be performed every night. The best jazz band in Beijing will be invited to play every Friday and Saturday evening. The performance fee for musicians here is between 400-600 yuan per person per night. The bar mainly relies

on selling drinks to maintain its normal operation.

In 2006, The Jianghu bar was established in Beijing, this bar is located at No. 7 East Cotton Hutong, Jiaodaokou South Street, Dongcheng District, Beijing. It is only a five minute drive from the east bank. The bar features independent rock and pop bands, as well as jazz and blues musicians performing here. It has a weekly classical guitar/flamenco guitar session on Mondays, a jazz jam session on Tuesdays, and a well-known original band from home and abroad on Wednesdays to Sundays. This is a quadrangle hidden deep in Beijing, transformed into a bar, but still retains some ancient features. This provides a performance venue for underground bands in Beijing and quickly gained a high reputation within the Beijing music industry. The following picture shows the Jianghu bar in Beijing

**Figure 4. 5**

*Jianghu Bar.*

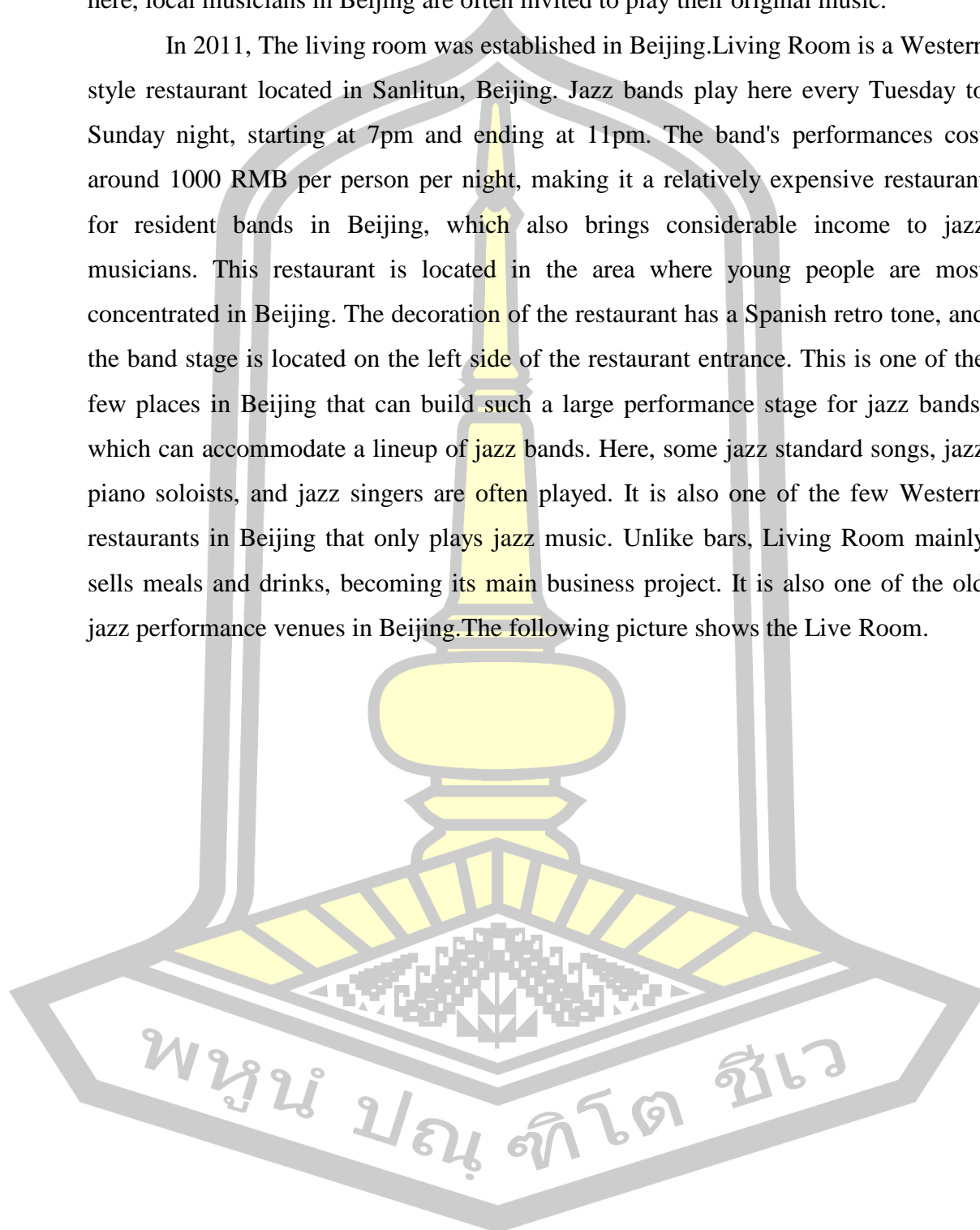


*Note.* Photos taken by Beijing Dongmian Hutong(Located at No. 7 East Cotton Hutong, Beijing), In fieldwork, 2024, April 15  
Source: Min Wang (The researcher)

In Figure 4.5, This is the gate of the Jianghu bar, which is located in the East Cotton alley(East Cotton alley is a kind of street in old Beijing) of the ancient alley of

the South Building in Beijing. It is closed during the day and only opens after 4 p.m. here, local musicians in Beijing are often invited to play their original music.

In 2011, The living room was established in Beijing. Living Room is a Western style restaurant located in Sanlitun, Beijing. Jazz bands play here every Tuesday to Sunday night, starting at 7pm and ending at 11pm. The band's performances cost around 1000 RMB per person per night, making it a relatively expensive restaurant for resident bands in Beijing, which also brings considerable income to jazz musicians. This restaurant is located in the area where young people are most concentrated in Beijing. The decoration of the restaurant has a Spanish retro tone, and the band stage is located on the left side of the restaurant entrance. This is one of the few places in Beijing that can build such a large performance stage for jazz bands, which can accommodate a lineup of jazz bands. Here, some jazz standard songs, jazz piano soloists, and jazz singers are often played. It is also one of the few Western restaurants in Beijing that only plays jazz music. Unlike bars, Living Room mainly sells meals and drinks, becoming its main business project. It is also one of the old jazz performance venues in Beijing. The following picture shows the Live Room.



**Figure 4. 6***Living Room bar.*

*Note.* Photo taken in Sanlitun, Beijing(Located at 4 Workers Stadium East Road, Beijing), In fieldwork, 2024, April 15

Source: Min Wang (The researcher)

In Figure 4.6, This is a picture of the living room's performance venue. This is a western style restaurant, but Beijing's jazz bands will be invited to perform every night, including pure musical instruments and female jazz singers. The performance fee is higher than that of other jazz bars. Each musician can get 1000 person yuan per night. This is located in Sanlitun, Beijing. It is a gathering place for young people in Beijing, which can attract many young people to watch the performance.

In 2011, Modernista established in Beijing. Modernista is located in a alleyway in Dongcheng District, Beijing. Since its establishment in 2011, it brings 3-4 jazz performances per week. It is not a bar or a dedicated performance venue, but rather a restaurant. However, at the end of the restaurant, there is a dedicated performance stage where viewers can enjoy the live jazz performances in Beijing while eating. The decoration style is also full of European retro decoration. Every night, there are different styles of live band performances, mainly various styles of jazz. Here, you

can see some live performances of Beijing's jazz musicians. There are two floors, and the first floor has a minimum consumption of 300 yuan. Chinese yuan, sometimes inviting well-known musicians to perform, will charge an appropriate admission fee. This place is close to the Houhai and Drum Tower in Beijing, with a dense crowd. Many tourists are attracted by jazz music and come in to enjoy this wonderful music. The following picture shows the peripheral photos of modernista.

**Figure 4. 7**

*Modernista Restaurant.*



*Note.* Photo taken in Baosha Hutong (Located at 44 Andingmen Street, Beijing), In fieldwork, 2024, April 15  
Source: Min Wang (The researcher)

In Figure 4.7, Modernista is a restaurant that invites jazz bands from Beijing to perform every night. It is closed during the day. It opens at about 5 p.m. and the jazz band will play on time at about 7 p.m. until 11 p.m. The jazz band here can get 400-600 person name dollars per night.

In 2014, Fugue bar established in Beijing. Fuge Bar used to have five branches

in Beijing, with the first one located in Hepingli, Beijing, operating from February 2014 to August 2020; The second store, Fuge Rock, was from February 2017 to November 2022; The third branch, Fuge Wood, operates from July 2017 to the end of January 2021; The fourth store, Fuge Ran, operated from December 2018 to May 2020; The fifth store, Fuge CBD, is located on the fourth floor of Beijing International Trade Center, all in the busiest commercial center area of Beijing. Due to its capacity, the first four stores were mostly forced to close around 2020. This has always been a gathering place for jazz musicians and music enthusiasts. At the Zhengda Central Store, performances are usually arranged outdoors, enjoying jazz music and the night view of Beijing. The following picture shows the scene photo of Fugue bar.

**Figure 4. 8**

*Fugue Bar.*



*Note.* Photo taken at Beijing Guomao, In 2024. Own work.

Source: Min Wang (The researcher)

In Figure 4.8, Fugue bar is a chain bar in Beijing. It is located in the international trade center in the center of Beijing. It is divided into indoor and outdoor bars. The indoor bar is a place for drinking and the outdoor bar is a place for watching Jazz performances.

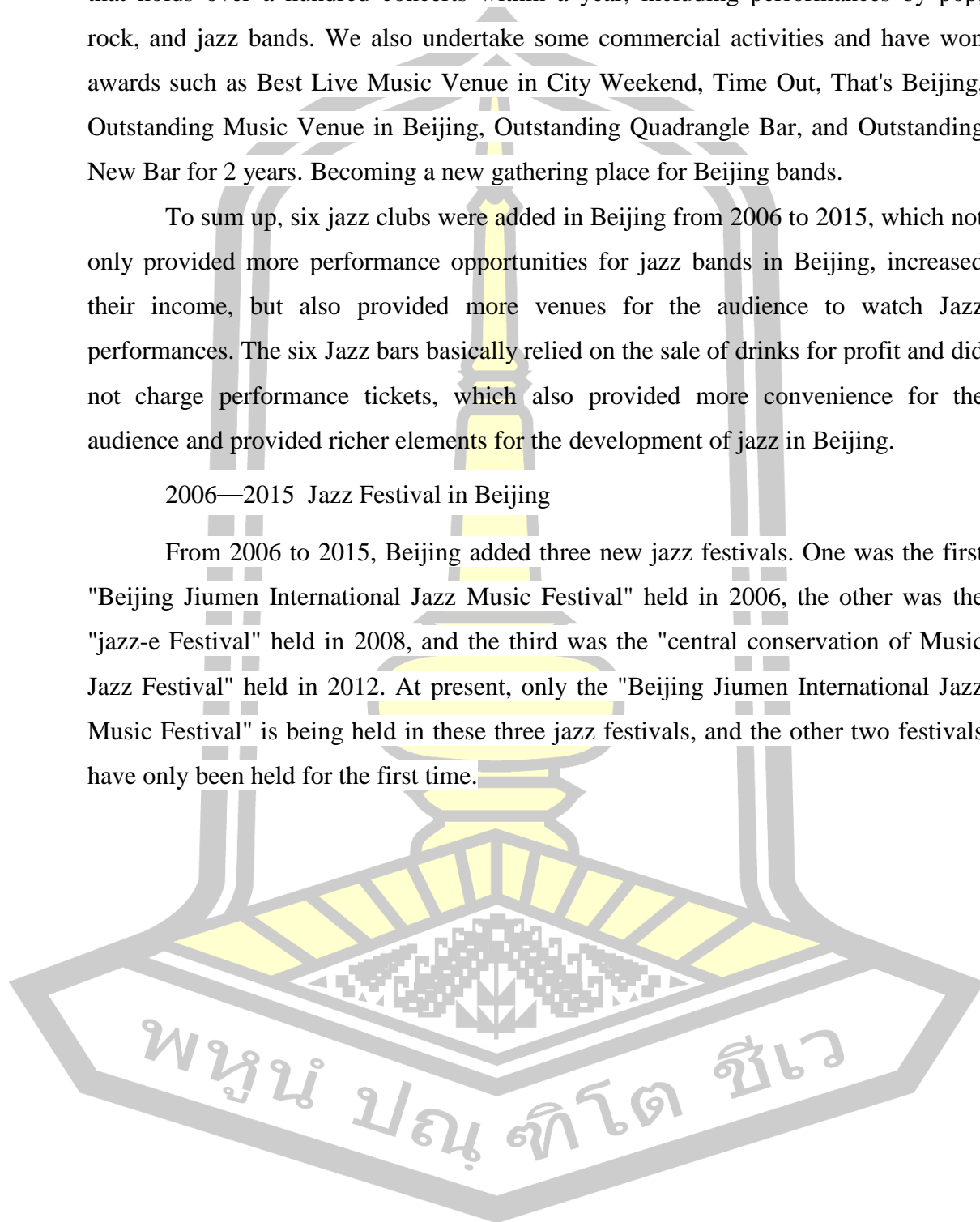
In 2014, Dusk Dawn Club (DDC) established in Beijing, DDC (Dusk Dawn Club), established in July 2014, is located at No. 14 Shanlao Hutong, Houjie Street,

Art Museum, Dongcheng District, Beijing. It is a comprehensive performance club that holds over a hundred concerts within a year, including performances by pop, rock, and jazz bands. We also undertake some commercial activities and have won awards such as Best Live Music Venue in City Weekend, Time Out, That's Beijing, Outstanding Music Venue in Beijing, Outstanding Quadrangle Bar, and Outstanding New Bar for 2 years. Becoming a new gathering place for Beijing bands.

To sum up, six jazz clubs were added in Beijing from 2006 to 2015, which not only provided more performance opportunities for jazz bands in Beijing, increased their income, but also provided more venues for the audience to watch Jazz performances. The six Jazz bars basically relied on the sale of drinks for profit and did not charge performance tickets, which also provided more convenience for the audience and provided richer elements for the development of jazz in Beijing.

#### 2006—2015 Jazz Festival in Beijing

From 2006 to 2015, Beijing added three new jazz festivals. One was the first "Beijing Jiumen International Jazz Music Festival" held in 2006, the other was the "jazz-e Festival" held in 2008, and the third was the "central conservation of Music Jazz Festival" held in 2012. At present, only the "Beijing Jiumen International Jazz Music Festival" is being held in these three jazz festivals, and the other two festivals have only been held for the first time.



**Figure 4. 9***Beijing Jiumen International Jazz Music Festival*

Source:[https://5b0988e595225.cdn.sohu.com/q\\_70,c\\_zoom,h\\_1200,g\\_face/q\\_70,c\\_zoom,h\\_1200,g\\_face/images/20191014/c0f14d05f05f47899a28954f1ef71222.jpeg](https://5b0988e595225.cdn.sohu.com/q_70,c_zoom,h_1200,g_face/q_70,c_zoom,h_1200,g_face/images/20191014/c0f14d05f05f47899a28954f1ef71222.jpeg)

In Figure 4.9, The Beijing Nine Gates Jazz Festival was founded in 2006 by the famous Chinese jazz musician Mr. Huang Yong. It is an international jazz music exchange event. Over the years, the music festival has invited hundreds of jazz music masters from nearly 30 countries and regions around the world, held more than 250 high-standard concerts and nearly 200 hours of master classes, and is known as "China's most world-influential, purest and most elegant music festival."

In 2006, "Beijing Jiumen International Jazz Music Festival" has been successfully held in Beijing. It has become the most professional and authoritative symbol in contemporary art and music. Every year, 16 jazz bands from Beijing, Shanghai, the United States, France, Russia and Austria hold a jazz feast. This music festival has also become the longest held Jazz Festival in Beijing. It has been held every year in October and has become one of the most famous jazz festivals in China.

**Figure 4. 10***Beijing central conservation of Music Jazz Festival*

Source: <https://fs.cnbrass.com/p/2014/06/09/7822aed0dd0d24e11ab3e63364779031.jpg!wm>

In Figure 4.10, the Central Conservatory of Music Jazz Festival was held on May 19, 2014. The picture shows the performance of the Li Xiaochuan Quartet. This music festival is divided into two parts, lectures and performances. At the same time, jazz bands from two schools in the United States were also invited to perform.

In 2008, The Jazz-E Festival was held in November 2008 and was only held once. It was produced by a French media company called Eyesights Media. The festival mainly promoted jazz and electronic music, and lasted for four days. The festival was held at the Beijing Concert Hall, with a total of 8 international bands and 2 local bands, including Xia Jia's Red Hand Jazz Band and rock singer Dou Wei Band. Due to funding, venue, style and policy reasons, this music festival was held only once, but it also provided a valuable attempt for the development of jazz culture in Beijing. This bold attempt of the electronic Jazz Festival also opened up a jazz pioneer in Beijing and even China.

In 2012, the first Jazz Music Festival of Beijing Central Conservatory of Music opened, with Chinese American jazz musician Ding nio serving as the artistic director. This has also become a barometer for jazz entering public institutions in Beijing, which is undoubtedly an important signal and gospel for music schools and students that have always been centered around tradition. The festival will also be publicized on the WeChat official account "Jazzy" (abbreviation of Jazz and Classic) and the official website: "ccomjazz. com" and other online platforms. At the same time, the festival will also be broadcast on China

Radio International and Global Consultancy radio programs. This year's Jazz Festival, formed in 2014 by the Central Conservatory of Music teachers and students, will debut for the first time. It also invited two jazz bands from the United States, namely the Northeastern University of Illinois Jazz Band (NEIU) and the University of North Colorado Jazz Quartet. The Northeastern University of Illinois Jazz Band is composed of conductor Mayo Tiana and nine other teachers and students, and is active in jazz activities in Chicago and other regions every year. The jazz quartet at the University of North Colorado (UNC) is composed of conductor and school director Dana Landry, guitarist Steve Kovalcheck, drummer Jim White, and other teachers. In addition to inviting well-known domestic and foreign bands to perform, the CMA Jazz Band at the Beijing Modern Conservatory of Music and the TYJO Jazz Band at the Tianjin Conservatory of Music have also added three exciting jazz lectures to popularize relevant knowledge and answer questions for students. The performances include trumpet performance by trumpet player, composer, and educator Li Xiaochuan, saxophone performance in jazz by associate professor of saxophone at the Shanghai Conservatory of Music, and saxophone performance in jazz by graduate from Klaus, Netherlands. Special lectures on jazz guitar and bass by bassist Ji Peng from the Prince of Germany Conservatory of Music. The music festival will also bring jazz with Chinese flavor, incorporating Chinese ethnic instruments such as the erhu, zhongruan, flute, and pipa into the jazz band. On the last day of the festival, the biggest highlight of the festival will also be the jazz musical "Yes, You Can Jazz", performed by a jazz band, jazz choir, and jazz dance troupe, showcasing the styles of jazz from different periods, allowing audiences to experience the viewing and entertainment value of jazz.

The main purpose of the Central Conservatory of Music's jazz music festival is to strengthen international academic exchanges and provide a stage for schools and local musicians to showcase their talents. It also indicates that jazz music is taking root and sprouting in the traditional music education system in Beijing and even across the country.

To sum up, from 2006 to 2015, Beijing held three jazz festivals, of which only nine international jazz festivals are still held, and the other two have been held once for various reasons. However, they have made bold attempts to create avant-garde jazz and move the Jazz Festival into Beijing's traditional Conservatory of music, so that more audiences can understand jazz, which has played a certain role in promoting the spread of jazz in Beijing. Through interviews with relevant responsible persons, the biggest difficulties in holding

music festivals are funding, venue leasing and government policy support. Beijing is China's political capital. For such large-scale crowd gathering activities, the policy control is very strict. If you want to approve them, you need to a lot of documents are signed, and personnel are required to report and review. However, Many music lovers are still trying to apply for the Jazz Festival to contribute to the development of jazz in Beijing.

#### 4.1.2 The development of jazz in Beijing from 2016 to 2020

From 2016 to 2019, this section will learn about the development of jazz music in Beijing from three aspects: jazz bands, jazz clubs and jazz festivals.

**Table 4. 3**

*The development of jazz in Beijing from 2016 to 2020.*

<b>Number of new bands</b>	SanHeYuan Jazz Band	2016
	JMC Jazz Rubik's Cube Octet	2019
	Moreno Donadel Trio	2020
	Tong Fei Quintet	2020
	Niu Tianyu Trio	2020
<b>New jazz bar</b>	Blue Note	2016
	The Bricks Jazz Club	2017
	Smoke Bar	2019
	Tango by Ala House	2020
<b>New Music Festival</b>		

*Note.* Data collected by Min Wang on 2024

Source: Min Wang (The researcher)

#### 2016—2020 jazz band in Beijing

From 2016 to 2020, Beijing has added five professional jazz bands, which are: SanHeYuan Jazz Band、JMC Jazz Rubik's Cube Octet、Moreno Donadel Trio、Tong

Fei Quintet、Niu Tianyu Trio.Among them, Tong Fei Quintet and Niu Tianyu trio. are composed of young jazz musicians, named after the band leader. They are both young musicians returning from abroad, bringing fresh blood to the Jazz culture in Beijing.

In 2016.The jazz band of the Sanheyuan was established. The band members include:Liu WenXiang(Guitar)、MaKai (Bass)、Gu HeQuan (Drummer).These three are all jazz teachers from Beijing Modern Conservatory of Music, among whom Gu HeQuan is a jazz drummer from Japan,In 1993, he came to Beijing and Liu Yuan introduced Gu Hequan to MIDI music school. Later, he entered Beijing Modern Music Institute as the head of the Jazz Department and became one of the most influential jazz educators in Beijing. Gu Hequan is the founder of Chinese jazz drum education. In the 1990s, his two students, Beibei and Xiaodou, became the most important students of their generation.,The SanHeYuan Jazz Band is primarily focused on creating modern fusion music,they are still performing their own original songs in various jazz clubs in Beijing. The following illustration is the performance poster of the Triad Band.

**Figure 4. 11**

*The performance poster of the SanHeYuan Jazz Band.*



*Note.* Photo from the performance poster of East Coast Jazz Coffee, In fieldwork, 2024, May 24.

Source:<https://mp.weixin.qq.com/s/fQyhOUTUvJnbtXMBMkqXDQ>

In Figure 4.11 ,the SanHeYuan Jazz Band is primarily focused on creating modern fusion music, composed of renowned Beijing jazz musicians Gu Hequan (drummer), Liu Wenxiang (guitarist), and Ma Kai (bassist). The band incorporates music elements from Asia, Africa, the Middle East, and complex rhythmic forms.

In 2019, JMC Jazz Rubik's Cube Octet established, with members including:Liu XiaoGuang (Saxphone)、Wang ZongXing (Saxphone)、Song Lai (Trumpet)、Wang ChaoRan (Trombone)、Shao HaHa (Drummer)、Bi ZhiGang (Bass)、Niu TianYu (Piano)、Liu Ao (Guitar).This band is a jazz band composed of young musicians and older generation musicians,This also indicates that Beijing jazz began in 2019, and young jazz musicians gradually entered the jazz culture of Beijing.

In 2020, Moreno Donadel Trio band formed,The members of this band include:Moreno Donadel ((piano) 、Wang ChenHuai (Bass) 、Victor Bastidas (Drummer).The musicians of this band all possess excellent playing skills, and the musicians are early musicians from Beijing who reorganized this jazz trio in 2020. Among them, Moreno Donadel is a pianist from Italy. Since 1998, Moreno has settled in Beijing and taught jazz piano at the Beijing Institute of modern music. He believes that Beijing is an inclusive and open city and looks forward to the future of jazz in this city. He worked with different musicians and met many students who liked jazz. He is still active in Beijing Jazz circle and has been trying to promote the development of Beijing jazz.The following legend shows a photo of Moreno Donadel Trio's live performance.



**Figure 4. 12**

*The Moreno Donadel Trio band.*



*Note.* Photo taken at Beijing Jazz Bar - East Coast Jazz Coffee, In fieldwork, 2024, April 23.

Source: Min Wang(The researcher)

In figure 4.12, this is a photo of Moreno Donadel performing live at the Beijing East Coast Jazz Cafe, where the band mainly plays traditional jazz music.

In 2020, Tong Fei Quintet was established, and the musicians of this band include: Tong Fei (Saxophone), Lin Hao (piano), Xia Ji (Guitar), Hu Hao (Bass) Yang Zhen (Drummer). This is a group composed entirely of young jazz musicians from Beijing, most of whom have returned from studying abroad. Since 2020, the new generation of Beijing jazz musicians has gradually begun to emerge. Their band mainly plays fusion original jazz music and traditional jazz music, and is now active in jazz clubs in Beijing. The following illustration shows the performance poster of the Tongfei Jazz Quintet.

**Figure 4. 13**

*The Performance poster of Tongfei Jazz Quintet.*



*Note.* Photo from the performance poster of East Coast Jazz Coffee,  
In fieldwork,2024,January 24.

Source: <https://mp.weixin.qq.com/s/8b5BWw3Q6EYQXuHrXQcMbw>

In image 4.13. The band mainly plays traditional jazz. Saxophonist Tong Fei went to the United States to study jazz saxophone in 2018 and returned to China in 2020 to form his own jazz quintet.

In 2020, The Niu Tianyu Trio band was established, the members of this band include:Niu TianYu (piano)、Hu Hao (Bass) 、Yang Zhen (Drummer).This band is also composed of young jazz musicians from Beijing. The name of the band is after the saxophonist. Their band mainly plays traditional bebop jazz and is currently engaged in jazz related activities. In addition to their nightly performances, they also obtain a livelihood through recording and teaching.The following legend shows the performance poster of Niu Tianyu Trio band.

**Figure 4. 14***Niu Tianyu Jazz Trio Performance Poster.*

*Note.* Photo from the performance poster of East Coast Jazz Coffee, In fieldwork, 2024, March 8.

Source: <https://mp.weixin.qq.com/s/4cC1SxXSbpv9rutLkFkAw>

In image 4.14, The band is composed of Niu Tianyu (pianist), Hu Hao (bassist), and Yang Zhen (drummer). Among them, the keyboardist Niu Tianyu was admitted to the Berklee College of Music in the United States in 2016, returned to China in 2019, and formed his own jazz trio in 2020.

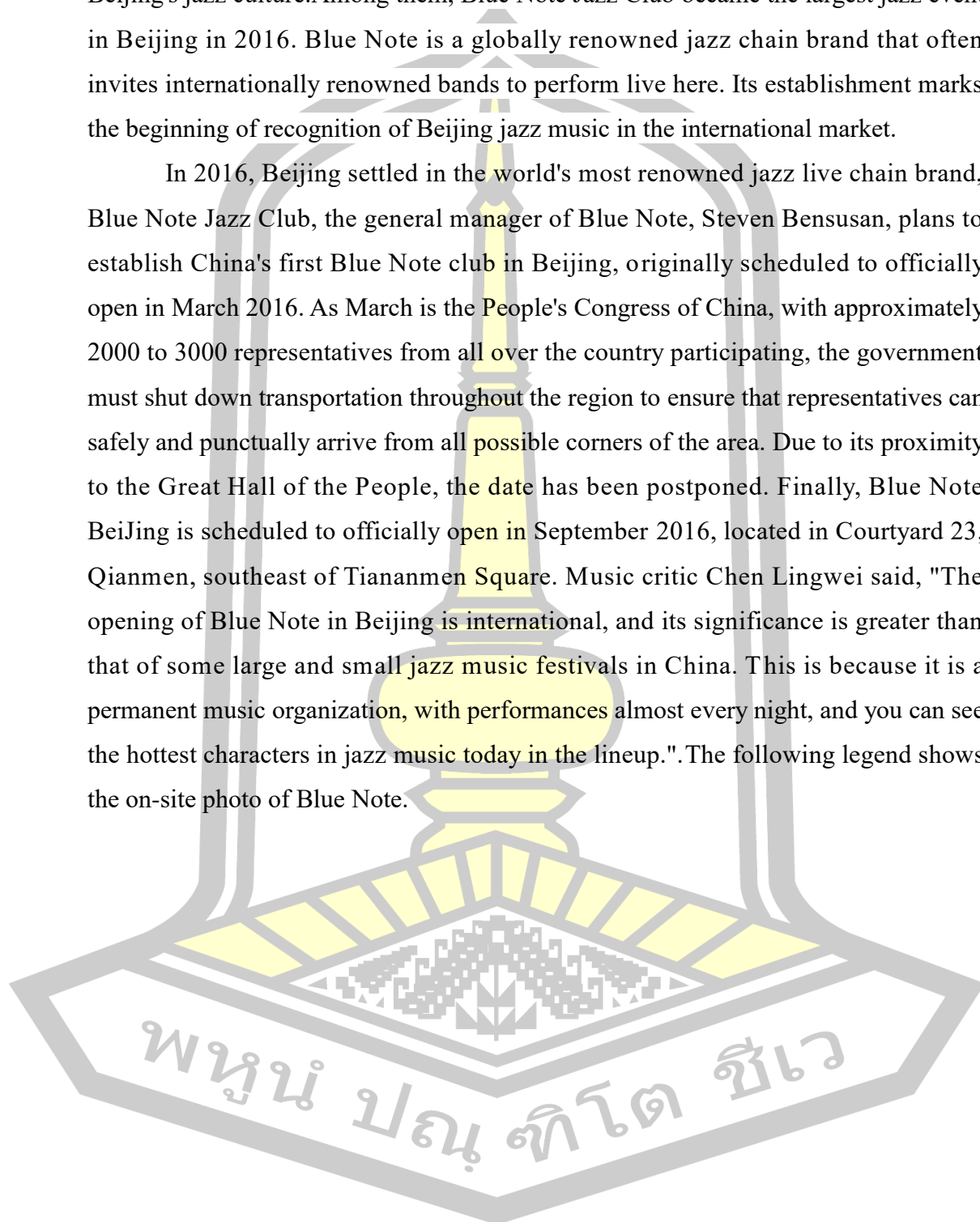
In summary, between 2016 and 2020, there were five new jazz bands added in Beijing. During this period, there was a transition between the new generation of jazz musicians and the old generation of jazz musicians, and some old generation musicians formed new jazz bands to seek new creative ideas. In terms of performance style, the music created by these bands includes both traditional jazz and blended jazz styles.

#### 2016—2020 Jazz venue in Beijing

From 2006 to 2020, the newly added jazz venues in Beijing include: Blue Note Jazz Club、 The Bricks Jazz Club、 Smoke Bar、 Tango by Ala House。 We not only provide more performance opportunities for jazz musicians in Beijing, but

also offer more places for audiences to listen to live jazz music, adding strength to Beijing's jazz culture. Among them, Blue Note Jazz Club became the largest jazz event in Beijing in 2016. Blue Note is a globally renowned jazz chain brand that often invites internationally renowned bands to perform live here. Its establishment marks the beginning of recognition of Beijing jazz music in the international market.

In 2016, Beijing settled in the world's most renowned jazz live chain brand, Blue Note Jazz Club, the general manager of Blue Note, Steven Bensusan, plans to establish China's first Blue Note club in Beijing, originally scheduled to officially open in March 2016. As March is the People's Congress of China, with approximately 2000 to 3000 representatives from all over the country participating, the government must shut down transportation throughout the region to ensure that representatives can safely and punctually arrive from all possible corners of the area. Due to its proximity to the Great Hall of the People, the date has been postponed. Finally, Blue Note BeiJing is scheduled to officially open in September 2016, located in Courtyard 23, Qianmen, southeast of Tiananmen Square. Music critic Chen Lingwei said, "The opening of Blue Note in Beijing is international, and its significance is greater than that of some large and small jazz music festivals in China. This is because it is a permanent music organization, with performances almost every night, and you can see the hottest characters in jazz music today in the lineup." The following legend shows the on-site photo of Blue Note.



**Figure 4. 15**

*Blue Note BeiJing.*



*Note.* Photo taken at Courtyard 23, Qianmen, Beijing, In fieldwork, 2024, April 14  
Source: Min Wang(The researcher)

In Figure 4.15, It is the entrance of Blue Note Jazz Club. It is located in the 21st courtyard near the front gate of Tiananmen Square in Beijing, on an underground level. Almost every week, 3-4 high-quality performances are held here, and globally renowned bands are also invited to perform.

In 2017, The Bricks Jazz Club was established in Beijing, this club is a jazz lover from Taiwan, China, called Li Yuanjie. It is also one of the few Live Houses in Beijing that specializes in live jazz performances. It is located in Sanlitun East Road, Beijing. Every week from 2 to Sunday, there will be special jazz performances. Different jazz musicians will be invited to perform in Beijing. Every Tuesday and Sunday, there will be Swing retro jazz bands, swing dance courses and social dances; Wednesday is Jazz Jam Night; Thursday is Women's Night, and weekends and Fridays are performances by well-known singers and bands in Beijing. The interior of the bar features an American retro design with dim lighting, antique

furniture, and round table leather chairs, as if one has suddenly entered the old New York. This place has also become a gathering place for new jazz music in Beijing, with every night fully booked. The enthusiasm of the audience and the high soup also reveal the prosperity of Beijing's jazz music. The musicians here charge between 1000-1200 yuan per night for their performances, mainly relying on selling alcohol to make a profit. Each performance here has a minimum consumption, basically between 150-200 yuan. Here, you can not only enjoy jazz but also taste exquisite drinks. At the same time, you can see the performance of the most outstanding jazz musicians in Beijing, becoming a new star in Beijing's jazz live scene. The following picture shows a live photo of The Bricks Jazz Club.

**Figure 4. 16**

*The Bricks Jazz Club.*



*Note.* Photo taken in Sanlitun (Located at 8 Xin Dong Road, Beijing), In fieldwork, 2024, April 14

Source: Min Wang (The researcher)

In Figure 4.16, This is a photo of the entrance of The Bricks Jazz Club, which presents a decoration style from the 1980s and 1990s. It is located on the basement level of Sanlitun, Beijing, and brings jazz performances every Friday and Saturday night. The income of each musician here ranges from 500 to 800 RMB.

In 2019, Smoke Bar has officially opened in Beijing. Smoke Bar is located on the basement level of No. 10 Xindong Road, Chaoyang District, Beijing. It officially opened at the end of 2019. Jazz performances are held every Friday to Saturday, and some jazz musicians from Beijing are invited to perform here. The main operating expenses rely on selling alcohol and ticket doors. The ticket price is usually 100 RMB, including a complimentary drink. The performance starts at 9:30 pm. This bar also invites renowned foreign musicians to perform, having previously invited Italian jazz drummer Antonio. In addition to inviting jazz bands for special performances, this bar also arranges weekly Jam sessions, allowing any music enthusiast to come on stage and play jazz with the band. The following picture shows the on-site photo of Smoke Bar.

**Figure 4. 17**

*Smoke Bar.*



*Note.* The photo was taken at 10 Xindong Road, In fieldwork, 2024, April 14

Source: Min Wang(The researcher)

In Figure 4.17, This is a photo of the entrance of Smoke Bar. There are two days of jazz performances every week, and local bands from Beijing are invited to

perform. Each person can receive a performance fee of 400-600 RMB per night. The main business here relies on selling alcohol for profit, and under normal circumstances, tickets are not charged for performances.

In 2020, Tango by Ala House officially established in Beijing. This coffee shop is located at No. 18 Liangmahe South Road, Chaoyang District, Beijing. It brings different jazz live performances every Tuesday to Sunday and is located in the embassy area, which also attracts many foreigners to relax. It has also won the honor of "Time of the Year Jazz Live" in Beijing for several consecutive years. At Tango, you can watch various jazz performances, including not only performances but also swing dance performances. You can dance to the rhythm of the band, listen to live performances by jazz actresses from Beijing, and also hear pure jazz instrumental performances. Different Beijing jazz bands come to the venue every week to perform. The following picture shows the on-site photo of Tango by Ala House.

**Figure 4. 18**

*Tango by Ala House.*



*Note.* Photo was taken at 18 Liangmahe South Road, In fieldwork, 2024, April 14

Source: Min Wang(The researcher)

In Figure 4.18, this is a photo of the entrance of Tango by Ala House, where jazz performances are held every day, sometimes in the afternoon and sometimes at

night. Here, tickets are also not charged, and the band mainly relies on selling alcoholic beverages for profit. Each member of the band can receive a performance fee of 400-600 RMB per day.

In summary, it refers to the newly established jazz clubs in Beijing between 2016 and 2020, which not only provided more performance opportunities for jazz bands in Beijing, increased their income, but also provided more venues for the audience to watch Jazz performances. The six Jazz bars basically relied on the sale of drinks for profit and did not charge performance tickets, which also provided more convenience for the audience and provided richer elements for the development of jazz in Beijing.

#### 2016—2020 Jazz Festival in Beijing

There were no new jazz music festivals held in Beijing from 2016 to 2020, only the "Beijing Jiumen Jazz Music Festival" was held continuously.

#### 4.1.3 The development of jazz in Beijing from 2021 to 2024

From 2021 to 2024, this section will learn about the development of jazz music in Beijing from three aspects: jazz bands, jazz clubs and jazz festivals.

**Table 4.4**

*The development of jazz in Beijing from 2021 to 2024.*

<b>Number of new bands</b>	Blue Note China Jazz Band	2021
	SeJin Bae Quartet	2022
	Doug Martin Trio	2022
	Doozy& Zhang JiaHan Jazz Duo	2022
	XiaJi Jazz Quartet	2022
	Gao Taihang Quintet	2023
	Liuhe Band Jazz Band	2023
	Li GaoYang fusion band	2023
	Zhou XinRen Trio	2023
	Piao ZhongWen Quartet	2023
	Yi YuXing Quartet	2023
	Liu XuanYue Quintet	2023

	Su Chang&Actually Jazz Band	2023
	Dave Ye Jazz Trio	2024
	Chen ZeRan Quartet	2024
	Zhou XinRen Jazz Quartet	2024
	Luo Ting & Pierre Pradat Jazz Duet	2024
	Meng QingZe Jazz Quartet	2024
	Xu ChenXi Jazz Quartet	2024
<b>New jazz bar</b>	De Facto	2021
	Bar Artist	2023
<b>New Music Festival</b>	Taihu Jazz Festival	2021

*Note.* Data collected by Min Wang on 2024

Source: Min Wang (The researcher)

#### - 2021—2024 jazz band in Beijing

From 2021 to 2024, a total of 19 professional jazz bands will be added in Beijing. They are: Blue Note China Jazz Band SeJin Bae Quartet, Doug Martin Trio, Doozy&Zhang JiaHan Jazz Duo, XiaJi Jazz Quartet, Gao Taihang Quintet, Liuhe Band Jazz Band, Li GaoYang Fusion Band, Zhou XinRen Trio, Piao Zhongwen Quartet, Yi YuXing Quartet, Liu XuanYue Quintet, Su Chang&Actually Jazz Band, Dave Ye Jazz Trio, Chen ZeRan Quartet, Luo Ting&Pierre Pradat Jazz Duet, Meng QingZe Jazz Quartet, Xu ChenXi Jazz Quartet and other jazz bands will showcase the latest and most comprehensive jazz performances. Jazz music was brought into central Beijing. And different from the older generation of local jazz musicians in Beijing, these new generation of jazz musicians know how to use today's online platforms to promote themselves. Through short video recording or live broadcast, people all over the country can learn and listen to jazz. Between 2021 and 2024, more outstanding young jazz musicians have returned to China and become a new force in Beijing jazz.

In 2021, Blue Note China jazz band, the largest jazz band with the highest quality of musicians in history, has been established in Beijing. This local jazz band in Beijing has gathered the top jazz musicians in Beijing. The band members include: Wang ZongXing, Meng QingZe, Liu XiaoGuang, Zhang YanXin, Ji ShengDa, (Saxophone), Mao PeiQing, He HaoCheng, Song Lai, Noah Hocker (Trumpet), Yang Min, HuangFu ShaoHua, Xu ZeWei, Zhang BoYang (Trombone), Sejin Bae (Piano), Jin DongNing (Bass), Anthony Vanacore (Drum), Xia Ji (Guitar). These 18 people form this jazz band. The band members are composed of the younger generation and the older generation of jazz musicians. They form one of the top jazz bands in Beijing at present.

**Figure 4. 19**

*Blue Note China Jazz Orchestra.*



*Note.* Photo taken on Blue Note, In fieldwork, 2024, April 14  
Source: Min Wang(The researcher)

In Figure 4.19, a group of the best jazz musicians from Beijing are gathered, with performances mainly covering traditional and modern works from jazz history and contemporary composers. The band's trombone player serves as the conductor and planner, and he graduated from the Royal Dutch Conservatory of Music with a

major in jazz trombones.

In 2022, Four new jazz bands have been formed in Beijing. They are: SeJin Bae Quartet, band members include: SeJin Bae (Piano)、Gao TaiHang (Saxophone)、Simone Schirru(Guitar)、Wang ChenHuai (Bass)、Anthony Vanacore (Drum); Doug Martin Trio, band members include: Doug Martin (Guitar)、Pierre Pradat(Organ)、Shao HaHa (Drum); Doozy& Zhang JiaHan Jazz Duo, band members include: Dou Zi (vocal)、Zhang JiaHan (Piano); XiaJi Jazz Quartet, band members include: Xia Ji(Guitar)、Moreno Donadel (Piano)、Liu Ao (Bass)、Yang Zhen (Drummer)、Shi YuJi (Saxophone). These newly formed jazz band members are basically returned from studying abroad. They have mastered skilled performance skills. Moreover, the outstanding musicians of two bands are jazz musicians from South Korea and Italy. Beijing has gradually begun to attract excellent foreign jazz musicians to Beijing for development. It can be seen that the influence of Beijing jazz is becoming more and more prominent.

In 2023, Eight newly formed jazz bands have been established in Beijing. They are all excellent and professional jazz musicians. The eight bands are: Gao Taihang Quintet, band members include: Gao TaiHang (Saxophone)、Xia Ji(Guitar)、Zhao Meng (Piano)、Wang ChenHuai (Bass)、An DongDong (Drummer)、Liuhe Band Jazz Band, band members include: Huang YaQiong (Er Hu)、Sheng Zhi (Bass)、Wang ZongXing (Saxophone)、Feng Wei (keyboard)、Gao Xing (percussionist)、Shao HaHa (Drummer); Li GaoYang fusion band, band members include: Li GaoYang (Saxophone)、Zhao Han (Piano)、Chen ZeRan (Guitar)、Ma Kai (Bass)、Ynag Zhen (Drummer); Zhou XinRen Trio, band members include: Zhou XinRen (Piano)、Piao ZhongWen (Bass)、Li PeiYing (Drummer); Piao ZhongWen Quartet, band members include: Su ShaoNan (Piano)、Liu XingYu (Drummer)、Piao ZhongWen (Bass)、Shi YuJi (Saxophone); Yi YuXing Quartet, band members include: Yi YuXing (Piano)、Liu XuanYue (Trumpet)、Xing YiFan (Bass)、Scott Silver (Drummer); Liu XuanYue Quintet, band members include: Liu XuanYue (Trumpet)、Yang YuanYu

(Saxophone)、Niu TianYu (Piano)、Yang Zhen (Drummer) ; Su Chang&Actually Jazz Band, band members include:Su Chang(Saxophone)、Zhang Xiao (Saxophone)、Meng QingZe (Saxophone)、Wu LeTian (Saxophone)、Liu XiaoGuang (Saxophone)、Ji ShengDa (Saxophone)、HuangFu ShaoHua ( Trombone)、Shao Shuai (Trombone)、Wang ChaoRan (Trombone)、Yuan BoXuan (Trombone)、Song Lai (Trumpet)、Mao PeiQing (Trumpet)、Liu XuanYue (Trumpet)、He HaoCheng (Trumpet)、Zhang Jing (Guitar)、Zhou XinRen (Piano)、Hu Hao (Bass)、Yang Zhen (Drummer).From 2023, a large number of new generation of young musicians from Beijing began to pour into Beijing. Some of them came back from abroad and some were local jazz musicians. They began to perform frequently in major clubs, bars and concert halls in Beijing. Their performance styles were diverse. In addition to playing traditional jazz, they also created new styles such as jazz and electronic jazz.The following legend shows the live photos of the jazz band.

**Figure 4. 20**

*Liu XuanYue Quintet.*



*Note.* Photo taken at East Coast Jazz Coffee, In fieldwork, 2024, April 17.

Source: Min Wang(The researcher)

**Figure 4. 21***Su Chang&Actually Jazz Band.*

*Note.* Photo taken at De Facto, In fieldwork, 2024, April 17

Source: Min Wang(The researcher)

In figure 4.21, It is a special performance of Su chang&actual jazz band on de facto records. It was filmed by researchers in April 2024. The band was founded by Su Chang, the first person in China to obtain a doctor's degree in jazz.In 2018, Su Chang released his first original jazz band album "Chasing Dreams".

In 2024, six new jazz bands of the younger generation have been established in Beijing, which are also the youngest jazz musicians in Beijing at present. The six bands are: Dave Ye Jazz Trio ,band members include:Ye Zheng (Vocal) 、 Xu GuangJun (Bass) 、 Zhang RuiJia (Drummer) ; Chen ZeRan Quartet, band members include:Chen ZeRan (Guitar) 、 Liu XiaoGuang (Saxphone) 、 Hu Hao (Bass) 、 Victor Bastidas (Drummer) ; Zhou XinRen Jazz Quartet , band members include:Zhou XinRen (Keyboard) 、 Sun HaoJia (Guitar) 、 Wang ChenHuai (Bass) 、 LI PeiYing(Drummer); Luo Ting & Pierre pradat Jazz Duet, band members include:Luo Ting(Vocal)、 Pierre pradat(piano);Meng QingZe Jazz

Quartet, band members include: Meng QingZe (Saxophone), Niu TianYu (Piano), Hu Hao (Bass), Yang Zhen (Drummer); Xu ChenXi Jazz Quartet, band members include: Xu ChenXi (Vocal), Chen ZeRan (Guitar), Hu Hao (Bass), An DongDong (Drummer). These four jazz bands are comprised of Beijing's newest generation of young musicians. Besides performing across bars, clubs, and concert halls in the city, these musicians also engage with the public through online short videos and live streaming, introducing them and jazz music to a wider audience. Moreover, they've crafted a variety of fusion and funk jazz styles, particularly appealing to young listeners. The following pictures are live performance photos of two new generation jazz bands.

**Figure 4. 22**

*Zhou XinRen Jazz Quartet.*



*Note.* Photo taken at De Facto, In fieldwork, 2024, April 17

Source: Min Wang (The researcher)

In Figure 4.22, This is a live performance by Zhou XinRen Jazz Quartet on De Facto Records in April 2024, playing many of their original music works, mainly fusion and funk-style works.

**Figure 4. 23**

*The promotional poster for Meng Qingze's Jazz Quartet at East Coast Jazz Coffee.*



*Note.* The photo is from the WeChat official account of East Coast Jazz Coffee, In fieldwork, 2024, April 16

Source: <https://mp.weixin.qq.com/s/FZZqSVfsKOSGb1lWUnecWA>

In Figure 4.23, This is the poster of Meng Qingze's Jazz Quartet in the east bank Jazz coffee. The poster example shows the performance time and band members. Meng Qingze returned from studying in Japan in 2023, majoring in jazz saxophone performance, and has become a hot jazz musician in Beijing.

To sum up, from 2021 to 2024, Beijing has added 19 professional jazz bands.

In just a few years, the number of newly formed jazz bands has risen rapidly, which shows that the Jazz market demand in Beijing is increasing, and on the other hand, more and more young people are willing to learn and play jazz. Moreover, these young musicians publicize themselves and jazz through Internet means, such as short videos, live broadcasts, etc., so that more people can access jazz. The establishment of these new bands and the influx of young musicians have also added strength to the jazz community in Beijing.

#### 2021—2024 Jazz venue in Beijing

From 2021 to 2024, two jazz clubs will be added in Beijing. They are DeFacto and Bar Artist. They not only provided more performance opportunities for jazz musicians in Beijing, but also provided more places for audiences to listen to live jazz music, adding strength to the Jazz culture in Beijing.

In 2021, Wuyimin, the owner of the DeFacto record store, began to build DeFacto into a jazz performance site, and invited famous jazz musicians from Beijing to perform every week. In fact, Culture was founded in 2014 by Wu YiMin, a music enthusiast who is commonly referred to as "Lao Wu". Initially, he sold physical records, but in 2017, he began building a promotion campaign for jazz culture to promote the development of local jazz music in Beijing. His main business projects include physical record distribution and live jazz performances. In fact, the records are located in the 798 Art Park in Beijing. In 2021, Su Chang and Actually Jazz Band were established in collaboration with China's first jazz performing PhD, Su Chang. And in fact, Records holds a jazz week event every month, inviting different jazz bands from Beijing to perform. Here, the cost of each musician's performance ranges from 700 to 1500 RMB, relying on tickets and drinks to make profits. Usually, they mainly operate by selling physical records, and Defacto quickly became the most popular jazz venue in Beijing. The following figure shows the internal photos of defacto.

**Figure 4. 24***DeFacto Record Store.*

*Note.* Photo taken at 798 Art Park, In fieldwork, 2024, April 16  
 Source: Min Wang(The researcher)

In Figure 4.24, This is the internal stage of DeFacto, which can accommodate 100-150 audiences. Jazz bands from Beijing will be invited to perform every week. Jazz week will be held once a month. From morning to evening, six different jazz bands will be invited to bring different styles of jazz performances to the audience.

In 2020, Bar artist was founded in Beijing. Bar Artist is located at No.12 Xinzhong Street, Chaoyang District, Beijing. The original name of this bar was Inception. In 2023, it was renamed Bar Artist due to the transfer of the store. Jazz bands perform brilliantly here every Friday to Sunday, from afternoon to evening. The band costs between 1000-1500 yuan per person, and the alcohol consumption here is slightly more expensive compared to other bars, with each cup of drinks ranging from 100-200 yuan. Entering the door is an old-fashioned piano, with a retro decoration style of red and wood, and a Broadway style, making people feel as if they have stepped into the era of the last century. Bar Artist has also become a new jazz performance venue in Beijing in the past two years, providing a stage where jazz musicians in Beijing can perform. The picture below shows bar artist's doorway.

**Figure 4. 25**

*Bar Artist.*



*Note.* Photo taken at No.12 Xinzhong Street, In fieldwork, 2024, April 16

Source: Min Wang(The researcher)

In Figure 4.25, Bar artist changed its name after 2020. Previously, it changed its boss due to business conditions. Now, some small jazz bands from Beijing will be invited to perform here every Wednesday, Friday, Saturday and Sunday evening.

To sum up, Beijing has added two new jazz clubs from 2021 to 2024, of which defacto has become the most popular jazz club in Beijing at present. The venue space and performance stage here can accommodate more musicians and audiences, so Beijing Jazz teams will play here. The owners of these clubs are also promoting the development of Beijing Jazz in their own way.

2021—2024 Jazz Festival in Beijing

From 2021 to 2024, the newly added Jazz Festival in Beijing is "Taihu Jazz Festival", which has become the largest and most influential Jazz Festival in Beijing.

In 2021 the first Jazz Music Festival with the theme of "Jazz Starry Sky" was organized by Beijing Modern Music Training Institute, Beitou Cultural Tourism Co.,

Ltd., and the Taihu Dance Art Center of the National Grand Theatre, and co organized by the Taihu Town People's Government of Tongzhou District, Beijing. It was held in the open-air theater of the Taihu Dance Art Center of the National Grand Theatre.

The 2022 Taihu Jazz Festival will be held at the Taihu Outdoor Theater of the National Grand Theatre located in Tongzhou District, Beijing. Huang Yong, Executive Vice President and Secretary General of the Jazz Society of the Chinese Musicians Association, serves as the Music Director of the 2022 Taihu Jazz Festival. The music festival invited more than ten excellent jazz bands and brought a highly Chinese style jazz feast, including; Luoning Latin Jazz Band performed their original song "Eastern Sketch", Li Xiaochuan Jazz Band brought "Harvest", Kong Hongwei Jazz Band added traditional Chinese instruments such as Zhongruan and Yueqin to their works "Silk Road" and "Romantic Rhapsody of the Western Regions", and Beijing Modern Conservatory of Music CMA All Star Jazz Band performed "Night Fragrance", adapting the style of the era's golden songs into jazz bands. These bands have all presented excellent works for this music festival, bringing an auditory feast. Wang Hong, Deputy Secretary General of the China Musicians Association, said to the music festival, "The purpose of the Taihu Jazz Festival is to further integrate high-quality resources, create high-quality Chinese jazz music, promote the construction of jazz talent teams, and use jazz to convey emotions and record the times."

From May 26th to 31st, 2023, it will be held at the Taihu Outdoor Theater of the National Grand Theatre. This music festival is the first outdoor music festival in China to apply "immersive outdoor panoramic sound" technology. This music festival focuses on the integration of art and technology, and constructs a panoramic sound and immersive audio-visual atmosphere throughout the entire process, hoping to bring a different audio-visual experience to the audience and greatly enhance their listening experience of music. The music festival is themed "Jazz Starry Sky", with over a hundred domestic and foreign jazz masters gathered and invited 12 excellent bands from the United States, France, Australia, Japan, South Korea, and China. This music festival has also brought many original jazz works with Chinese ethnic cultural characteristics, such as "Chasing the Moon with Colorful Clouds", "A Cute Rose", "Kangding Love Song", "Going to Drink", "Li Sao", "Silk Road", "Journey to Heaven" and other classic adaptations. Among them, the CMA band from Beijing

Modern Conservatory of Music, the jazz band from Shanghai Conservatory of Music, and the jazz band from Sichuan Conservatory of Music have brought excellent works to the music festival.

On the evening of May 22, 2024, the fourth Taihu Jazz Festival officially kicked off at the Taihu stage arts center of the National Grand Theater. In terms of performance scale, in addition to the Taihu open-air theater, this music festival has opened up the Taihu theater, the snowflake stage, the stage of the beauty workshop and the interactive stage of instrumental music for the first time. During the music festival, the park will be open every afternoon, and many jazz concerts will be staged on different stages. In addition to the expansion of performance scale, this Taihu Jazz Festival has planned a public benefit performance section for the first time. Jazz musicians will go to universities in Beijing Tianjin Hebei region and the capital to share high-quality art resources with more audiences and young students in the three places.

**Figure 4. 26**

*The 4th Taihu Jazz Festival.*



*Note.* Photo taken in Taihu Town, Tongzhou, Beijing, In fieldwork, 2024, May 17

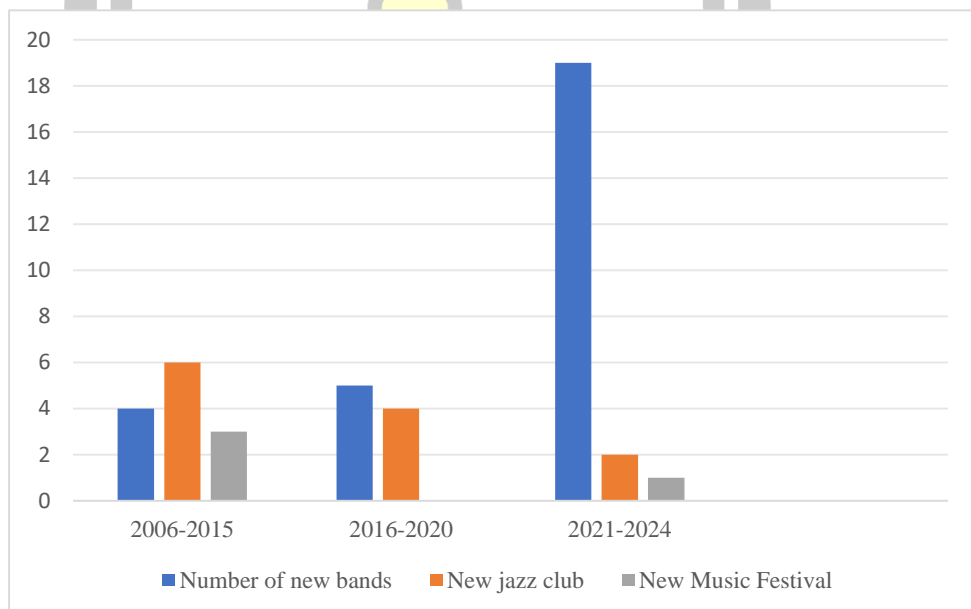
Source: Min Wang(The researcher)

In Figure 4.26, This is a live picture of the performance on the first day of the fourth Taihu Jazz Festival, which will also be broadcast live on CCTV and other network platforms.

To sum up, The Beijing Taihu Jazz Festival is the "youngest" music festival in Beijing in recent years, and has become an important brand art festival of the National Grand Theatre Taihu Dance Art Center. It has created a new landmark of Beijing's jazz culture, expanded communication and docking with foreign jazz, and showcased the latest trends and development trends of international jazz to Beijing audiences.

**Figure 4. 27**

*Histogram of the number of new jazz bands, jazz festivals and jazz clubs in Beijing in three stages of jazz from 2006 to 2024.*



*Note.* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

In Figure 4.27, is the number of jazz bands, jazz clubs, and jazz festivals growing in each of the three phases, 2006-2015, 2016-2020, and 2021-2024, which shows that the number of jazz bands is increasing year by year, the number of jazz festivals adding new ones is decreasing in each phase, and the number of jazz lifting clubs adding new ones is slowing down gradually. Due to the outbreak of a severe epidemic in 2020, China's real economy and entertainment industry were severely damaged from 2020 to 2023. Due to policy reasons, the government did not allow

crowds to gather, so music festivals and jazz bars were suspended one after another. Also due to the long shutdown time, many bar managers could not afford expensive rents, and many bars in Beijing were forced to close.

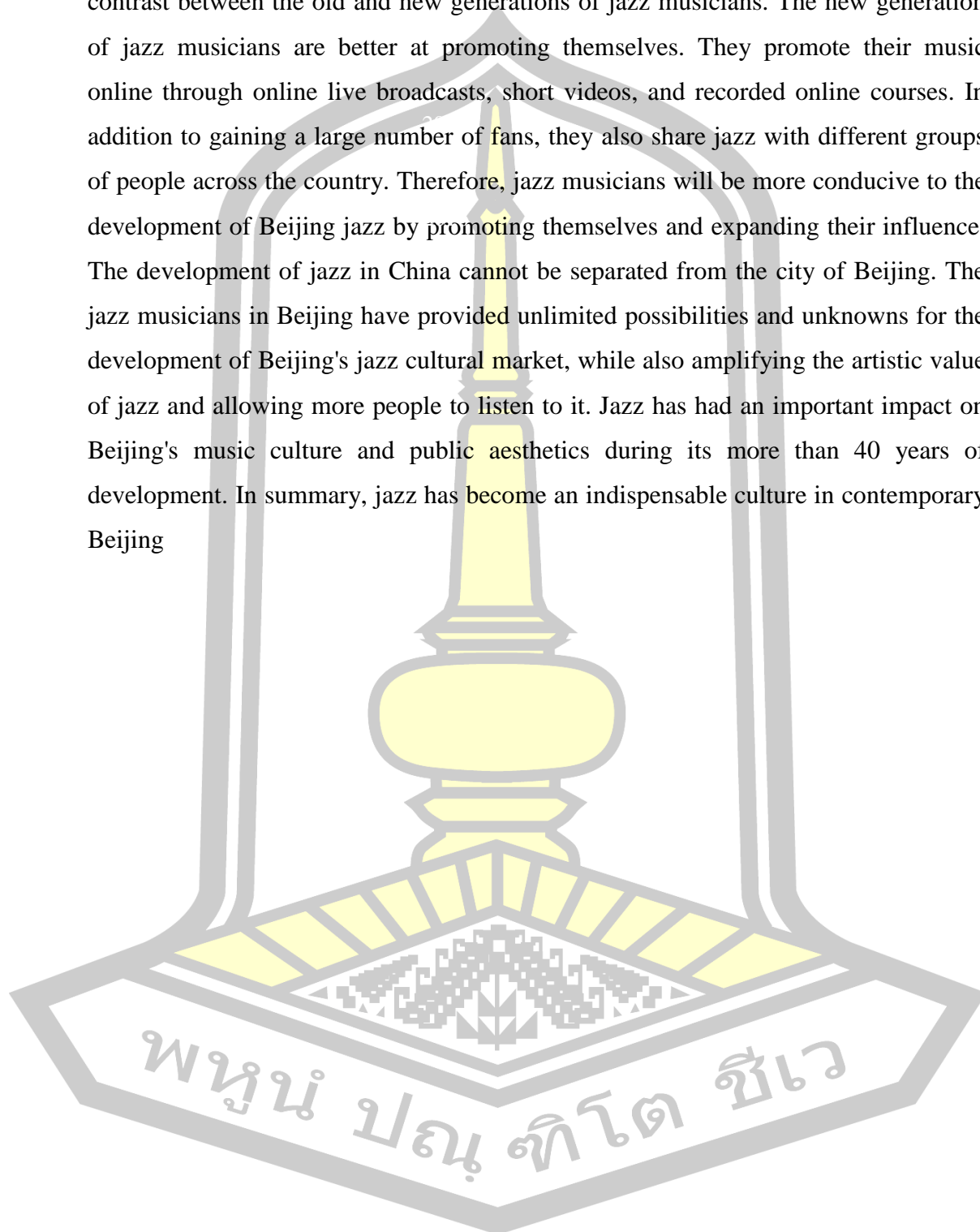
### **Conclusion**

According to on-site investigations of jazz musicians and bands, jazz bars, and various jazz related activities in Beijing, jazz music has entered Beijing as the capital of China for the first time since the founding of the People's Republic of China. This city has a 5000 year history of China and a profound ethnic culture. Jazz, as a foreign music culture, ultimately chose to log in here, which also indicates that Beijing, a historic city, has a cultural attribute of inclusiveness, which is in line with the "freedom and inclusiveness" expressed by jazz music. Part of the reason is that Beijing is the political center of China, and the entry of embassies and foreign enterprises in various countries has attracted jazz music to Beijing. Local musicians have also begun to try to play this kind of music. Up to now, Beijing has a large number of jazz musicians and bands, and jazz clubs are constantly increasing, From initially having only one East Coast jazz coffee, to now various jazz bars and restaurants

The jazz bar has added more performance venues and increased their income for jazz musicians in Beijing. The number of jazz musicians who have returned from studying abroad has grown exponentially since 2016, and they have also brought the most popular and popular jazz styles and works to Beijing, becoming the new generation of Beijing jazz. From relying solely on listening to tapes for learning, to now being able to learn jazz knowledge through the internet and abroad, there has been a qualitative leap in learning methods. Written and systematic learning methods have enabled more music enthusiasts to have a more comprehensive understanding of jazz.

Jazz musicians in Beijing have also been focusing on originality and pursuing "Chinese style jazz" by integrating various elements to create jazz that belongs to China. In Beijing, musicians pay more attention to the quality of music, and their main ideas are how to improve their skills and enable bands to play better music. Therefore, jazz musicians in Beijing can be called "artists" or "jazz craftsmen". In fact,

the best promoters of jazz are also these jazz musicians themselves. There is a sharp contrast between the old and new generations of jazz musicians. The new generation of jazz musicians are better at promoting themselves. They promote their music online through online live broadcasts, short videos, and recorded online courses. In addition to gaining a large number of fans, they also share jazz with different groups of people across the country. Therefore, jazz musicians will be more conducive to the development of Beijing jazz by promoting themselves and expanding their influence. The development of jazz in China cannot be separated from the city of Beijing. The jazz musicians in Beijing have provided unlimited possibilities and unknowns for the development of Beijing's jazz cultural market, while also amplifying the artistic value of jazz and allowing more people to listen to it. Jazz has had an important impact on Beijing's music culture and public aesthetics during its more than 40 years of development. In summary, jazz has become an indispensable culture in contemporary Beijing



## CHAPTER V

### THE MUSICAL CHARACTERISTICS OF BEIJING JAZZ

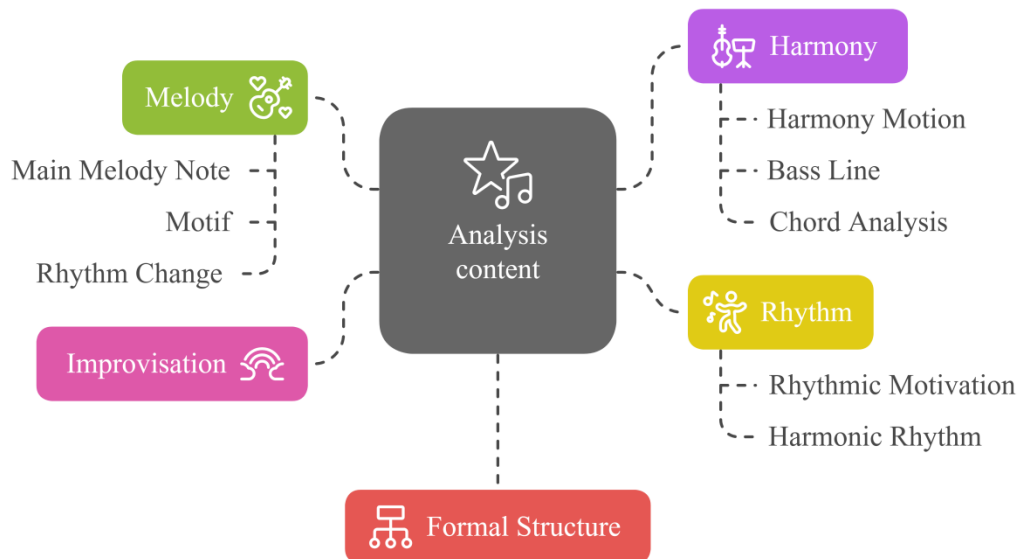
This chapter conducts music analysis on the original works of three local senior jazz musicians in Beijing, And select their most representative original music works,these four original music pieces enjoy an excellent reputation in the Beijing jazz group. At the same time, they are also an original music piece that their respective bands will play in each special session and become one of the band's representative works. There are only a few sporadic articles on the musical analysis of jazz music in China, which are not very detailed. At the same time, these four pieces of music selected in this paper are not analyzed in music in China. They will carry out detailed musical analysis for the first time in this paper, to fill the blank of jazz music analysis in Beijing. These three jazz musicians are all the most outstanding jazz musicians in Beijing, and their original works are also included in their own albums. The researchers will analyze the musical structure, melody, and harmony of the works to understand the characteristics of the music works of Beijing jazz musicians. Researchers will analyze the following 4 works: Jazz saxophonist Liu Xiaoguang's jazz album "Dream Messenger" released in 2018, including two works: “Dream Messenger” 、 “Chen Wu” ; Jazz saxophonist Gao Taihang's jazz album "Confluence" An original work in: "Fine Line"; One original music works created by Beijing jazz pianist Kong Hongwei: "Man Bu Liu Yin Jie". Through music analysis of these four original jazz works, We will learn about the musical characteristics of the works of four Beijing jazz musicians.

5.1 Dream Messenger

5.2 Man Bu Liu Yin Jie

5.3 Chen Wu

5.4 Fine line

**Figure 5. 1***Analysis content of the music*

Source: Min Wang(The researcher)

### 5.1 Dream Messenger

The musical work "Dream Messenger" was created by saxophonist Liu Xiaoguang from the Ah-Q Jazz Arkestra jazz band. The band consists of saxophones, pianos, double cellos, trombones, and drums. This work is included in the band's 2018 jazz album "Dream Messenger" and is also one of the representative works of the Ah-Q Jazz Arkestra jazz band. This album enjoys an excellent reputation in the Beijing jazz group. At the same time, it is also an original music that the band will play in each special session, and has become one of the band's representative works. "Dream messenger", which has not been analyzed by researchers in China so far, will also be analyzed for the first time in this article, It is a standard swing rhythm jazz track. The analysis content includes:

Formal structure

Melody

Harmony

Rhythm

Improvise

### Formal Structure

Following chart shows the formal structure of " Dream Messenger " can be divided as follow:

**Table 5. 1**  
*Formal Structure of “ Dream Messenger ”*

Number	Section	Rehearsal	Bar
1	A	A	1-9
2	B	B	10-17
3	Trombone solo 1	C	18-29
4	Saxophone solo 1	D	30-41
5	Trombone solo 2	E	42-53
6	Saxophone solo 2	F	54-65
7	Piano solo 1	G	66-73
8	Bands solo	H	74-85
9	Drums solo	I	86-97
10	A	J	98-105
11	B	K	106-120

*Note.* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

This part only analyzes the three parts A, B and D. Part A is 9 bars, part B is 8 measures, and the first solo of the saxophone has a total of 12 measures of blues. The whole song is a complete A A B A two-part form, with trombone, saxophone, piano, drums and band's mixed improvisation in the middle. After the improvisation ends, it returns to the theme. The sections in the table are marked according to the Full score, In the subsequent analysis, it will be marked according to the section of reduced score. The sections in the table are marked according to the Full score, In the subsequent analysis, it will be marked according to the section of reduced score (See Table 5.1)

**Section A (1-9 Bar)**

**Melody**

**Figure 5.2**

*Melodic motives and variations*

*Note.* Transcription by Min Wang (The researcher)

Section A the melody of a section is played by saxophone, and the melody motivation is composed of the repetition of B<sup>b</sup>-E<sup>b</sup>-B<sup>b</sup>-E<sup>b</sup> continuous jump of fourth interval. The main notes of the melody are: B<sup>b</sup> and E<sup>b</sup>, and the theme melody is composed of a large jump. In the sixth bar, the jump amplitude increases, with a big jump of sixth interval and seventh interval, and the seventh bar ends with a quarter note and half tone rising. It ends on B<sup>b</sup>. (See Figure 5.2)

**Figure 5.3**

*Main melody notes*

Source: Min Wang(The researcher)

The main note of melodic motivation uses the chord root and the fifth note as the main note in a Perfect fourth jump. In 5th bar, chord tones are used to form a melody line. In 6th bar, continuous jumps are used. In the 7th bar, it begins to ascend twice continuously, and finally ends on the dominant note. (See Figure 5.3)

**Harmony**

**Figure 5. 4**

*Harmonic progression*

♩ = 134

Key of Eb

Chords: Eb, Fm7, Eb/G, Abmaj7, Am7(b5), Cm/Bb, Ab, A07, Ab6, D7, Eb7, E7, F7, F#7

Roman numerals: I, ii<sup>7</sup>, I, IV<sup>7</sup>, vi, Neighbor chords, IV<sup>6</sup>, V/III, V<sup>7</sup>/IV, V<sup>7</sup>/IV#, V<sup>7</sup>/V, V<sup>7</sup>/V#

Note. Transcription by Min Wang (The researcher)

Some chords in jazz are called Voice Leading Chords, Chords made up mostly or entirely of neighbor- and/or passing-tones. These are designated “voice leading” or “linear” chords because they are primarily the result of the motion of the voices or parts. There are several types of voice leading chords: Neighbor chords, Passing chords, Neighbor-passing chords. (See Figure 5.4)

**Rhythm**

**Figure 5. 5**

*Rhythm Analysis*

Key of E $\flat$     I    ii<sup>7</sup>    I    Homorhythm    IV<sup>7</sup>    Passing chords    vi

5    Rhythm change    Ab    A<sup>o7</sup>    Ab<sup>6</sup>    D<sup>7</sup>    vi    Neighbor chords    IV<sup>o</sup>    V/III

7    To coda  $\phi$  1. 2.    Eb<sup>7</sup>    E<sup>7</sup>    F<sup>7</sup>    F<sup>#7</sup>    v<sup>7</sup>/IV    v<sup>7</sup>/IV    v<sup>7</sup>/V    v<sup>7</sup>/V $\sharp$     Syncopation rhythm

*Note.* Transcription by Min Wang (The researcher)

The rhythm of Part B began to enrich. Each voice part has its own rhythm type. The first is the melody voice part, which is rhythmic with four octaves and dichotomies. The bass bass maintains the bass line of the quarter note, and the rhythm of the drum is always the Jazz octave, The piano part also plays in a fixed harmony rhythm. Trombone, piano, bass and drum play the same quarter note with point syncopation rhythm. (See Figure 5.4)

**Table 5. 2**

*Section A Harmonic Motion (E<sup>b</sup> Major Scale)*

Harmonic motion of part A													
I	ii 7	I	IV 7	Passing chords	vi	IV	Neighbor chords	IV <sup>6</sup>	V/III	V <sup>7</sup> /IV	V <sup>7</sup> /#IV	V <sup>7</sup> /V	V <sup>7</sup> /#V

*Note.* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

Section A is in E-flat major, and the harmonies are: E<sup>b</sup> major triad, F minor seventh chord, E<sup>b</sup> major triad with G as the bass, A<sup>b</sup> major seventh chord, A minor 7 flat 5 chord, C minor triad with B-flat as the bass, A<sup>b</sup> major triad, A diminished seventh chord, A<sup>b</sup> sixth chord, D dominant seventh chord, E<sup>b</sup> dominant seventh chord, E dominant seventh chord, F dominant seventh chord, F<sup>#</sup> dominant seventh chord.(See Table 5.2)

**Section B (10-17 Bar)**

**Melody**

**Figure 5. 6**

*Melodic motives and variations*

The image shows two staves of musical notation in E-flat major. The first staff contains measures 10-13 with chords Cm<sup>7</sup>, B, Fm<sup>7</sup>, Gm<sup>7</sup>, and Ab<sup>7</sup>. The second staff contains measures 14-17 with chords Gm<sup>7</sup>, Abm<sup>7</sup>, Am<sup>7</sup>, Gmaj<sup>7</sup>, and Bb(sus4). A blue box labeled 'Motif' highlights a specific melodic sequence in the first staff, which is then varied in the second staff. Arrows point from the 'Motif' label to the corresponding melodic lines in both staves.

*Note.* Transcription by Min Wang (The researcher)

The melody of Part B still uses the phrasing material of part a at the beginning, using B<sup>b</sup> F C as the main notes, and then starts to step down from B<sup>b</sup> to C. Starting from the 23rd bar, the main melody tone was changed to three tones B<sup>b</sup> D F, and then the change motivation of Part B was used twice in succession, ending on the E<sup>b</sup> .  
 (See Figure 5.6, 5.7)

**Figure 5.7**  
 Main melody notes

Figure 5.7 shows a musical staff in 4/4 time with a key signature of two flats (B-flat and F-flat). It features two chords: Fm7 and Gm7. Blue arrows point from the fourth note of Fm7 and the seventh note of Gm7 to labels 'Fourth note' and 'Seventh note' respectively. The source is cited as 'Source: Min Wang(The researcher)'.

**Harmony**

**Figure 5.8**  
 Harmonic progression

Figure 5.8 displays a harmonic progression in the key of C minor. The top staff shows a melody with chords Cm7, Fm7, Gm7, and Ab7. The bottom staff shows a bass line with chords v<sup>7</sup>, iv<sup>7</sup>, v<sup>7</sup>, and VI<sup>7</sup> highlighted in a blue box. A second system of chords includes Gm7, Abm7, Am7, Gmaj7, and Bb(sus4). The bottom system shows passing chords v<sup>7</sup>, V<sup>7</sup>, and VII<sup>7</sup> highlighted in a blue box. The source is cited as 'Note. Transcription by Min Wang (The researcher)'.

Note. Transcription by Min Wang (The researcher)

**Table 5.3***Section B Harmonic Motion*

Harmonic motion of Part B							
$i^7$	$iv^7$	$v^7$	$VI^7$	$v^7$	Passing chords	$V^7$	$VII^{7(sus4)}$
Key of Cm							

*Note.* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

Section B, The first four bars shift to the key of Cm, each of the first four bars corresponds to a chord, and each of the last two bars corresponds to two chords. These chords are: C minor seventh, F minor seventh, G minor seventh,  $A^b$  dominant seventh, G minor seventh,  $A^b$  minor seventh, a minor seventh, G major seventh, and  $B^b$  dominant seventh with four notes added. The overall harmony is:  $i^7-iv^7-v^7-VI^7-v^7-III^7-V^{7(sus4)}$ , in part B. The role of chords in jazz is different from that of classical music. In addition to the traditional II-V-I, modern jazz often uses the chords of to serve the melody. It can also be said that the function of chords is weakened and more melodic colors are provided. The chord of  $A^bm7-Am7-Gmaj7$  in part B is in progress, this semitone goes down,  $Am7$ , and is in the weak beat position. This chord is called passing chords. (See Table 5.3 and Figure 5.7)

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**Figure 5. 9**  
*Rhythm Analysis*

The figure displays two systems of musical notation. The first system features a melody line with notes beamed together and a bass line with chords. A red box labeled 'Rhythm Motif' is positioned above the melody, with arrows pointing to specific rhythmic patterns. Chords Cm7, Fm7, Gm7, and Ab7 are indicated above the staff. The second system continues the melody and bass line. A red box labeled 'Homorhythm' is placed above the melody, and a blue box labeled 'Rhythm Motif' is placed below the bass line. Chords Gm7, Abm7, Am7, Gmaj7, and Bb(sus4) are shown above the staff. Roman numerals i7, iv7, v7, and VI7 are used below the first system, while v7, Passing chords, V7, and VII are used below the second system. A large watermark of a university logo is visible in the background.

*Note.* Transcription by Min Wang (The researcher)

The rhythm of Part B began to enrich. Each voice part has its own rhythm type. The first is the melody voice part, mainly uses eighth notes and half notes as rhythmic motifs. The bass line maintains the bass line of the quarter note, and the rhythm of the drum is always the Jazz swing,(See Figure 5.9)The piano part also plays in a fixed harmonic rhythm.(See Figure 5.9)

**Figure 5. 10**  
*Jazz eighth note rhythm*

This figure compares two eighth-note rhythms in 2/4 time. The 'Normal eighth note' is shown as a simple eighth-note pattern. The 'Jazz eighth note' is shown as a triplet eighth-note pattern, where three eighth notes are beamed together and marked with a '3' above them. A large watermark of a university logo is visible in the background.

Source: Min Wang(The researcher)

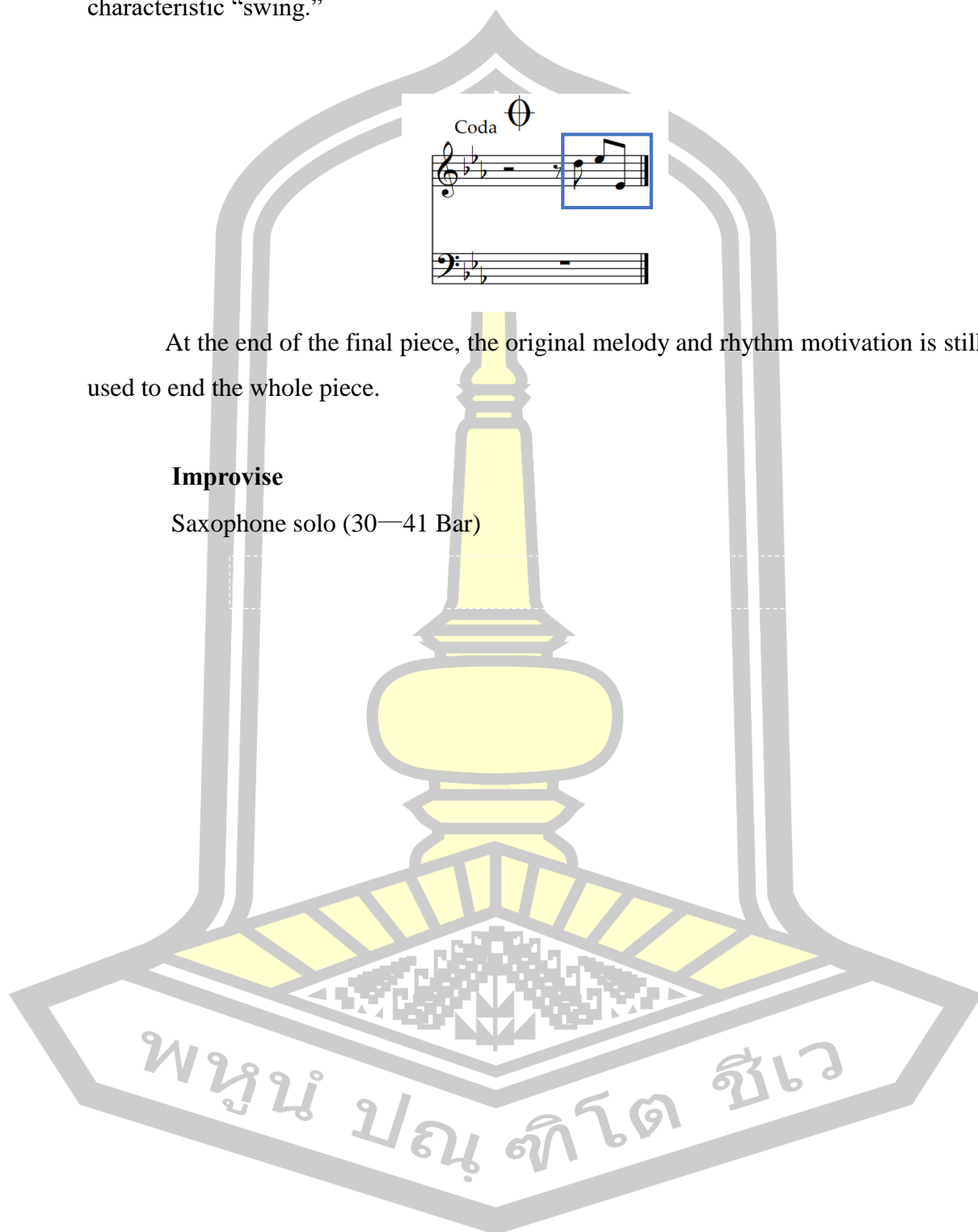
This treatment of eighth notes is one of the key elements that give jazz its characteristic “swing.”



At the end of the final piece, the original melody and rhythm motivation is still used to end the whole piece.

### **Improvise**

Saxophone solo (30—41 Bar)



**Figure 5.11**

*Saxophone Improvisational Part*

Saxophone Solo

♩ = 134

Blues scale flat third and flat seventh

Key of E<sup>b</sup>

E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7

I IV I I

5

passing note

A<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 Gm7<sup>b</sup>5 C7<sup>b</sup>9

IV IV I ii V

Key of F

Blues scale flat third and flat seventh

Ninth note

D7 D<sup>b</sup>7 C7 B7

VII <sup>b</sup>VII VI <sup>b</sup>VI

descending chromatic scale

B<sup>b</sup>7 B<sup>b</sup>7

V V

The figure displays a saxophone solo in E-flat major, 4/4 time, with a tempo of 134. The first measure (measures 1-4) features a blues scale with flat third and flat seventh notes circled in yellow. The chord progression is E<sup>b</sup>7 (I), A<sup>b</sup>7 (IV), E<sup>b</sup>7 (I), and E<sup>b</sup>7 (I). The second measure (measures 5-8) includes a passing note between A<sup>b</sup>7 and E<sup>b</sup>7. The chord progression is A<sup>b</sup>7 (IV), A<sup>b</sup>7 (IV), E<sup>b</sup>7 (I), Gm7<sup>b</sup>5 (ii), and C7<sup>b</sup>9 (V). The key changes to F major for the final two measures (measures 9-12). The third measure (measures 9-10) features a ninth note. The chord progression is D7 (VII), D<sup>b</sup>7 (<sup>b</sup>VII), C7 (VI), and B7 (<sup>b</sup>VI). The fourth measure (measures 11-12) is a descending chromatic scale. The chord progression is B<sup>b</sup>7 (V) and B<sup>b</sup>7 (V).

Note. Transcription by Min Wang (The researcher)

The harmony of the improvised part of this song uses E-flat blues, and a large number of blues sounds (flat third and flat seventh) are used in the performance. Starting from the ninth measure, the traditional blues harmonic layout is not used. Instead, a descending dominant seventh chord (VII-<sup>b</sup>VII-VI-<sup>b</sup>VI-V-V) is used, ending in a fifth chord. Overall harmonic progression behavior:

I-IV-I-I

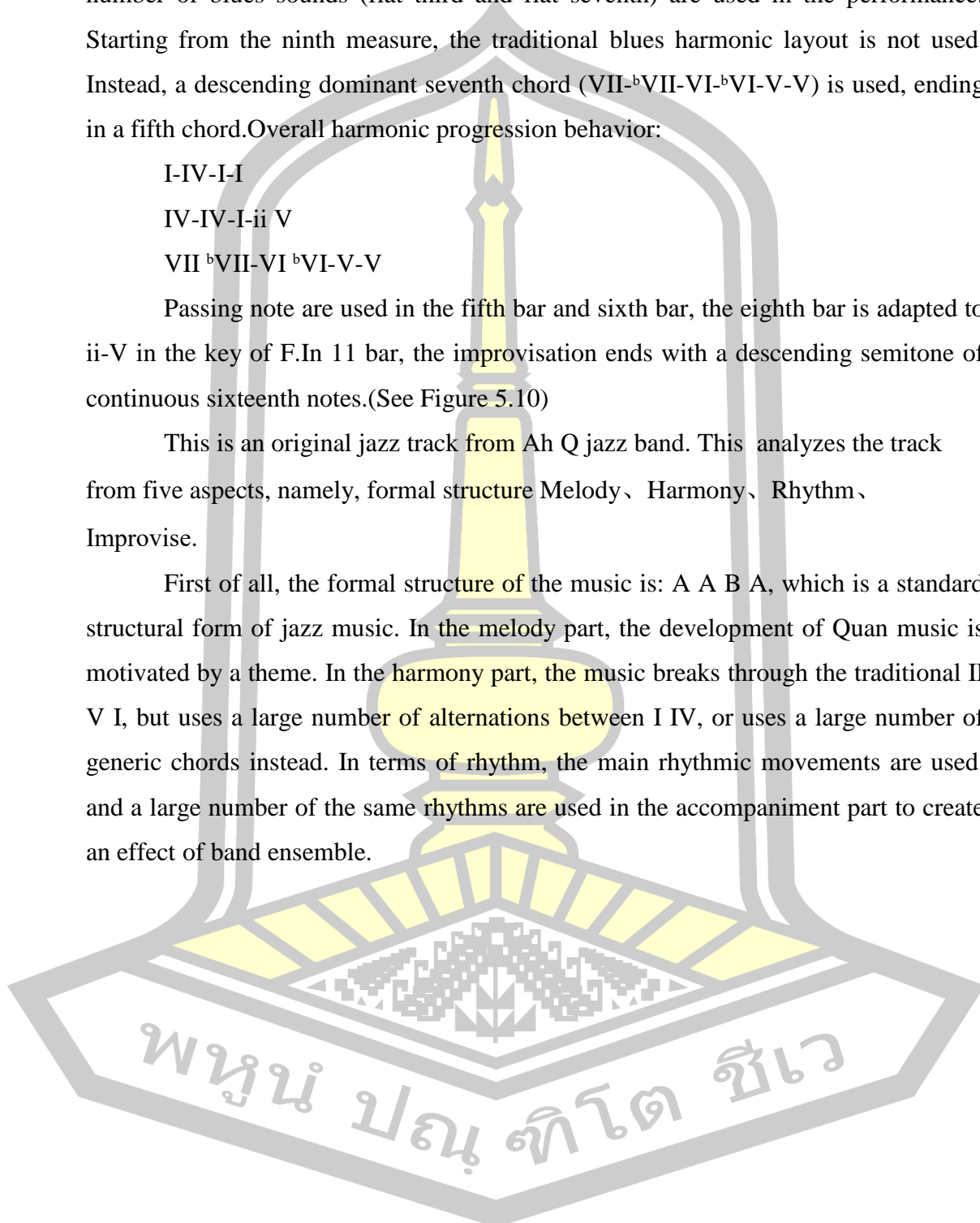
IV-IV-I-ii V

VII <sup>b</sup>VII-VI <sup>b</sup>VI-V-V

Passing notes are used in the fifth bar and sixth bar, the eighth bar is adapted to ii-V in the key of F. In 11 bar, the improvisation ends with a descending semitone of continuous sixteenth notes. (See Figure 5.10)

This is an original jazz track from Ah Q jazz band. This analyzes the track from five aspects, namely, formal structure Melody, Harmony, Rhythm, Improvise.

First of all, the formal structure of the music is: A A B A, which is a standard structural form of jazz music. In the melody part, the development of Quan music is motivated by a theme. In the harmony part, the music breaks through the traditional II V I, but uses a large number of alternations between I IV, or uses a large number of generic chords instead. In terms of rhythm, the main rhythmic movements are used, and a large number of the same rhythms are used in the accompaniment part to create an effect of band ensemble.



**Figure 5. 12***The QR codes of " Dream Messenger"*

Audio

Full Score

*Note.* Photo taken in Sanlitun, In fieldwork, 2024, April 14

Source: Min Wang(The researcher)

**5.2 Man Bu Liu Yin Jie**

The music piece "Man Bu Liu Yin Jie" was created by jazz pianist Kong Hongwei and is included in the music album "Summer Palace". The band members include pianist Kong Hongwei, guitar player Liu Yue, bass player Zhang Ling, and drummer Liu Xiaosong. The music depicts the mood of the composer wandering through the old streets of Beijing at sunset, and it is a funky style musical piece. The analysis content includes:

Formal structure

Melody

Harmony

Rhythm

Improvise

### Formal Structure

Following chart shows the formal structure of " Man Bu Liu Yin Jie " can be divided as follow:

**Table 5. 4**

*Formal Structure of “ Man Bu Liu Yin Jie ”.*

Number	Section	Rehearsal	Bar
1	A	A	1-11
2	B	B	12-22
3	A1	C	23-30
4	Piano solo 1	D	31-47
5	A2	E	48-55
6	Piano solo 2	F	56-69

*Note.* Data collected by Min Wang on 2024.  
Source: Min Wang(The researcher)

This piece of music is in the standard form of A A B A, with two piano improvisations. The whole piece of music will be divided into five parts,.In the music, only the piano performs solo, and other instruments do not perform improvisation,of which the last F part ends with a piano solo.The sections in the table are marked according to the Full score,In the subsequent analysis, it will be marked according to the section of reduced score.(See table 5.4)

#### Section A (1-8 Bar)

##### Melody

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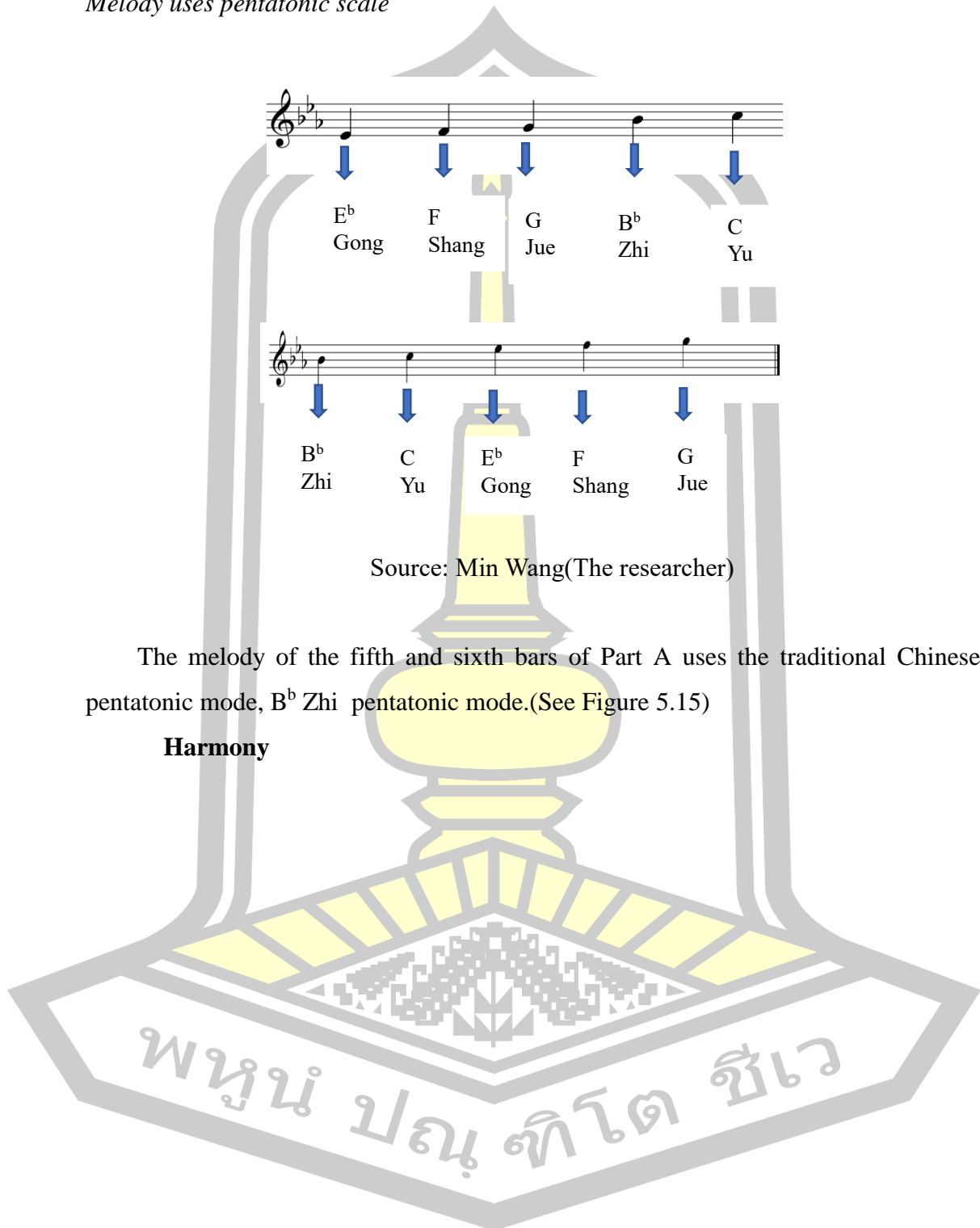


**Figure 5.15***Melody uses pentatonic scale*

E<sup>b</sup> Gong    F Shang    G Jue    B<sup>b</sup> Zhi    C Yu  
 B<sup>b</sup> Zhi    C Yu    E<sup>b</sup> Gong    F Shang    G Jue

Source: Min Wang(The researcher)

The melody of the fifth and sixth bars of Part A uses the traditional Chinese pentatonic mode, B<sup>b</sup> Zhi pentatonic mode.(See Figure 5.15)

**Harmony**

**Figure 5. 16**

*Harmonic progression*

Key of Eb ii V ii

5 Bb7 Fm7 Gm7(b5) C7 1. Fm7 Bb7 2.

V ii Key of f ii V Key of Eb ii V

*Note.* Transcription by Min Wang (The researcher)

**Table 5. 5**

*A Section Harmonic Motion*

Harmonic motion of part A						
ii <sup>7</sup>	V	ii <sup>7</sup>	V	ii <sup>7</sup>	ii <sup>7</sup> V <sup>7</sup>	ii <sup>7</sup> V <sup>7</sup>
					Key of f	Key of E <sup>b</sup>

*Note:* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

Part A is carried out on the ii and V chords in E<sup>b</sup> major. In the seventh bars, there is ii-V in f minor, in which the I chord f minor is also the ii chord in E<sup>b</sup>

major. The bass part of the piano has been maintained by using the level ii Fm7 chord. In bars 7, the piano left-hand accompaniment changed after a brief transition to F minor. The bass pitch keeps playing the chord root without big fluctuation. (See Table 5.5 and Figure 5.15)

## Rhythm

**Table 5. 6**

*Section A Rhythm.*

The musical score for Section A Rhythm is presented in two systems. The first system (bars 1-4) is in 4/4 time with a tempo of 90. The melody line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of chords: Fm7 (ii), Bb7 (V), and Fm7 (ii). A red box labeled 'Rhythm Motif' highlights the first two notes of the melody. A red box labeled 'Rhythm Change' highlights the last two notes of the melody. The second system (bars 5-8) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of chords: Bb7 (V), Fm7 (ii), Gm7(b5) (ii), C7 (V), and Fm7 (ii). A red box labeled 'Homorhythm' highlights the first two notes of the melody. The key signature changes from Eb major to F minor in bar 7.

*Note.* Transcription by Min Wang (The researcher)

The melody part uses a rhythmic motive, and then the motive changes based on this, and the accompaniment group uses the same Homorhythm. Each voice part of segment a uses different rhythmic movements and uses two rhythmic patterns to change the theme motivation. The different rhythmic forms of each voice part also create a rich rhythm for the music. (See Figure 5.16)

**Section B (11-21 Bar)**

**Melody**

**Figure 5. 17**

*Melodic motives and variations*

The musical score for Section B (11-21 Bar) is presented in three staves. The first staff (bars 11-14) features a 'Motif' (A<sup>b</sup>m7) and a 'Repetition change' (A<sup>b</sup>m7, D<sup>b</sup>7, G<sup>b</sup>maj7). The second staff (bars 15-18) shows a 'Sequence' (A<sup>7</sup>, B<sup>7</sup>/A, E/A<sup>b</sup>, F<sup>#</sup>m<sup>7</sup>) and 'Sequence 1' (Gm<sup>7</sup>). The third staff (bars 19-21) includes 'Part A fragment' (A(sus4), G(sus4), D<sup>b</sup>(sus4)).

*Note.* Transcription by Min Wang (The researcher)

Starting from part B, the tonality is transferred to G<sup>b</sup> major, the melody is still played by the piano, and the theme motivation starts from the C<sup>b</sup> E<sup>b</sup> tone, jumps up Third and Fifth, and then goes down in two degrees. In 17 bar and 18 bar, a combination of two Sequences is used, 19 bar and 20 bar play the long note with two full notes, indicating that it will return to part A. in the last section, use the fragments of the theme of part a to return to part A.(See Figure 5.17)

**Figure 5. 18**

*Main melody notes*

The musical score for Figure 5.18 shows the main melody notes in G<sup>b</sup> major. The notes are A<sup>b</sup>m7, A<sup>b</sup>m7, D<sup>b</sup>7, and G<sup>b</sup>maj7. The notes are labeled as Root note, fifth tone, thirteenth note, and fifth note.

Source: Min Wang(The researcher)

The main tone of melodic motivation is composed of four tones C<sup>b</sup> E<sup>b</sup> B<sup>b</sup> D<sup>b</sup>(See figure 5.18)

**Harmony**

**Figure 5. 19**

*Harmonic progression*

11 **B** Abm7 D<sup>b</sup>7 G<sup>b</sup>maj7 E<sup>b</sup>7/G Abm7 D<sup>b</sup>7 G<sup>b</sup>maj7

Key of G<sup>b</sup> ii V I V/ii ii V I

15 A<sup>7</sup> B<sup>7</sup>/A E/Ab F<sup>#</sup>m<sup>7</sup> Gm<sup>7</sup>

Key of E V/vii V I ii Key of F ii

19 A(sus4) G(sus4) D<sup>b</sup>(sus4)

III V Neighbor-passing chords

Note. Transcription by Min Wang (The researcher)



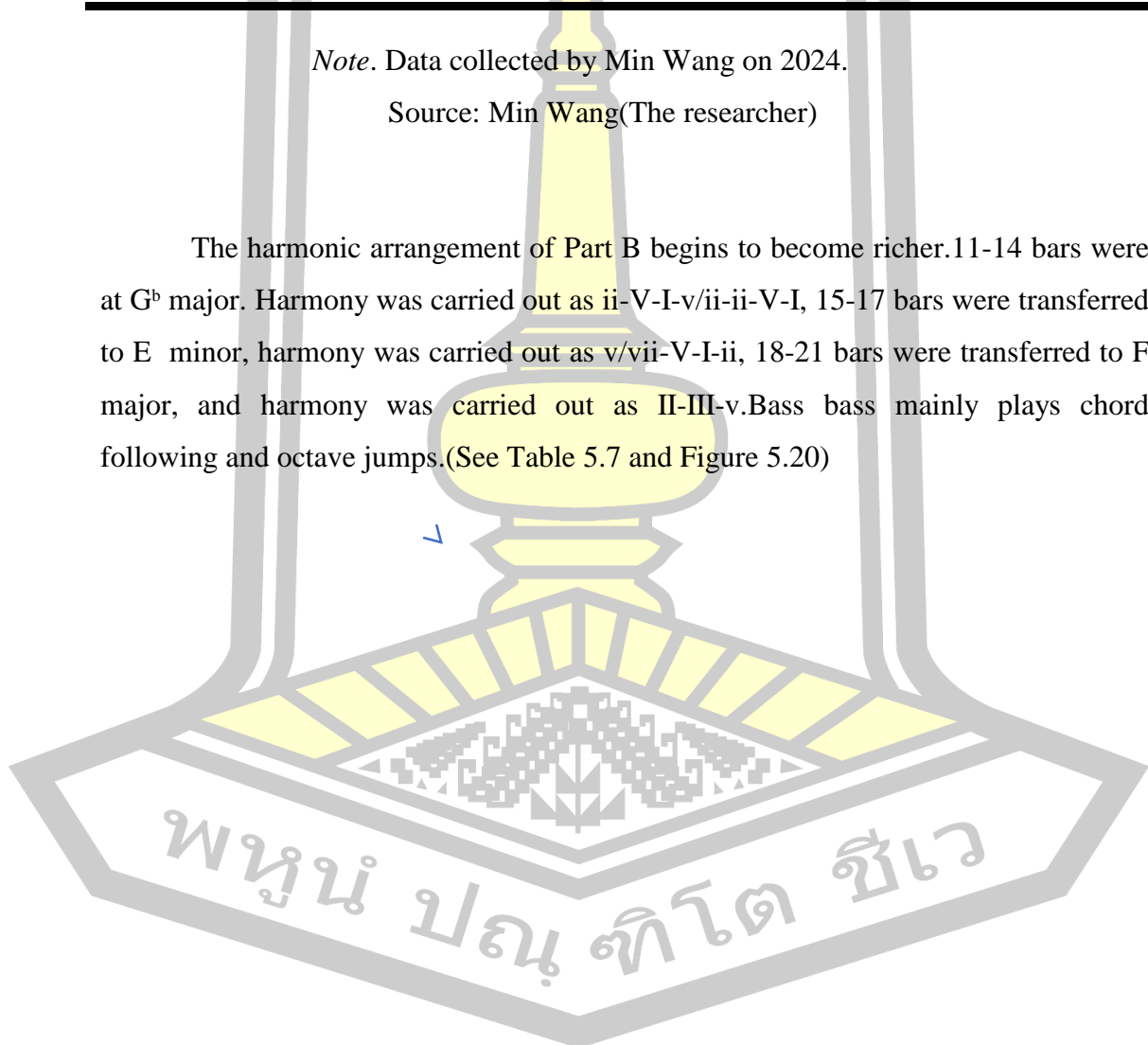
**Table 5.7***Section B Harmonic Motion*

Harmonic motion of part B			
$ii^7 V^7 I^7 V^7/III ii^7 V^7 I^7$ Key of G <sup>b</sup>	$V^7/VII V^7 I^7 ii^7$ Key of E	$ii^7 III v^{(sus4)}$ Key of F	Neighbor-passing chords.

*Note.* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

The harmonic arrangement of Part B begins to become richer. 11-14 bars were at G<sup>b</sup> major. Harmony was carried out as ii-V-I-v/ii-ii-V-I, 15-17 bars were transferred to E minor, harmony was carried out as v/vii-V-I-ii, 18-21 bars were transferred to F major, and harmony was carried out as II-III-v. Bass mainly plays chord following and octave jumps. (See Table 5.7 and Figure 5.20)



## Rhythm

Figure 5.20

### Rhythm Analysis

11 **B** Rhythm Motif Repetition

Key of G $\flat$  ii V I V $\flat$ /ii ii V I

15 Quarter-Note Rhythm

Key of E V $\flat$ /vii V I ii Key of F ii

19 Sustained Chord

III V Neighbor-passing chords

Note. Transcription by Min Wang (The researcher)

In part B, the melodic part has two rhythmic motives, one rhythmic pattern consisting of eighth notes and eighth dotted notes, and the other rhythmic motive consisting of quarter notes. The bass part, on the other hand, has a rhythmic combination consisting mainly of quarter-accented dotted notes and quarter notes, and the drums have a rhythmic grouping and consisting mainly of eighth notes and sixteenth notes. These combinations of patterns in the different voices make up the rhythmic motif of the entire B section. (See Figure 5.20)

### Improvise

Piano solo A Section (31-47 Bar)

**Figure 5. 21**

*Piano solo.*

The musical score is presented in a 4/4 time signature with a tempo of 90. It consists of seven staves of music. Above the first staff, there is a decorative graphic of a stylized archway with a yellow light at its base. The score includes various chord progressions and scale annotations:

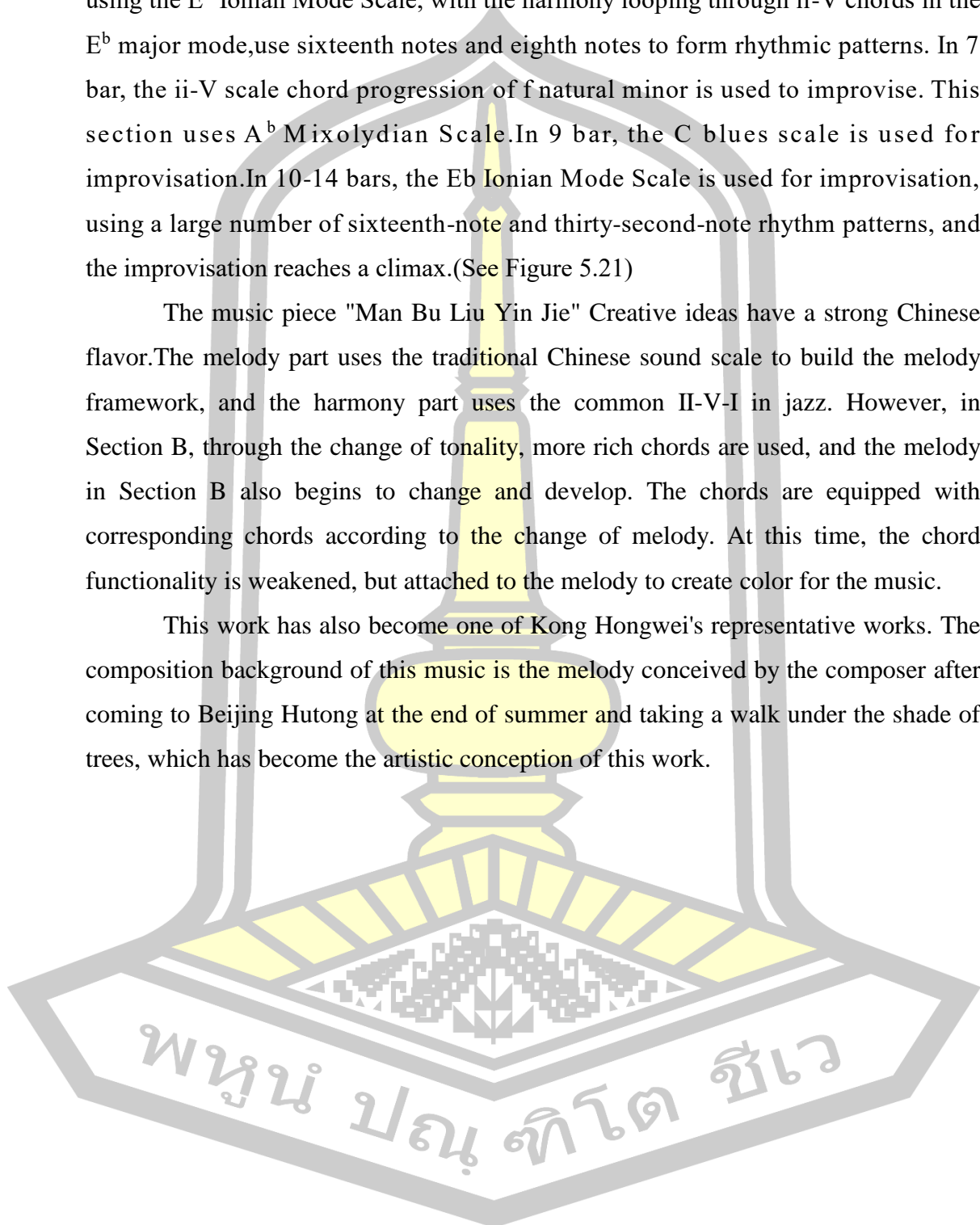
- Staff 1 (Measures 31-33):** Starts with **E<sup>b</sup> Nature Major**. Chord progression: **Fm7** → **ii<sup>7</sup>** → **bB7** → **V**. A red box labeled **A** is above the first measure.
- Staff 2 (Measures 34-36):** Chord progression: **Fm7** → **ii<sup>7</sup>** → **bB7** → **V** → **Fm7** → **ii<sup>7</sup>**. A red box labeled **A<sup>b</sup> Mixolydian Scale** is below the first measure.
- Staff 3 (Measures 37-39):** Chord progression: **Gm7-5** **C7** | **Fm7** **bB7** | **bEm7** **C7**. A red box labeled **C blues scale** is below the last measure.
- Staff 4 (Measures 40-42):** Chord progression: **Fm7** | **bB7** | **Fm7**. A red box labeled **A1** is above the first measure. A red box labeled **E<sup>b</sup> Ionian Mode Scale** is below the staff.
- Staff 5 (Measures 43-45):** Chord progression: **bB7** | **Fm7**. A red box labeled **E<sup>b</sup> Ionian Mode Scale** is below the staff.
- Staff 6 (Measures 46-47):** Chord progression: **Gm7-5** **C7** | **Fm7** **bB7** | **bEm7** **C7**.

*Note.* Transcription by Min Wang (The researcher)

The improvisational part is to repeat part A twice, in bars 1-6, create a solo using the E<sup>b</sup> Ionian Mode Scale, with the harmony looping through ii-V chords in the E<sup>b</sup> major mode, use sixteenth notes and eighth notes to form rhythmic patterns. In 7 bar, the ii-V scale chord progression of f natural minor is used to improvise. This section uses A<sup>b</sup> Mixolydian Scale. In 9 bar, the C blues scale is used for improvisation. In 10-14 bars, the E<sup>b</sup> Ionian Mode Scale is used for improvisation, using a large number of sixteenth-note and thirty-second-note rhythm patterns, and the improvisation reaches a climax. (See Figure 5.21)

The music piece "Man Bu Liu Yin Jie" Creative ideas have a strong Chinese flavor. The melody part uses the traditional Chinese sound scale to build the melody framework, and the harmony part uses the common II-V-I in jazz. However, in Section B, through the change of tonality, more rich chords are used, and the melody in Section B also begins to change and develop. The chords are equipped with corresponding chords according to the change of melody. At this time, the chord functionality is weakened, but attached to the melody to create color for the music.

This work has also become one of Kong Hongwei's representative works. The composition background of this music is the melody conceived by the composer after coming to Beijing Hutong at the end of summer and taking a walk under the shade of trees, which has become the artistic conception of this work.



**Figure 5. 22**

The QR codes of "Man Bu Liu Yin Jie"



Video

Full Score

*Note.* Photo taken at 798 Art Park, In fieldwork, 2024, April 16

Source: Min Wang(The researcher)

### 5.3 Chen Wu

The musical work "Chen Wu" was created by saxophonist Liu Xiaoguang from the Ah-Q Jazz Arkestra jazz band, which consists of saxophone, piano, double bass cello, trombone, and drums. This piece is included in the band's 2018 jazz album "Dream Messenger" and is also one of the representative works of the Ah-Q Jazz Arkestra jazz band. This piece abandons the traditional Swing rhythm of playing eighth notes and instead uses a normal eighth rhythm to play jazz music. It has also become one of the songs that the band will definitely play during performances. The analysis content includes:

Formal structure

Melody

Harmony

Rhythm

Improvise

### Formal Structure

Following chart shows the formal structure of " Chen Wu " can be divided as follow:

**Table 5. 8**

*Formal Structure of " Chen Wu".*

Number	Section	Rehearsal	Bar
1	A	A	1-12
2	A1	B	13-24
3	B	C	25-48
4	Piano solo	D	49-52
5	Saxophone solo	E	53-100
6	A	F	101-112
7	A1	G	113-124
8	B	H	125-148

*Note.* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

The entire piece of music plus improvisation can be divided into eight parts. The melody part of the music can be divided into the musical structure of A A B, The sections in the table are marked according to the Full score, In the subsequent analysis, it will be marked according to the section of reduced score. (See Table 5.8)

#### **Section A (1-12 Bar)**

##### **Melody**

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**Figure 5. 23**

*Melodic motives and variations*

The musical score for Figure 5.23 is in 4/4 time with a tempo of 123. It consists of four staves of music. The first staff (measures 1-6) features a motif (measures 2-3) and contrasting material (measures 4-6). The second staff (measures 7-12) features a motif (measures 10-12). The third staff (measures 13-18) features a motif (measures 16-18). The fourth staff (measures 19-24) features a motif (measures 22-24). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 123. The score includes various chords: Cm<sup>9</sup>, Cm<sup>9</sup>/B<sup>b</sup>, A<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>(b<sup>5</sup>), A<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>maj<sup>7</sup>, E<sup>b</sup>maj<sup>7</sup>, F<sup>7</sup>, and Cm<sup>9</sup>. The motifs are highlighted with blue boxes and labeled 'Motif'. The contrasting material is highlighted with a yellow box and labeled 'Contrasting material'.

Note. Transcription by Min Wang (The researcher)

**Figure 5. 24**

*pentatonic scales*

The musical score for Figure 5.24 shows two pentatonic scales in 4/4 time. The first scale is E<sup>b</sup>-F-G-B<sup>b</sup>-C, and the second scale is C-E<sup>b</sup>-F-G-B<sup>b</sup>. The notes are connected by lines, and blue arrows point from the notes to the corresponding Gongche notation below. The Gongche notation for the first scale is E<sup>b</sup> Gong, F Shang, G Jue, B<sup>b</sup> Zhi, C Yu. The Gongche notation for the second scale is C Yu, E<sup>b</sup> Gong, F Shang, G Jue, B<sup>b</sup> Zhi. The background features a large watermark of a traditional Chinese instrument, possibly a guqin.

Source: Min Wang(The researcher)

The A section builds the melody primarily in pentatonic scale, using the C Yu (C minor) pentatonic modal system of the E<sup>b</sup> Gong(E<sup>b</sup> major) pentatonic scale. In Section A, the melody is mainly played by saxophone. The melody is mainly composed of pentatonic scales, using the E<sup>b</sup> Gong C Yu pentatonic mode, and the melody motivation consists of an octave and a dichotomy connected to the next section in the second octave, resulting in a syncopation effect. The melody motivation interval is also carried out in the way of second degree progression, and then the sequence is used continuously to consolidate the theme motivation. In the fourth section, there is a paragraph of contracting material played in quarter notes. (See Figure 5.22 and 5.23)

### Harmony

**Figure 5.25**

*Section A Harmonic .*

♩ = 123

The musical score consists of three systems, each with a treble and bass staff. The first system (measures 1-5) is in the key of E<sup>b</sup> and features the following chords and Roman numerals: Cm<sup>9</sup> (vi), Cm<sup>9</sup>/B<sup>b</sup> (vi), A<sup>b</sup>maj<sup>7</sup> (IV), Am<sup>7</sup>(b5) (Neighbor Chord), and A<sup>b</sup>maj<sup>7</sup> (IV). The second system (measures 6-8) is in the key of D<sup>b</sup> and features: D<sup>b</sup>maj<sup>7</sup> (I), E<sup>b</sup>maj<sup>7</sup> (II), and A<sup>b</sup>maj<sup>7</sup> (V). The third system (measures 9-11) is in the key of D<sup>b</sup> and features: D<sup>b</sup>maj<sup>7</sup> (I), F<sup>7</sup> (vi/V), and two trills marked with a '3'.

*Note.* Transcription by Min Wang (The researcher)

The first five measures of part A use the vi vi IV IV chord in the key of E flat major. Starting from the sixth measure, it switches to the key of D flat major. The chord progression is: I II V I vi/V. The harmonic colors of the piece are made richer and more varied through different modal shifts. (See Figure 5.24)

**Table 5.9**

*Section A Harmonic Motion*

Harmony	
vi vi IV Neighbor chords IV Key of E <sup>b</sup>	I II V I vi/V Key of D <sup>b</sup>

*Note.* Data collected by Min Wang on 2024.

Source: Min Wang (The researcher)

Unlike classical music, in jazz, different modes and chords are often used, and sometimes the normal progression and termination of the harmony is not taken into consideration. Some of the harmonic melodies are just for the melody, and they do not take into consideration the normal harmonic melody, but pay more attention to the melody with the harmony, which often results in the instability of the harmony as well as the loss of the original functionality. These random harmonies are meant to add color to the accompaniment.

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## Rhythm

Figure 5. 26

### Rhythm Analysis

$\text{♩} = 123$   
 [A] Cm<sup>9</sup> Cm<sup>9</sup>/B $\flat$  A $\flat$ maj7 Am7(b5) A $\flat$ maj7  
 Key of E $\flat$  vi vi IV Neighbor Chord IV  
 6 D $\flat$ maj7 E $\flat$ maj7 A $\flat$ maj7  
 Key of I II V  
 9 D $\flat$ maj7 F7  
 I vi/V 3 3  
 Key of E $\flat$

Note. Transcription by Min Wang (The researcher)

The individual voices in the A section use a lot of quarter note eighth note and half note legato to half note rhythmic patterns, as well as syncopated rhythmic patterns. The main rhythmic motif of the saxophone melody is the eighth note across the bar legato to the half note, after which the rhythmic pattern changes slightly. The piano part uses a basic rhythmic grouping of second and eighth notes, with variations based on the basic rhythm. The bass part starts with long notes using whole notes, and then begins to produce rhythmic variations, using a lot of dotted, syncopated, and triplet rhythmic patterns. (See Figure 5.25)

## Section B (25-48 Bar)

## Melody

Figure 5. 27

*Melodic motives and variations*

The musical score for Section B (25-48 Bar) is presented in five staves. The key signature is G minor. The score includes the following annotations:

- Staff 1 (Measures 25-28):** Chords:  $Bb^{\flat}A^{\flat}maj7$ ,  $E^{\flat}maj7$ ,  $A^{\flat}m7$ ,  $D^{\flat}7$ ,  $F^{\sharp}maj7$ ,  $Fm7$ . A motif (blue box) is shown in measures 27 and 28. A material (red circle) is shown in measure 28.
- Staff 2 (Measures 29-32):** Chords:  $Gm7(b5)$ ,  $C7(b9)$ ,  $Fm7$ ,  $E^{\flat}m7$ ,  $Am7$ ,  $D7$ ,  $Gmaj7(\#5)$ . A motif (red circle) is shown in measure 31. A material (red circle) is shown in measure 32.
- Staff 3 (Measures 33-35):** Chords:  $B^{\flat}maj7/C$ ,  $Am7$ ,  $Dm7$ ,  $Cm7$ ,  $F7$ ,  $B^{\flat}maj7$ ,  $B^{\flat}m7$ ,  $E^{\flat}7$ . A motif (blue box) is shown in measure 33. A material (red circle) is shown in measure 34.
- Staff 4 (Measures 36-40):** Chords:  $Fmaj7$ ,  $E^{\flat}maj7$ ,  $Fmaj7$ ,  $E^{\flat}maj7$ . A motif (blue box) is shown in measure 36. A material (red circle) is shown in measure 37. An inverted motif (yellow box) is shown in measure 38.
- Staff 5 (Measures 41-44):** Chords:  $B^{\flat}maj7$ ,  $A^{\flat}maj7$ ,  $G^{\flat}maj7$ . A motif (red circle) is shown in measure 41. A material (red circle) is shown in measure 42.

Note. Transcription by Min Wang (The researcher)

New motives appear in the B section, while motivic material from the incoming A passage appears in bars 27 and 28, and in bars 31 and 32. In measures 33 and 34, the saxophone alternates with the trombone on the quarter-note melody, after which the trombone plays mainly second notes as a harmonic line, and from measure

41 onwards the saxophone and trombone play the same rhythm as well as the melody, concluding the whole piece on a quarter-note triplet and a half-note. (See Figure 5.27)

**Figure 5. 28**

*Main melody notes*

Diagram illustrating the main melody notes within a stylized frame. The diagram shows a treble clef staff with a 4/4 time signature and a key signature of two flats. The staff contains three notes: a quarter note on G4, a quarter note on F4, and a half note on E4. A bracket on the right side of the staff is labeled "Minor third". Below the staff, two blue arrows point from the G4 and F4 notes to the labels "Fifth note" and "Third note" respectively. Above the staff, a yellow flame-like shape is labeled "Ebmaj7". The entire diagram is set within a stylized grey frame that resembles a traditional Thai lamp (Lampun) with a yellow flame. At the bottom of the frame, the Thai text "พหุมนุ ปรณ ทิโต ชีเว" is written in a decorative font.

Source: Min Wang (The researcher)

**Harmony**

**Figure 5. 28**

*Harmonic progression*

25 **B**  $A\flat$ maj7  $E\flat$ maj7  $A\flat$ m7  $D\flat$ 7  $F\sharp$ maj7  $F$ m7

Key of  $E\flat$  IV I Key of  $G\flat$  ii V I

Passing Chord

29  $G$ m7(b5)  $C$ 7(b9)  $F$ m7  $E\flat$ m7  $A$ m7

Key of  $F$ m ii V i vii Key of  $G$  ii

33  $D$ 7  $G$ maj7(#5)  $B\flat$ maj7/ $C$   $A$ m7  $D$ m7

V I Key of  $D$ m VI V i



38 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> Fmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Key of B<sup>b</sup> ii V I Key of A<sup>b</sup> ii V parallel major seventh chords

42 Fmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

45 A<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>maj<sup>7</sup>

*Note.* Transcription by Min Wang (The researcher)

The B section uses a lot of ii V—I harmonic progressions common in jazz, as well as some color chords. In bar 25, IV—I chord progression in E<sup>b</sup> major is used; in bars 26-27, ii V I chord progression in G<sup>b</sup> major is used; after that, successive ii—I chord progressions in F minor and G major are used, and in bar 37, VI—v—i chord progression in d minor is used, followed by ii—V—I chord progressions in B<sup>b</sup> major and A<sup>b</sup> major. In jazz music, the alternation of parallel major seventh chords is a common technique used to blur tonality and highlight chord color. The interval relationship between Fmaj<sup>7</sup> and E<sup>b</sup>maj<sup>7</sup> is a minor third, which creates a unique sense of movement and a rich emotional color. (See Figure 5.28)

**Table 5. 10***Section A Harmonic Motion*

Harmonic motion of Part B	IV I
	Key of E <sup>b</sup>
	ii V I
	Key of G <sup>b</sup>
	ii V i vii
	Key of Fm
	ii V I
	Key of G
VI V i	
Key of Dm	
ii V I	
Key of B <sup>b</sup>	
ii V	
Key of A <sup>b</sup>	
parallel major seventh chords	

*Note.* Data collected by Min Wang on 2024.

Source: Min Wang,(The researcher)

The harmonies throughout the piece continue to be arranged according to traditional jazz harmonies, with a series of near-relative transpositions that make for a richly varied piece.

พหุ ประถมศึกษา

**Rhythm**

**Figure 5. 29**

*Rhythm Analysis*

The figure displays three systems of musical notation with the following annotations:

- System 1 (Measures 25-28):**
  - Measures 25-26: **Rhythm Motif** (circled in blue)
  - Measures 27-28: **Rhythm Motif** (circled in blue)
  - Chord symbols:  $A\flat maj7$ ,  $E\flat maj7$ ,  $A\flat m7$ ,  $D\flat 7$ ,  $F\sharp maj7$ ,  $Fm7$
  - Key of  $E\flat$  IV I Key of  $G\flat$  ii V I
- System 2 (Measures 29-32):**
  - Measure 29: **Passing Chord** (circled in blue)
  - Measures 30-32: **A section rhythm motif** (circled in blue)
  - Chord symbols:  $Gm7(b5)$ ,  $C7(b9)$ ,  $Fm7$ ,  $E\flat m7$ ,  $A\flat m7$
  - Key of  $Fm$  ii V i vii Key of  $G$  ii
- System 3 (Measures 33-36):**
  - Measures 34-35: **dotted syncopated rhythm** (circled in blue)
  - Chord symbols:  $D7$ ,  $Gmaj7(\sharp 5)$ ,  $B\flat maj7/C$ ,  $Am7$ ,  $Dm7$
  - Key of  $Dm$  VI V i



38 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> Fmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Key of B<sup>b</sup> ii V I Key of A<sup>b</sup> V

homorhythmic

parallel major seventh chords

42 Fmaj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

45 A<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>maj<sup>7</sup>

*Note.* Transcription by Min Wang (The researcher)

In part B, the rhythmic pattern of the melodic voice remains syncopated, while the rhythmic motifs of part A appear, and the rhythm of the piano, bass, and drums is based on the player's improvisation, with the bass and drums playing mainly quarter-note rhythmic rhythms, and in measure 37, the left and right hands of the piano voice play the same rhythmic pattern at the same time, while the trombone, bass, and drums play second notes with the The trombone, bass and drums play quarter note rhythms, bringing the piece to a state of relative unity. From measure 45 onwards, the piano uses a succession of triplets to conclude the piece.(See Figure 5.29)

พหุ ประถมศึกษา

## Improvise

### Saxophone solo A A B Section (1—48 Bar)

Figure 5.30

Saxophone solo.

♩ = 127

5 Am<sup>9</sup> Am<sup>9</sup>/F<sub>x</sub> Fmaj<sup>7</sup> F<sup>♯</sup>m<sup>7</sup>(b<sup>5</sup>)

9 Fmaj<sup>7</sup> B<sup>♭</sup>maj<sup>7</sup> B<sup>♭</sup>maj<sup>7</sup> B<sup>♯</sup>maj<sup>7</sup>

12 Fmaj<sup>7</sup> B<sup>♭</sup>maj<sup>7</sup>

14 D<sup>7</sup> Chromatic Scale D<sup>7</sup>

18 Am<sup>9</sup> Am<sup>9</sup>/F<sub>x</sub> Fmaj<sup>7</sup> F<sup>♯</sup>m<sup>7</sup>(b<sup>5</sup>)

22 Fmaj<sup>7</sup> B<sup>♭</sup>maj<sup>7</sup>

24 B<sup>♯</sup>maj<sup>7</sup> Fmaj<sup>7</sup> B<sup>♭</sup>maj<sup>7</sup>

27 B<sup>♯</sup>maj<sup>7</sup> Fmaj<sup>7</sup> B<sup>♭</sup>maj<sup>7</sup>

Bebop Scales

2

30

D<sup>7</sup>

Chromatic Scale

31

32

34

D<sup>7</sup> F<sup>maj7</sup>

36

B<sup>#maj7</sup> F<sup>m7</sup> ii

*mf*

38

B<sup>b7</sup> V D<sup>#maj7</sup> I D<sup>#m7</sup>

41

B<sup>7</sup> E<sup>maj7</sup>(#5)

44

F<sub>x</sub><sup>maj7</sup>/A li V F<sup>#m7</sup> B<sup>m7</sup> Am<sup>7</sup> D<sup>7</sup> li V

47

F<sub>x</sub><sup>maj7</sup> I F<sub>x</sub><sup>m7</sup> B<sup>#7</sup> D<sup>maj7</sup> B<sup>#maj7</sup>

49

D<sup>maj7</sup> B<sup>#maj7</sup>

Detailed description: The image shows a musical score in treble clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff (measure 30) features a chromatic scale starting on D4, with a blue bracket underneath and the label 'Chromatic Scale' in a box. The second staff (measure 31) continues the chromatic scale. The third staff (measure 32) continues the chromatic scale. The fourth staff (measures 34-35) shows a chromatic scale starting on D4, with a blue bracket underneath and labels 'D<sup>7</sup>' and 'F<sup>maj7</sup>'. The fifth staff (measures 36-37) shows a chromatic scale starting on B4, with a blue bracket underneath and labels 'B<sup>#maj7</sup>', 'F<sup>m7</sup>', and 'ii'. The sixth staff (measures 38-39) shows a chromatic scale starting on B4, with a blue bracket underneath and labels 'B<sup>b7</sup>', 'V', 'D<sup>#maj7</sup>', 'I', and 'D<sup>#m7</sup>'. The seventh staff (measures 41-42) shows a chromatic scale starting on B4, with a blue bracket underneath and labels 'B<sup>7</sup>' and 'E<sup>maj7</sup>(#5)'. The eighth staff (measures 44-45) shows a chromatic scale starting on F#4, with a blue bracket underneath and labels 'F<sub>x</sub><sup>maj7</sup>/A', 'li V', 'F<sup>#m7</sup>', 'B<sup>m7</sup>', 'Am<sup>7</sup>', 'D<sup>7</sup>', and 'li V'. The ninth staff (measures 47-48) shows a chromatic scale starting on F#4, with a blue bracket underneath and labels 'F<sub>x</sub><sup>maj7</sup>', 'I', 'F<sub>x</sub><sup>m7</sup>', 'B<sup>#7</sup>', 'D<sup>maj7</sup>', and 'B<sup>#maj7</sup>'. The tenth staff (measures 49-50) shows a chromatic scale starting on F#4, with a blue bracket underneath and labels 'D<sup>maj7</sup>' and 'B<sup>#maj7</sup>'. There are also some red boxes around the 'ii', 'V', 'I', and 'li V' labels.

Source: Min Wang(The researcher)

The improvisation is based on the harmony of the AAB parts of the piece. First, 48 bars of piano improvisation, followed by 48 bars of saxophone improvisation. The sax improvises with a lot of chordal extras and chord extensions (9th, #9th, 11th, 13th). In a genitive chord, the improvisation uses a continuous chromatic scale of sixteenth notes, major 7th chords, often using chord breaks, improvised as a modal progression. In terms of rhythm, the player removes the rhythmic pattern of the jazz octave, and triplets as well as sixteenth notes are the most commonly used rhythmic combinations. In bars 29-31, it's all improvised over a D dominant seventh chord and successive upward and downward chromatic scales using sixteenth notes. In measures 37 through 47, a continuous ii-V-I chord progression is used, and underneath the frequent transpositions, the player uses a fast rhythm of sixteenth notes to connect the chord tones. (See Figure 5.30)

This piece was composed by Liu Xiaoguang, the saxophonist of the Ah-Q Jazz Arkestra jazz band, the longest-established band in Beijing. The work expresses a thin layer of water mist in the mountains and fields in the early morning, which expresses a kind of relaxed state of life. The work does not use complex notes and rhythms, but uses the traditional Chinese pentatonic modulation to build the melody part in the A part of the piece, which makes the whole piece have a strong Chinese flavor, and with jazzed-up harmonies, especially in the beginning of the B part, which uses a large number of i-V-I to carry out the work, the work is very simple. The harmonies in different modes create a rich sound effect.

The melody of this piece is dominated by eighth notes, while the thematic motifs of the A and B parts, both of which begin with the second eighth note, are composed of melodic motifs in a syncopated rhythm. The melodic notes in the whole piece are basically diatonic intervals and thirds, and there are very few large jumps in the melody, and the overall melody is played in a smooth and small wave line, which is also in line with the composer's mind mirror when he created this piece. This piece is the composer's inspiration for depicting the thick mist outside the window when he pushes open the window in the early morning.

**Figure 5. 31***The QR codes of " Chen Wu"*

Full Score

Audio

*Note.* Photo taken in Sanlitun, In fieldwork, 2024, April 14  
 Source: Min Wang(The researcher)

**5.4 Fine line**

"Fine Line" is a jazz piece created by Beijing saxophonist Gao Taihang. It was included in the jazz album "Convergence" released in 2018. The music was recorded by four senior jazz musicians, including drummer Xu Zhihui, pianist Xia Jia, bassist Andrea Caruso, and saxophonist Gao Taihang. This is a Prestigmo jazz piece with a certain speed, and it is also one of the songs that the band will definitely play during performances. The analysis content includes:

Formal structure

Melody

Harmony

Rhythm

Improvise

### Formal Structure

Following chart shows the formal structure of " Fine line " can be divided as follow:

**Table 5. 11**

*Formal Structure of " Fine line "*

Number	Section	Rehearsal	Bar
1	<i>Intro</i>	A	<i>1-14</i>
2	<i>A</i>	B	<i>15-27</i>
3	<i>Interlude</i>	C	<i>28-35</i>
4	<i>B</i>	D	<i>36-45</i>
5	<i>C</i>	E	<i>46-48</i>
6	<i>C</i>	F	<i>49-52</i>
7	<i>A</i>	G	<i>53-59</i>
8	<i>A</i>	H	<i>60-70</i>
9	<i>Fine</i>	I	<i>71-75</i>

*Note:* Data collected by Min Wang on 2024.

Source: Min Wang(The researcher)

The overall musical structure of this piece is A A B B C C A A. There is a 14-bar introduction to the piano at the beginning of the piece. Starting from bar 15, the saxophone joins in to play the main melody. From bars 28 to 35, there is a section of other accompaniment instruments playing the same rhythm pattern. The sections in the table are marked according to the Full score. In the subsequent analysis, it will be marked according to the section of reduced score.

### Intro (1-14 Bar)

**Figure 5. 32**

*Section Intro Melody*

Intro ♩ = 102

Motif

5

9

*Note.* Transcription by Min Wang (The researcher)

The Intro is played by the piano in bars 1-14. In the intro section. The introduction consists of a rhythm formed by dotted eighth notes and eighth notes, performed solely by the piano. The performance of the introduction sets the rhythmic foundation for the entire piece. (See figure 5.32)

## Section A (15-27)

## Melody

Figure 5.33

*Melodic motives and variations*

15 **A** C# G#m/B

Motif

17 Variation C# G#m/B C# G#m/B C# G#m/B F#/A#

21 F# D#m/F# Ab F# D#m/F#

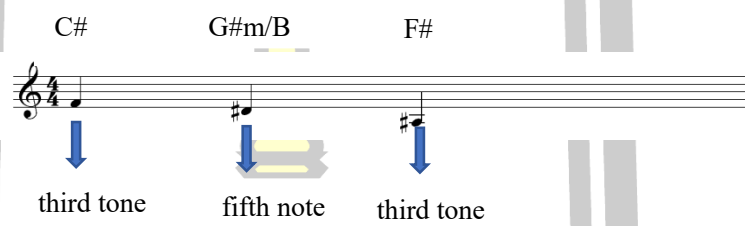
25 F# F#/A# Ab F# C#m/E

Note. Transcription by Min Wang (The researcher)

In part A, the melody is mainly composed of eighth notes with dots and a rhythm combination of eighth notes, which forms the same rhythm pattern as the rhythm group and accompaniment group. The melody develops using a motive that forms the tone of the entire song.(See Figure 5.33)

**Figure 5. 34**

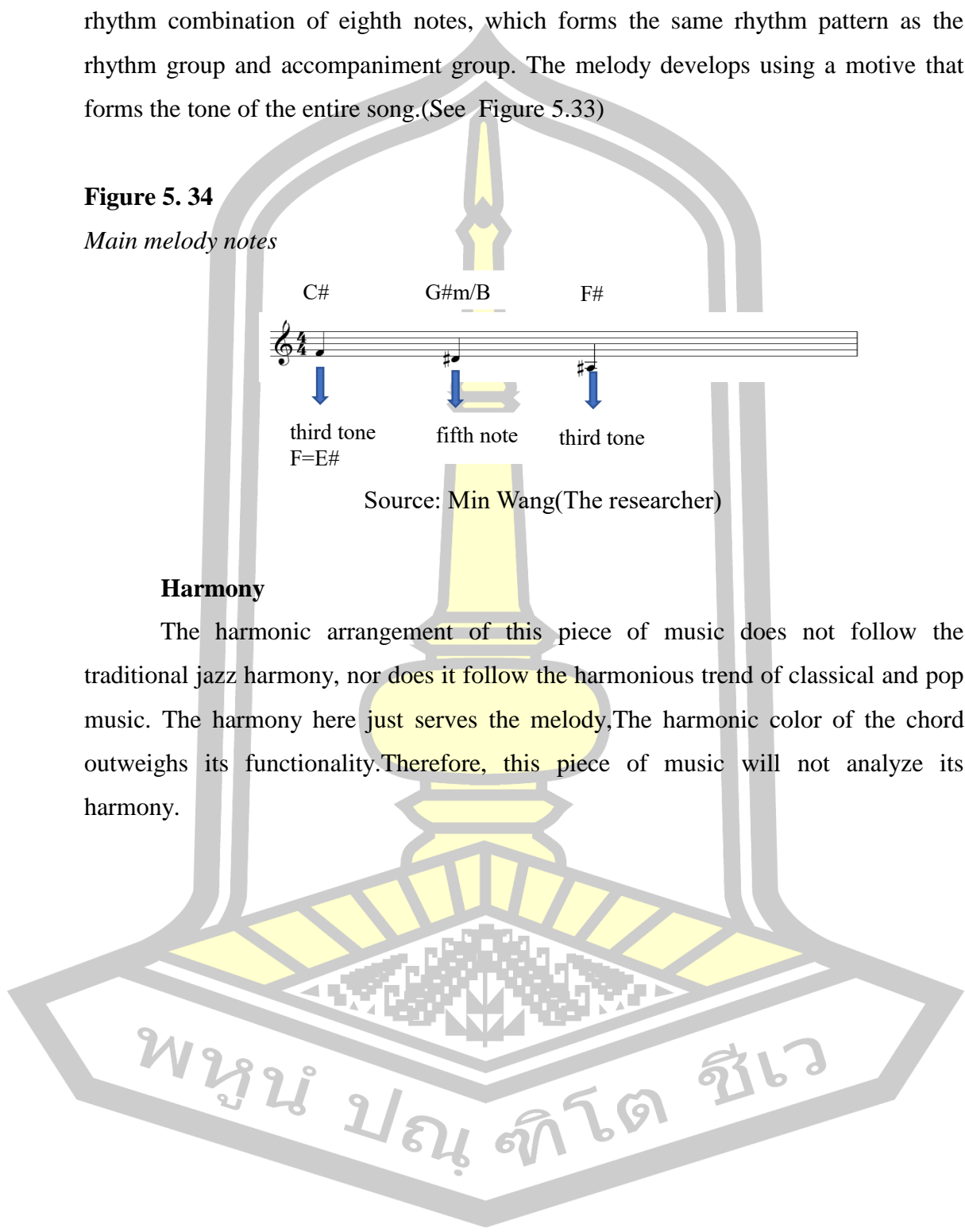
*Main melody notes*



Source: Min Wang(The researcher)

### **Harmony**

The harmonic arrangement of this piece of music does not follow the traditional jazz harmony, nor does it follow the harmonious trend of classical and pop music. The harmony here just serves the melody, The harmonic color of the chord outweighs its functionality. Therefore, this piece of music will not analyze its harmony.



## Rhythm

Figure 5. 35

Rhythm Analysis

The figure displays a musical score for piano accompaniment, divided into four systems of music. The key signature is G major (one sharp) and the time signature is 4/4. The score is annotated with measure numbers 15, 17, 21, and 25. A red box labeled "Rhythmic Motif" points to the eighth-note pattern in the right hand of measures 15-16. A red box labeled "Homorhythmic" points to the eighth-note patterns in the right hand of measures 21-22. The score includes chord symbols above the treble clef and is annotated with measure numbers 15, 17, 21, and 25.

System 1 (Measures 15-16): Measure 15 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment. Measure 16 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment. A red box labeled "Rhythmic Motif" points to the eighth-note pattern in the right hand of measures 15-16.

System 2 (Measures 17-18): Measure 17 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment. Measure 18 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment. A red box labeled "Homorhythmic" points to the eighth-note pattern in the right hand of measures 17-18.

System 3 (Measures 21-22): Measure 21 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment. Measure 22 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment. A red box labeled "Homorhythmic" points to the eighth-note pattern in the right hand of measures 21-22.

System 4 (Measures 25-26): Measure 25 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment. Measure 26 has a treble clef and a key signature of one sharp (F#). The right hand has a whole rest, and the left hand has a complex accompaniment.

Note. Transcription by Min Wang (The researcher)

Rhythmic motifs from the intro section are used in part A. A saxophone melody part is added to part A. The rhythmic motifs for the melody are also taken from the intro fragment, which constitutes the rhythmic motifs for the main theme, and for the drums, the drums part, which is mainly played on quarter notes, and the other voices are in rhythmic patterns consisting of dotted eighth note and eighth note. (See Figure 5.35)

### Interlude

### Rhythm

**Figure 5.36**

*Rhythm Analysis*

The figure displays a musical score for an interlude section, measures 28 through 33. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked as  $\text{♩} = 76$ . The music consists of a continuous triplet syncopation rhythm pattern. A blue box highlights the first measure (measure 28), and a label 'triplet syncopation' points to it. The pattern repeats throughout the section, with blue brackets and '3' markings indicating the triplet groups. The score is divided into three systems: measures 28-29, 29-32, and 32-33.

*Note.* Transcription by Min Wang (The researcher)

In the Interlude part, there is no melody or harmony. The piano, bass and drums play the same triplet syncopation rhythm pattern together.

This rhythm pattern also becomes the accompaniment pattern of the B part.

(See Figure 5.36)

**Section B (36-45 Bar)**

**Melody**

**Figure 5.37**

*Melodic motives and variations*

The musical score for Section B (36-45 Bar) is presented in four systems. The first system (bars 36-37) shows the beginning of the section with a treble clef and a bass clef. The melody in the treble clef starts with a triplet of eighth notes (C#, D, E) labeled 'Motif 1'. The bass clef accompaniment features a rhythmic pattern of eighth notes with triplets. The second system (bars 37-40) continues the melody with various chords (Fm, E, G#/C, C#m, C+, Bb7, Bb7) and triplets. The third system (bars 41-44) shows further melodic development with chords (C#, G#m/B, Fm, E, G#/C, Bm/D, C#) and triplets. The fourth system (bars 48-51) shows the end of the section with a Bb7 chord and triplets. The score is annotated with 'Motif 1' and 'Motif 2' in blue boxes, and bar numbers 36, 37, 41, and 48 are clearly marked.

*Note.* Transcription by Min Wang (The researcher)

The B section of the piece spans measures 36 to 45 and is a distinctly different part, consisting of two thematic motifs and their variations. It incorporates many different triplets, with the melodic theme unfolding from an irregular triplet, followed by two modal progressions. The entire B section is performed with a variety of triplet rhythms. (See Figure 5.327)

### Rhythm

**Figure 5. 38**

*Rhythm Analysis*

The figure displays a musical score for the B section, measures 36 to 45. The score is written for piano and features several triplet rhythms. The first system (measures 36-37) shows a melodic line with triplets and a bass line with a triplet syncopation. The second system (measures 37-40) continues the melodic theme with triplets and includes a box labeled "triplet syncopation" under the bass line. The third system (measures 41-44) features a complex rhythmic pattern with many triplets and a dynamic marking of *mf*. The fourth system (measures 45-48) shows a final melodic phrase with triplets. Chord progressions are indicated above the staff, including C#, G#m/B, Fm, E, G#/C, C#m, C+, Bb7, Bm/D, and C#.

*Note.* Transcription by Min Wang (The researcher)

The rhythmic theme of the B section begins with a large variety of triplet variations, utilizing the rhythmic pattern of the interlude. The saxophone and drums follow the same rhythmic pattern, while the bass and piano share the same rhythmic theme. (See Figure 5.38)

**Section C (46-48 bar)**

**Melody**

**Figure 5.39**

*Melodic motives and variations*

The musical score for Section C (46-48 bar) is presented in piano. It consists of three systems of music. The first system, starting at measure 49, features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is marked with a 'C' in a box. A blue box highlights a melodic motif, with arrows pointing to it from a label 'Motif'. The bass line is in the left hand. The second system, starting at measure 52, shows a variation of the motif. A red dashed box highlights a 'Repetition' of the motif, with arrows pointing to it from a label 'Repetition'. The third system, starting at measure 56, continues the melodic development with various chords and rests. The score includes annotations for chords: F#m/A, B, D, F#m(#4)/A, B, F#m/A, G#07, F#m/A# E, F#, and C#m/E.

Note. Transcription by Min Wang (The researcher)

**Figure 5. 40***Main melody notes*

The figure shows a musical staff in 4/4 time with a treble clef. The key signature has one sharp (F#). The chord is F#m7. The notes shown are C# (labeled 'fifth note') and F# (labeled 'Root note'). A bracket between these two notes is labeled 'Perfect fourth'. The entire diagram is set within a decorative frame that resembles a traditional Thai architectural element, with a yellow central pillar and a base containing a geometric pattern and the Thai text 'พหุ ประถมศึกษา' (Mahachulalongkornrajavidyalaya).

Source: Min Wang(The researcher)

The C section, spanning measures 46 to 48, consists of a single melodic theme. The main melody is composed of the pitches C# and F#, with frequent leaps between thirds and fourths.(See Figure 5.39 and 5.40)

**Fine (76-93 Bar)****Figure 5. 41***Melodic motives and variations*

The musical score is presented in five systems, each consisting of a grand staff (treble and bass clefs). The first system is labeled '76 Fine' and shows a complex piano accompaniment in the bass clef and a melodic line in the treble clef. The second system, labeled '80', features a triplet in the treble clef. The third system, labeled '84', continues the melodic and accompanimental patterns. The fourth system, labeled '88', shows further melodic development. The fifth system, labeled '92', concludes with sustained chords in both hands. A large grey arrow on the right side of the page points towards the bottom right corner, and a smaller grey arrow is located near the bottom right of the score.

Note. Transcription by Min Wang (The researcher)

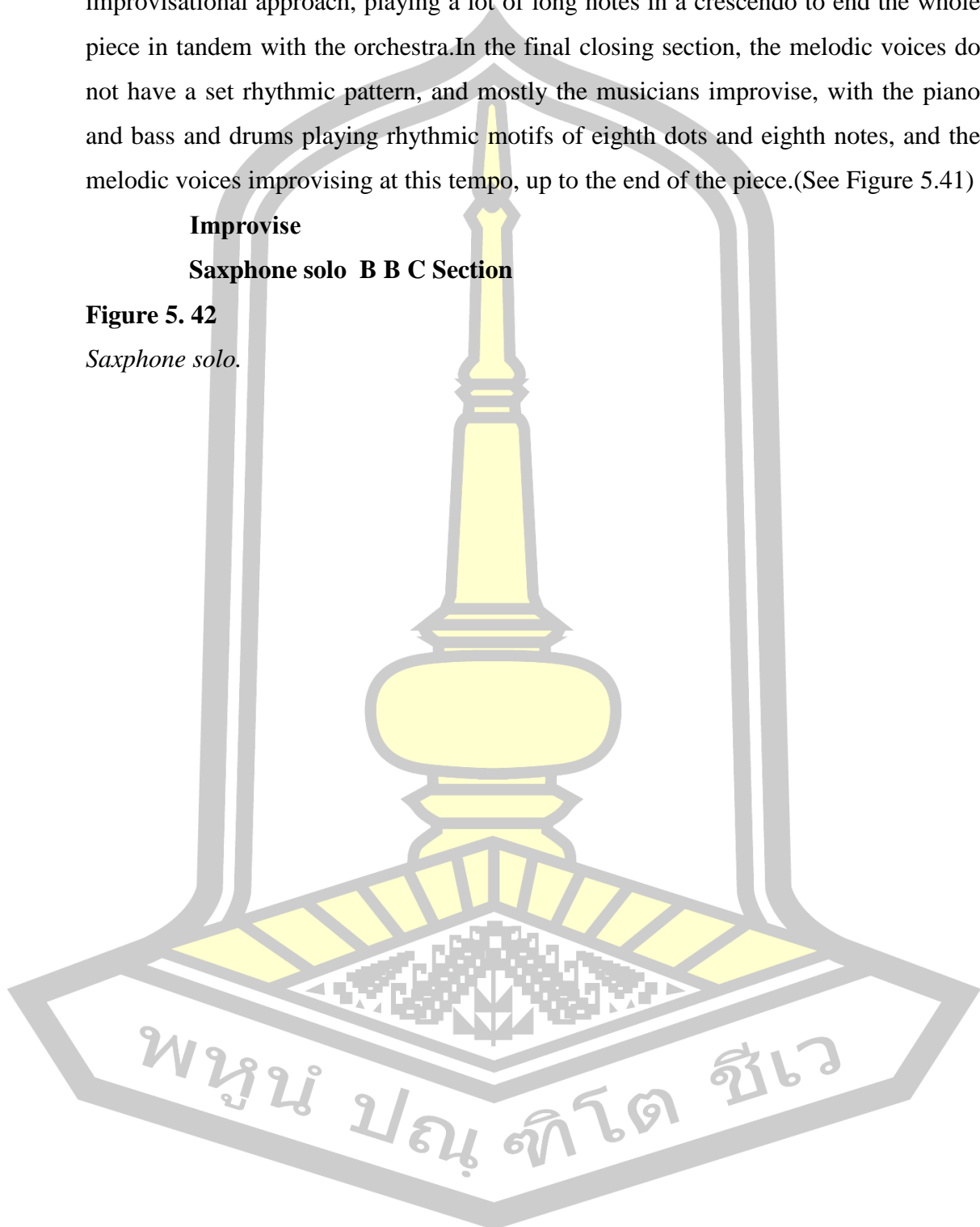
There is no set ending to the finale, and the saxophone takes a relatively improvisational approach, playing a lot of long notes in a crescendo to end the whole piece in tandem with the orchestra. In the final closing section, the melodic voices do not have a set rhythmic pattern, and mostly the musicians improvise, with the piano and bass and drums playing rhythmic motifs of eighth dots and eighth notes, and the melodic voices improvising at this tempo, up to the end of the piece. (See Figure 5.41)

**Improvise**

**Saxophone solo B B C Section**

**Figure 5. 42**

*Saxophone solo.*



### Fine Line

Transcription by Min Wang  
in July 2024

flat nine (□9)

Sequence

sharp eleven" (#11)

Whole-Half Diminished Scale

The musical score is written in 4/4 time and consists of 17 measures. It features several key elements:

- Measure 1:** Contains a flat nine chord (□9) and a sequence of notes.
- Measure 4:** Features a sharp eleven chord (#11) and a sequence of notes.
- Measure 5:** Contains a whole-half diminished scale.
- Measure 8:** Features a whole-half diminished scale.
- Measure 13:** Contains a whole-half diminished scale.
- Measure 17:** Features a whole-half diminished scale.

Chord progressions and annotations include:

- Measures 4-5: C# and G#m/B
- Measures 5-6: G#m/B, C#m, B#+, Bb7
- Measures 8-9: Bb7
- Measures 12-13: C#, G#m/B, Fm
- Measures 16-17: G#m/B, Bm/D, C#, Fm

20

21

24

25

28

29

32

33

36

37

Bebop Scales

chromatic scale

Altered Scale

Whole-Half Diminished Scale

Note. Transcription by Min Wang (The researcher)

The improvised part of this saxophone does not use the traditional major mode for soloing, the harmonies are less functional, and the player uses a lot of chordal extras as well as jazz scales. The most used improvisation is in the  $f^\#$  key. The improvisation uses a lot of chord extensions as well as chord changes ( $b9$   $\#9$   $\#11$   $b13$ ), the improvisation uses some modal combinations as well as jazz scales (Whole-Half Diminished Scale H-W-H-W-H-W-H-W)、(Bebop Scales)、(Altered Scale  $1-2-\#2(\square 3)-3-\#4(\square 5)-\#5(\square 6)-\square 7$ ), In terms of rhythm, the performer does not use the traditional jazz octave rhythm pattern, but rather uses an average eighth as well as fast sixteenth notes, and also alternates descending eighth syncopation with sixteenth note rhythms to create a compound rhythm pattern. (See Figure 5.42)

**Figure 5. 43**

*The QR codes of "Fine Line"*



Full Score

*Note.* Photos taken by Beijing Houhai, In fieldwork, 2024, April 15  
Source: Min Wang (The researcher)

## 5.5 Conclusion

These original jazz pieces have clear markings in terms of musical form and structure. Some pieces have very clear tonality, while others have vague tonality and often wander among various tones. In the melody section, jazz musicians in Beijing have created different melodic styles, including traditional Chinese pentatonic scales and free-form melodies. They create complex rhythmic combinations through different compound rhythms and other parts, and the melody outline often shows alternating upward and downward movements. At the end, they often end with slowing down or a unified band playing. In terms of harmony, some musicians use the conventional II-V-I in jazz music, while others have a more flexible use of harmony, often using different harmonies to match melodic notes without the traditional sense of harmony. They focus more on the color of harmony. These two types of harmony combinations also reflect the different creative styles of Beijing jazz musicians. Through the analysis of the musical characteristics of the above pieces, it can be seen that these jazz musicians are all trying to create a kind of "Chinese jazz". In their creation, they not only use the traditional pentatonic mode of China, but also add many traditional Chinese ethnic elements in rhythm and orchestration. It can be said that this is a bold attempt across genres and cultures. Of course, this innovation is not a random combination of Chinese and Western cultures, but rather finding commonalities between the two to integrate into each other and achieve artistic fusion on this basis. The creation of composers is the fundamental pursuit of Chinese jazz music. In the phenomenal world, music can be divided into conceptual music and phenomenal music. Phenomenal music can be obtained through sensory organs such as the human ear, generating sensory experience, while conceptual music requires rational thinking of the mind. As a mixed product of Western and Eastern music, Chinese jazz music breathes between concepts and phenomena. It can be represented externally by Chinese ethnic instruments or folk song melodies, while at the technical level, it requires a certain degree of rational creation and thinking to construct the function of music.

## CHAPTER VI

### THE GUIDELINES FOR INCREASING THE POPULARITY OF JAZZ IN BEIJING

Since jazz entered Beijing in the late 1980s, its communication methods and development have shown different characteristics, and are affected by many factors. With the development of the times and the progress of science and technology, the communication methods of jazz in Beijing have also been updated and iterated. As a foreign music culture, the local audience's perception of this "strange" music has also changed with the development of the times. However, most jazz musicians in Beijing lack a variety of communication channels and methods for promoting their own music, and do not make good use of the network and media and other media. Only a few young musicians have begun to promote their own music in short videos, official account, and media. With the development model of cultural diversity, Beijing jazz has gradually shown a trend of aligning with international standards and gradually formed local jazz with its own characteristics. In recent years, the new generation of Beijing jazz musicians has gradually increased, and more and more musicians have returned from studying abroad. They bring the latest jazz trends back to Beijing and use more online means to promote jazz. The jazz audience in Beijing is gradually increasing compared to previous years, but the number of listeners is much smaller than other pop and rock music. Jazz festivals are also gradually becoming international, inviting many world-renowned jazz masters and local jazz musicians to perform. Jazz festivals have also shifted from being marginalized in the past to being supported by the government and organized in collaboration with individual media companies. Jazz has become a means of communication for international dialogue to this day.

The following researchers have detailed information about increasing the popularity of jazz in Beijing:

- 6.1 The dissemination and development status of jazz in Beijing
- 6.2 Specific measures for the dissemination and development of jazz music
- 6.3 Conclusion

## 6.1 The dissemination and development status of jazz music in Beijing

### 6.1.1 The dissemination of jazz in Beijing

#### 1) Communication through television broadcasting

In the late 1980s to early 1990s in Beijing, people listened to music in a very single way, only obtaining some music information through radio stations. The earliest group of musicians in Beijing also occasionally heard jazz music on radio stations, and under the drive of curiosity and novelty, began to imitate and play this music. In radio stations, music charts were usually set up, and some popular songs from Hong Kong, Taiwan, Europe and America were usually ranked through this way. Program hosts also popularized some music knowledge, and jazz music occasionally appeared in radio commentary.

#### 2) Spread through hotels and bars

Jazz was mainly played in the lobbies or bars of various high-end hotels in the early days of Beijing, which became the main means of spreading jazz in Beijing at that time. For example, there were German bars in major Chinese hotels, Lido Hotel, Hilton Hotel, Kempinski Hotel, Changcheng Hotel, Hong Kong and Macao Center, and so on. The first jazz bar "CD Coffee" was established in Beijing in 1994, becoming the only bar in Beijing that specialized in playing jazz music at that time. Later, in 2006, another jazz bar - Dong'an Jazz Coffee was established by the Shichahai in Beijing, which is still a gathering place for jazz musicians in Beijing. Subsequently, more jazz bars were established in Beijing. The formation process and audience of jazz are different. Jazz was initially consumed by the upper class in Beijing, while in the West, jazz was initially popular among the lower class.

#### 3) Spread through popular songs

The addition of jazz elements to popular songs can be traced back to the 1930s and 1940s in old Shanghai. The representative figure is Li Jinhui, known as the "Godfather of Chinese pop music". His popular song "Mao Mao Yu" became the first popular song in China, and the music in the musical "Taohua River" was all jazz. Chen Gexin's "Rose, Rose, I Love You" has a strong jazz swing rhythm. In contemporary times, more and more popular songs carry the shadow of jazz music. The popularity of jazz music in China is still far from reaching, but the elements of jazz music are already everywhere in current popular songs. Although not all music

enthusiasts understand that these styles contain the shadow of jazz music, after all, we can easily feel the charm of jazz music elements in popular music.

#### 4) Through the dissemination of music festivals

The Beijing Music Festival started with the first "Beijing International Jazz Collection" in 1993, the "Beijing Jiumen Jazz Festival" in 2005, the "Jazz-E Festiva" in 2008, and the "Taihu Jazz Festival" in 2021. Popular among music fans and art communicators. These festivals usually need to allocate considerable resources in a centralized way, including capital, manpower, material resources and venues. Compared to other forms of communication, hosting a music festival can be achieved through both spontaneous and market mechanisms. However, due to the high resource requirements, it is often difficult for organizers without market-oriented operations to successfully hold events on their own. So far, only the "Taihu Jazz Festival" remains to be held at major jazz music festivals in Beijing, while other music festivals have come to a standstill due to various reasons. Jazz music in China still lacks a solid audience, making box office appeal the biggest challenge for music festivals. In mainland China, music festivals are generally regarded as an elegant art form. Ordinary people may find it difficult to have the interest and opportunity to participate in such music festivals. Nevertheless, the hosting of jazz festivals has indeed provided a rare opportunity for true jazz music fans, this opportunity not only provides a pathway for potential jazz music audiences to popularize, but also tests the integrity of Chinese jazz music body level provides a stage.

#### 5) Spread through music schools

Currently, there are several universities in Beijing with jazz majors, including the Central Conservatory of Music, China Conservatory of Music, Beijing Institute of Modern Music, and MIDI Music School. The Central Conservatory of Music and the China Conservatory of Music are public institutions established by the Chinese government and are the two best music colleges in China. The establishment of jazz majors in these two universities also means that jazz, a musical style, has gradually begun to be accepted by China's traditional music education system. Beijing Modern Conservatory of Music and MIDI Conservatory of Music are two privately established institutions, and they are also the first institutions in Beijing and even the whole country to start teaching jazz courses. The enormous charm inherent in jazz

music has attracted the attention of many music schools who are interested in it. They stand at the forefront of the dissemination of jazz music in China, relying on their deep love and enthusiasm for jazz music, and persistently strive for the dissemination of jazz music. By offering jazz majors in music schools, students from these schools become the largest audience and the reserve army for the future generation of jazz in Beijing.

#### 6) Spread through the internet

Internet technology is an information sharing and dissemination technology that has been widely used since the 1990s. The domestic Internet developed rapidly at the beginning of the 21st century. With the rapid development of technology itself and the progress of Internet management system, the network has become a hub for the convergence of various information.

Nowadays, the Internet has become the main means of publicity for jazz music. Jazz musicians release their performance information and works through their personal microblogs, official account, and video numbers. Jazz bars release performance information through the Internet. The spread of the Internet has made the popularity of jazz music information more efficient. And with the popularity of short videos and live streaming, some young musicians in Beijing have started using live streaming and short videos to promote their music works and teach through live streaming. The dissemination of online methods has expanded the audience of jazz music, which cannot be separated from intergenerational continuity. The emergence of the internet has increased the complexity and effective interaction and coupling of intergenerational communication. In this process, many fans who are interested in jazz music have the possibility to conveniently access the development of jazz music and related works, which invisibly expands and enriches the audience of jazz music. The internet has become one of the most important ways of spreading jazz music. Therefore, the dissemination of jazz music should pay attention to this trend and fully utilize the potential of online dissemination.

#### 6.1.2 Development Status of Jazz in Beijing

##### 1) The Development Status of Jazz Musicians

Beijing currently has a concentration of jazz musicians from the old, middle, and young generations. Some band members are relatively fixed, while others

alternate with each other, which is not very fixed. The earliest group of jazz musicians in Beijing are still active in various jazz venues, playing their own style of original jazz works. In recent years, Beijing has seen an increasing influx of musicians who have returned from studying abroad. They have brought the latest jazz style to Beijing, adding strength to its jazz culture. The cost of performing in a specialized jazz bar in Beijing is approximately 400-1000 RMB per person. However, in this big city of Beijing, the high rent, transportation costs, and various living costs cannot meet daily expenses through the remuneration earned from jazz performances. Therefore, most jazz musicians in Beijing have other music related jobs, such as teaching in some universities or training institutions, providing live accompaniment to celebrity artists, recording, and selling online courses to maintain their living expenses. The main reason for this phenomenon is that jazz bars are often small in scale and cannot accommodate more audiences. The income of the bars is not high. Secondly, jazz audiences still occupy a minority compared to other music styles, and the number of audiences is small, which also leads to relatively fewer performances and remuneration for jazz bands. Jazz musicians in Beijing need to start promoting themselves and spreading their music works from their own perspective. The younger generation of musicians can better utilize various platforms to promote themselves and let more people hear jazz music.

## 2) The Development Status of Jazz Clubs

Beijing has gone from having only one or two jazz bars in the past to now having dozens of jazz bars, with a significant increase in quantity, reflecting market demand and an increase in jazz musicians and listeners. The daily operation of bars mostly depends on the jazz performances of the day, the popularity of the band, and the more listeners, the more drinks sold, and the higher the bar's revenue. Most jazz bars in Beijing do not sell tickets, but make a profit by selling drinks and setting minimum consumption. They often perform the most from Friday to Sunday evenings, and the band quality is relatively high. They invite some well-known local jazz bands from Beijing to come and perform. On Monday to Thursday, these bars appear relatively deserted, often inviting jazz duets or trios to play, which also reduces some costs and has a relatively small audience.

Although the number of jazz bars in Beijing has increased significantly compared to before, the operating conditions of the bars are not very good. There are various reasons for this. Firstly, most of these bars operate at night, resulting in a loss of customers during the day. Secondly, the geographical location of the bars is often located underground or semi underground where the crowd is not concentrated. Finally, the bars lack promotional methods, which makes many people unaware.

### 3) The Development Status of Jazz Festivals

At present, the only jazz music festival in Beijing is the Taihu Jazz Music Festival, which started in 2021. It is organized by Beijing Modern Music Training Institute, Beitou Cultural Tourism Co., Ltd., National Grand Theatre Taihu Dance Art Center, and co organized by Taihu Town People's Government in Tongzhou District, Beijing. It is held in the open-air theater of National Grand Theatre Taihu Dance Art Center. The Beijing Taihu Jazz Festival is the "youngest" music festival in Beijing in recent years, and has become an important brand art festival of the National Grand Theatre Taihu Dance Art Center. It has created a new landmark of Beijing's jazz culture, expanded communication and docking with foreign jazz, and showcased the latest trends and development trends of international jazz to Beijing audiences.

The Jiumen Jazz Festival, another longest held jazz music festival in Beijing, has been held for 14 sessions from 2005 to 2019. Due to the departure and termination of funds and creators, the Jiumen Jazz Festival has become the longest and largest music festival project in Beijing, but it ultimately failed to be held continuously. As a large-scale two-way communication method, the jazz music festival is loved by music fans and art communicators. However, it usually requires the centralized allocation of considerable resources, including funds, manpower, government support and material resources, as well as sites. This comprehensive art communication music festival is influenced by various factors, among which the most important is to obtain government support. Currently, the Taihu Jazz Festival has received government policy support and has become the largest jazz music festival stage in Beijing.

### 4) The Development Status of Jazz Education

The first place in China that can be traced back to teaching jazz music was the Juyuan Music Training Institute founded by American Jimmy Kinson around the

1930s at Tianfuli Kou on Paris Street in the French Concession of Wuhan, now known as Huaxinli Kou on Huangxing Road. We have trained dozens of China's earliest jazz musicians, including saxophonists Zheng Rongchu, Qiu Zongliang, Chinese pianist Charlie Lin, and drummer Liang Min. Sharp experts such as He Da and Zheng Guangwei. Since the 1990s, there have been three main ways to learn jazz in Beijing: the first is to study jazz with foreign musicians in Beijing. This form mainly involves one-on-one or one to many learning of jazz performance and theory by local and foreign musicians in Beijing; The second way is to self-study by listening to audio systems such as radio or cassette tapes. The first batch of jazz musicians in Beijing mostly learned jazz music in this way. They mainly listened to foreign jazz music repeatedly and imitated it by playing it themselves; The third option is to study jazz in private schools. After 1993, the only schools with jazz related majors were Beijing MIDI Music School and Beijing Modern Music School. These two universities are currently pioneers of modern popular music in China. Among them, Beijing Modern Conservatory of Music has gathered the most outstanding jazz teachers and related textbooks in Beijing, and the curriculum is relatively complete. In recent years, it has cultivated a large number of excellent jazz musicians. After 2010, two public universities in Beijing, the China Conservatory of Music and the Central Conservatory of Music, also offered courses related to jazz, marking the beginning of jazz entering the traditional music and cultural education system in China. With the gradual development of jazz in Beijing, more private educational institutions have successively offered jazz professional training, such as "Yipai" music, "Jiupai" music, etc. The emergence of these private educational institutions has provided convenient places for more young people to learn jazz, making jazz enter the youth field. In addition to jazz music in Beijing, comedy and the development of private institutions in other provinces of China have also started to flourish in recent years, like mushrooms after rain. In 1998, Shenyang Conservatory of Music opened jazz professional courses; In 2000, Nanjing Academy of Arts established the School of Pop Music, offering courses related to jazz music; In 2003, the Department of Modern Instrumental and Percussion Music at Shanghai Conservatory of Music established majors related to jazz performance; The Modern Music Department of Tianjin Conservatory of Music was established in 2001, offering majors such as Modern

Keyboard, Jazz Drum, Electric Guitar, Electric Bass, Modern Saxony, and Jazz Trumpet; In 2006, Sichuan Conservatory of Music established the Contemporary Instrumental Department (now the Department) and offered jazz music courses; After 2010, Wuhan Conservatory of Music opened a jazz major. Various public universities have successively offered jazz music courses, which also marks the gradual establishment of jazz music in China's traditional music education system.

## **6.2 Specific measures for the dissemination and development of jazz music**

Jazz music, a modern form of music, has a history of over a hundred years from its inception to its development, and is widely accepted worldwide. Jazz music is one of the most influential music genres in the West since the establishment of the music industry. Even though its territory was reduced due to the impact of rock music in the 1970s and 1980s, jazz music still holds an irreplaceable position in terms of influence. For example, the world's top music award, the Grammy, still sets special awards for jazz music. In Japan, jazz music has also developed to a considerable extent, but in China, jazz music has never become mainstream music. As a cultural melting pot in China, Beijing still faces difficulties in its audience and development market. Researchers will provide the following suggestions on specific measures for the dissemination and development of jazz in Beijing.

1) Fully leverage the role of secondary and primary schools in the dissemination of jazz music

Jazz learners and audiences in Beijing are mostly concentrated among college students and white-collar workers, with a basic age of 18 and above. Although some enthusiasts have a certain foundation in classical music, jazz has a lot of theoretical knowledge and basic practice. Like classical music, it requires a solid foundation from an early age, which requires a lot of learning and practice time. This requires more teenagers to start being exposed to jazz from an early age. This not only helps teenagers become familiar with this type of music earlier in terms of hearing, but also expands their understanding of more music styles, giving them more choices.

At present, in various middle and primary schools in Beijing and even in China, there is no school that can teach courses related to jazz music. The weekly music classes are mainly focused on classical music, which seriously limits the music

styles that these teenagers are exposed to. Introducing jazz courses can also increase students' interest in learning. Jazz is generally in the form of bands, various instruments, and combinations between bands. This not only allows students to understand more instruments, but also improves their overall music level and enhances their teamwork awareness.

In recent years, some private training institutions in Beijing have gradually opened specialized jazz courses, such as "Yipai" Music, which was established in 2023. The principal is Su Chang, the only one in China who has obtained a doctoral degree. His "Yipai" music mainly accepts young students in Beijing, who start learning jazz from a young age. In addition to studying jazz ethics and instrumental professional courses, he also includes jazz band ensemble classes in his own curriculum system, laying a foundation for the future cultivation of jazz talents in Beijing. In various primary and secondary schools in Beijing, there are basically their own wind bands, which play classical marches, dance pieces, polka, and other music. It can be seen that the instrumental and musician foundations of middle and primary schools are very rich, so it is entirely possible to add the content of the Grand Baron Band to the wind bands, enriching the music and cultural content of young people.

2) The government strengthens support to promote more jazz cultural exchange activities

Strengthening support for Beijing's jazz culture and promoting the development of jazz music is a very necessary and urgent task. Jazz has created various music genres by continuously integrating other local music, and has now become a world music, as well as a tool for political diplomacy and cultural exchange, promoting communication between people of different countries. During the Cold War between the United States and the Soviet Union, jazz was used as a diplomatic tool to reshape America's leadership in the "free world". In order to address national image and racial discrimination, the United States launched a policy of jazz diplomacy. The reason for using jazz as a tool to reshape the image of America is because it best represents the thoughts of black people, and also because jazz also contains European ancestry, which is a "two-way pleasing" approach. Make jazz the best choice. As the political and cultural center of China, Beijing invited its local Los Amigos Latin Jazz Band to perform at the Great Hall of the People in 2009 to receive

visits from foreign presidents. Becoming the first jazz band in China to appear on the political stage.

Beijing jazz has always been marginalized by the government in the past, without policy support or restrictions, and in a state of indifference. The development of jazz in Beijing mainly relies on market cultural demand, relying on jazz enthusiasts in Beijing to introduce jazz to Beijing and develop it to this day. However, there is no policy support, and in some large-scale music and cultural exchange activities, it is still difficult to make progress, requiring a large amount of review materials, which requires more support from the government.

Firstly, specific policies and regulations should be introduced to promote jazz culture. Through these supportive policies, social funds can be attracted to promote the development of jazz culture, providing a solid financial foundation for its growth. At the same time, the government needs to ensure that these funds are used for the dissemination of jazz culture, such as by providing various subsidies and cultural promotion to jazz musicians and students.

Secondly, the government should organize jazz bands to perform in schools, various art festivals, and cultural exchange activities, so that the public can have a more comprehensive and in-depth understanding of jazz music. This will not only promote the development of jazz culture, but also achieve its dissemination.

Finally, organize academic exchanges and research activities to enhance the cultural level of jazz and promote its better dissemination. At present, there are still a few people in society who truly understand jazz culture, so everyone must learn together, deeply understand jazz culture, and promote its dissemination and development.

### 3) Add more jazz festivals

In Western countries, mature jazz festivals have become a platform for concentrated display and communication. The Montessori Jazz Festival, held annually on the third weekend of September in California, USA, is one of the largest, longest lasting, and most prestigious jazz festivals in the world. Its aim is to bring together the world's best jazz musicians and indulge in revelry on the same stage. In addition, there are famous jazz festivals such as the Montreal International Jazz Festival in Canada, the Montreux Jazz Festival, and the North Sea Jazz Festival in the

Netherlands. The jazz music festivals organized in Beijing since 1993 include "Beijing International Jazz Collection", "Beijing Jiumen International Jazz Music Festival", "Jazz-E Festival", and "Central Conservatory of Music Jazz Festival". As of 2019, these specialized jazz music festivals have been cancelled due to various reasons such as funding issues, personnel scheduling issues, and material approval. At present, the only remaining jazz festival is the first Taihu Jazz Music Festival held in 2021, which is also the only jazz music festival led and supported by the government. CCTV will also broadcast live every year. The measures for developing more jazz music festivals in Beijing are as follows:

Firstly, with the support of the government, in Beijing, the political center of China, the approval process for large-scale cultural exchange activities is very strict. Therefore, if Beijing wants to hold more jazz music festivals, it must seek strong government support in order to more conveniently carry out music performances.

Secondly, jazz music festivals require more funding sponsorship, which is an important logistical support for the development of the festival. This requires more enterprises or companies to provide commercial sponsorship to ensure the cost of the festival. This is because the stage construction, lighting construction, venue rental, and related personnel salaries of jazz music festivals are all significant expenses, and continuous funding sponsorship must be ensured.

Thirdly, famous pop singers can be invited to jazz festivals to attract more audiences.

Finally, the Jazz Music Festival needs more means of publicity. In addition to the traditional forms of advertising, it can also carry out extensive publicity through short videos, mobile software, microblog, official account and other network communication means to expand the audience. The number of audience is the criterion to judge whether the music festival can be held continuously.

4) Vigorously cultivate jazz talents and effectively solve communication problems

In order to achieve the long-term development of Beijing's jazz culture, the most important thing is to cultivate more talents engaged in jazz performance and solve the problem of dissemination. At present, the number of jazz musicians and bands in Beijing has increased compared to previous years, but high-quality musicians

and bands are still lacking. We need to cultivate more outstanding musicians to reach the level of international communication and let foreign countries understand Chinese jazz. Therefore, in the development of Beijing jazz, it is necessary to focus on talent cultivation.

Firstly, attention should be paid to the cultivation of jazz culture. The current employment pressure for jazz practitioners is increasing, and related performances cannot meet the daily needs of jazz musicians. Only by expanding jazz culture to various parts of Beijing can we stimulate the development of related industries and bring more employment opportunities to jazz bands.

Secondly, improve the talent introduction system. At present, there are more and more outstanding jazz musicians returning from studying abroad in Beijing, and the number of outstanding local jazz musicians is also increasing year by year. A more perfect system is needed to provide more protection.

In summary, vigorously cultivating jazz talents in Beijing and effectively solving the problem of dissemination are the key to achieving the long-term development of jazz culture.

##### 5) Diversified dissemination and development models

Firstly, the inclusiveness of jazz allows it to integrate multiple types of music, and traditional Chinese ethnic music can be incorporated into jazz to expand the audience and develop Chinese style jazz. For example, traditional Chinese instruments or local tunes can be added to adapt jazz, or traditional Chinese tunes can be adapted into jazz, making it easier for the public to understand jazz. This can not only form a stable audience, but also spread traditional Chinese music culture through jazz music.

Secondly, vigorously promote the international exchange of high-level and high-quality jazz bands in Beijing, cultivate high-level and first-class jazz bands, achieve jazz bands that are in line with international standards, promote the high-quality dissemination of jazz works, and ensure the high-level development of Beijing jazz. With high-level bands and musicians, jazz music has gained widespread influence around the world. The presence of these bands and musicians has made Beijing the center and focus of jazz music worldwide.

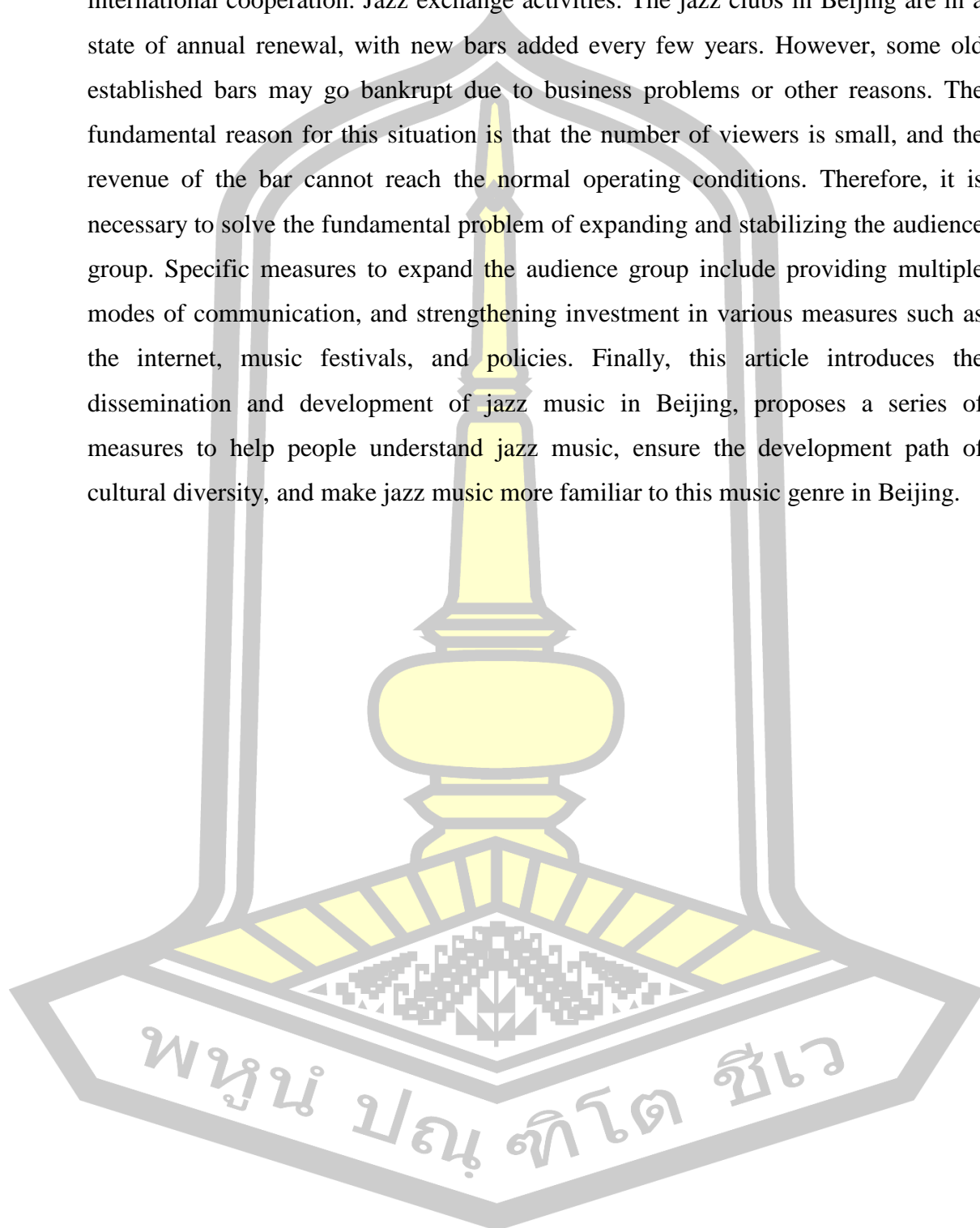
Thirdly, to develop a stable audience, the cultural inclusivity of Beijing coincides with the inclusivity of jazz. The social group in Beijing has relatively high cultural literacy and musical aesthetic foundation, making it easier to accept foreign music such as jazz than other cities in China. Therefore, the exploration of these potential audience groups will become the driving force for the future development of jazz.

In summary, the measures and dissemination methods for developing Beijing jazz music need to be combined with various factors. These measures include expanding the audience to the youth stage, strengthening government support, promoting more jazz cultural exchange activities, increasing more jazz music festivals, vigorously cultivating jazz talents, effectively solving communication problems, and diversifying dissemination and development models. Through these measures, Beijing's jazz music can be promoted to a wider audience and development, so that it can continue to play a huge role in Beijing and even the whole country. These comprehensive measures will contribute to the prosperity of jazz music in contemporary society.

### **6.3 Conclusion**

Jazz, as a foreign music culture, takes root in the historic city of Beijing. At the beginning of China's reform and opening up, Beijing also became the first city where jazz entered China. To this day, jazz still belongs to the marginalized or niche music category in Beijing, due to its small audience, weak promotion efforts, and single dissemination methods. At present, the dissemination and development of jazz music in Beijing face various challenges, such as the problem of performance opportunities for musicians. With the increase of musicians, there are fewer performance opportunities, and the income of jazz musicians in Beijing is facing huge challenges. In addition, previous jazz music festivals did not have more financial and policy support, resulting in a gap in the continuity of jazz music festivals. This requires the government to take the lead in obtaining more corporate sponsorship and government policy support in order to continuously and stably hold music festivals. As a large-scale music and cultural exchange activity, music festivals can bring substantial improvement to the dissemination and development of Beijing jazz, not

only promoting Beijing jazz, but also expanding the audience, and also bringing about international cooperation. Jazz exchange activities. The jazz clubs in Beijing are in a state of annual renewal, with new bars added every few years. However, some old established bars may go bankrupt due to business problems or other reasons. The fundamental reason for this situation is that the number of viewers is small, and the revenue of the bar cannot reach the normal operating conditions. Therefore, it is necessary to solve the fundamental problem of expanding and stabilizing the audience group. Specific measures to expand the audience group include providing multiple modes of communication, and strengthening investment in various measures such as the internet, music festivals, and policies. Finally, this article introduces the dissemination and development of jazz music in Beijing, proposes a series of measures to help people understand jazz music, ensure the development path of cultural diversity, and make jazz music more familiar to this music genre in Beijing.



## CHAPTER VII

### CONCLUSION, DISCUSSION, AND SUGGESTIONS

In this present study, there are three objectives:

1. To explore the development status of jazz music in Beijing
2. To analyze the musical characteristics of Beijing jazz music
3. To propose guidelines on how to increase jazz music's popularity in Beijing, China.

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

#### **6.1 Conclusion**

6.1.1 Through the study of the current development status of jazz music in Beijing, it can be summarized as follows:

The development of Beijing jazz, compared to other types of music, although still in a niche style, has been in a constantly rising state compared to its own development. The jazz group in Beijing is also composed of local and foreign musicians and bands, as well as jazz clubs, jazz festivals, and jazz education institutions, which constitute the structural elements of Beijing jazz itself. The number of jazz musicians, bands, and performance venues in Beijing is constantly increasing, and jazz festivals are also supported by the government. The current jazz cultural market in Beijing is gradually rising. In today's Beijing, jazz is promoted through traditional ways, such as holding jazz concerts, large-scale jazz festivals, and jazz club performances. In addition to these traditional ways, some local older generation jazz musicians and younger generation jazz musicians have begun to try to promote jazz on the Internet. They all spread jazz through online live broadcast or through online and mobile software sales courses, making full use of the Internet and popular social communication software.

According to on-site investigations of jazz musicians and bands, jazz bars, and various jazz related activities in Beijing, jazz music has entered Beijing as the capital of China for the first time since the founding of the People's Republic of China. This

city has a 5000 year history of China and a profound ethnic culture. Jazz, as a foreign music culture, ultimately chose to log in here, which also indicates that Beijing, a historic city, has a cultural attribute of inclusiveness, which is in line with the "freedom and inclusiveness" expressed by jazz music. Part of the reason is that Beijing is the political center of China, and the entry of embassies and foreign enterprises in various countries has attracted jazz music to Beijing. Local musicians have also begun to try to play this kind of music. Up to now, Beijing has a large number of jazz musicians and bands, and jazz clubs are constantly increasing, From initially having only one East Coast jazz coffee, to now various jazz bars and restaurants

The jazz club has added more performance venues and increased their income for jazz musicians in Beijing. The number of jazz musicians who have returned from studying abroad has grown exponentially since 2016, and they have also brought the most popular and popular jazz styles and works to Beijing, becoming the new generation of Beijing jazz. From relying solely on listening to tapes for learning, to now being able to learn jazz knowledge through the internet and abroad, there has been a qualitative leap in learning methods. Written and systematic learning methods have enabled more music enthusiasts to have a more comprehensive understanding of jazz.

Jazz musicians in Beijing have also been focusing on originality and pursuing "Chinese style jazz" by integrating various elements to create jazz that belongs to China. In Beijing, musicians pay more attention to the quality of music, and their main ideas are how to improve their skills and enable bands to play better music. Therefore, jazz musicians in Beijing can be called "artists" or "jazz craftsmen". In fact, the best promoters of jazz are also these jazz musicians themselves. There is a sharp contrast between the old and new generations of jazz musicians. The new generation of jazz musicians are better at promoting themselves. They promote their music online through online live broadcasts, short videos, and recorded online courses. In addition to gaining a large number of fans, they also share jazz with different groups of people across the country. Therefore, jazz musicians will be more conducive to the development of Beijing jazz by promoting themselves and expanding their influence. The development of jazz in China cannot be separated from the city of Beijing. The

jazz musicians in Beijing have provided unlimited possibilities and unknowns for the development of Beijing's jazz cultural market, while also amplifying the artistic value of jazz and allowing more people to listen to it. Jazz has had an important impact on Beijing's music culture and public aesthetics during its more than 40 years of development. In summary, jazz has become an indispensable culture in contemporary Beijing.

The current development status of jazz in Beijing is discussed from four different aspects through on-site investigations of Beijing jazz musicians and bands, Beijing jazz performance venues, Beijing jazz music festivals, and schools with jazz majors in Beijing. The vast majority of jazz musicians in Beijing possess excellent skills and are unconsciously building the development of Beijing jazz. Their main income currently relies on teaching, recording, and providing band accompaniment to some artists. The cost of jazz performances cannot support their daily expenses in Beijing, which is also a current situation in Beijing jazz. Most musicians rely on other means of income to support their jazz bands. The jazz performance venues in Beijing can be roughly divided into jazz bars, high-end hotels, music bookstores, and music clubs. These jazz performance venues are currently in a basic operating state in Beijing, and Beijing's jazz performance venues are also constantly being updated and iterated. Old bars have closed down due to various reasons, and new bars are also striving to maintain in the city of Beijing. Regarding past jazz music festivals in Beijing, there have been: Beijing International Jazz Collection, Jiumen Jazz Festival, Jazz-E Festival, Central Conservatory of Music Jazz Festival, and Taihu Jazz Festival. However, to date, only the Taihu Jazz Festival, which started in 2021, remains. Other music festivals have also been interrupted due to funding and personnel scheduling issues. Jazz music festivals are large-scale cultural and artistic exchange activities that require a large amount of funding and policy support in addition to personnel, venue, and equipment issues. Only by obtaining funding sponsorship and government support can music festivals be held continuously. Regarding jazz education in Beijing, during the nearly thirty years of its development, some professional colleges and universities in Beijing have successively offered jazz majors, and the teaching system has gradually become systematic and professional, cultivating a large number of excellent jazz musicians. Meanwhile, a large number of musicians who have returned

from studying abroad have also brought back the most advanced jazz music system.

6.1.2 Through the analysis of the music works of senior jazz musicians in Beijing, researchers have come to the following conclusions:

Through the analysis of the original works of three representative jazz musicians in Beijing, it is found that these original jazz pieces have clear markings in terms of musical structure. Some pieces have very clear tonality, while some original jazz pieces have very vague tonality and often wander among various tonality. In terms of melody, jazz musicians in Beijing create different styles of melodies, including traditional Chinese pentatonic scales and free form melodies, creating complex rhythmic combinations through different compound rhythms and other voices. The melody outline often shows alternating upward and downward movement trajectories, and the ending is often completed by slowing down or the band playing a unified ending. In terms of harmony, some musicians use the conventional II-V-I in jazz, while others have more freedom in using harmony and often use different harmonies to match melodic notes, rather than traditional harmonies. Instead, they focus more on the color of harmony. These two ways of harmonizing also reflect the different creative styles of Beijing jazz musicians. Through the analysis of the musical characteristics of the above pieces, it can be seen that these jazz musicians are all trying to create a kind of "Chinese jazz". In their creations, they not only use traditional Chinese pentatonic modes, but also incorporate many traditional Chinese ethnic elements in rhythm and orchestration. It can be said that this is a bold attempt across genres and cultures. Of course, this innovation is not a random combination of Chinese and Western cultures, but also finding commonalities between the two to integrate into each other, and on this basis, achieving artistic integration. Through the creation of composers, we seek the fundamental essence of Chinese jazz. In the phenomenal world, music can be divided into conceptual music and phenomenal music. Phenomenal music can be obtained through sensory organs such as the human ear, generating emotional experience. Conceptual music requires rational thinking of the mind, and Chinese jazz, as a hybrid product of the West and the East, breathes a sigh between ideas and phenomena. Under external representation, it can incorporate Chinese ethnic instruments or folk song melodies, while at the technical level, it requires a certain degree of rational creation and thinking to construct the function of

music. In the past, jazz musicians in Beijing attempted to create Chinese style jazz by incorporating Chinese ethnic instruments, and now achieve the fusion of jazz through ideology and creation in Chinese jazz.

6.1.3 The specific measures for the dissemination and development of Beijing jazz can be summarized as follows:

Jazz, as a foreign music culture, takes root in the historic city of Beijing. At the beginning of China's reform and opening up, Beijing also became the first city where jazz entered China. To this day, jazz still belongs to the marginalized or niche music category in Beijing, due to its small audience, weak promotion efforts, and single dissemination methods. At present, the dissemination and development of jazz music in Beijing face various challenges, such as the problem of performance opportunities for musicians. With the increase of musicians, there are fewer performance opportunities, and the income of jazz musicians in Beijing is facing huge challenges. In addition, previous jazz music festivals did not have more financial and policy support, resulting in a gap in the continuity of jazz music festivals. This requires the government to take the lead in obtaining more corporate sponsorship and government policy support in order to continuously and stably hold music festivals. As a large-scale music and cultural exchange activity, music festivals can bring substantial improvement to the dissemination and development of Beijing jazz, not only promoting Beijing jazz, but also expanding the audience, and also bringing about international cooperation. Jazz exchange activities

The jazz clubs in Beijing are in a state of annual renewal, with new bars added every few years. However, some old established bars may go bankrupt due to business problems or other reasons. The fundamental reason for this situation is that the number of viewers is small, and the revenue of the bar cannot reach the normal operating conditions. Therefore, it is necessary to solve the fundamental problem of expanding and stabilizing the audience group. Specific measures to expand the audience group include providing multiple modes of communication, and strengthening investment in various measures such as the internet, music festivals, and policies. Finally, this article introduces the dissemination and development of jazz music in Beijing, proposes a series of measures to help people understand jazz music, ensure the development path of cultural diversity, and make jazz music more familiar to this music genre in Beijing.

Therefore, we need to think about and pay attention to how to continue promoting the development of Beijing jazz, and how to ensure the sustainable development of Beijing jazz. These issues have always been worth thinking about and solving.

## 6.2 Discussion

### 6.2.1 Research results based on the current development status of jazz music in Beijing, China

The overall development of jazz in Beijing is showing a gradual upward trend. With the increasing number of professional jazz clubs, jazz musicians, and music festivals, the jazz atmosphere in Beijing is also gradually maturing. However, compared to the development speed and audience of other music styles, it has always been in a marginal state. If we want the overall jazz culture in Beijing to develop rapidly, it can be broadly classified into two ways: one is "top-down" supported by relevant government policies and departments, and the other is "bottom-up" promoted by ordinary audiences and jazz musicians. At present, the Beijing government's attitude towards jazz is gradually "warming up". Compared to its previous marginalized attitude of ignoring jazz, the Beijing government has turned to supporting music festivals and cultural exchanges with foreign countries in recent years, which is also a signal of support for Beijing's jazz culture. In recent years, the jazz music culture in Beijing has been maturing, and the demand in the market is increasing, which also reflects the increasing acceptance of jazz by the audience, providing more opportunities for jazz musicians and enthusiasts in Beijing to perform and learn.

### 6.2.2 Analysis of Original Music Works by Senior Musicians in Beijing

Jazz was first introduced to Shanghai, China in the form of ballroom music, and the first time it entered Beijing was through the evolution of contemporary jazz that had undergone more than 40 years. Unlike swing jazz, which mainly relied on accompaniment during the old Shanghai period, musicians in Beijing were initially exposed to the purest jazz music. Therefore, Beijing's jazz pursued its own spiritual connotation and regarded jazz as a true form of art for performance and creation.

Three representative jazz musicians in Beijing, through the analysis of their most representative music works, each have their own unique characteristics. In terms of score, they do not strictly follow the traditional meaning of playing according to the score like classical music. Each voice part has its own independent score, while jazz bands use the same score for each voice part. In terms of ensemble details, they often determine how to play based on the discussion of each member of the band during the rehearsal process. The biggest difference between jazz and classical music is in terms of expression. Classical performers present their thoughts through notes created by composers, while jazz is different. It mainly expresses the emotions of different musicians in the present. Even if the same musician plays the same jazz piece in different occasions and at different times, you can hear different expressions. Classical music is played strictly according to the notation of notes, while jazz is freely expressed within the framework of harmony, melody, and tonality. The music works of saxophonist Gao Taihang have very obvious rhythmic characteristics, using transitional beats and conforming to rhythm, and using color chords for harmony, without too much consideration for vocal parts. The main focus is to make harmony serve the melody. The music works of saxophonist Liu Xiaoguang often have clear and distinct melodies, and many harmonies are performed using the traditional II-V-I. Piano player Kong Hongwei's musical works often highlight Chinese elements, showcasing strong Chinese characteristics in both melody and orchestration. Through the analysis of their music works, it can be seen that Beijing's jazz music does not have a fixed style pattern and is mostly created based on the different interpretations of music by jazz musicians themselves. It has not formed a specific Chinese style jazz music. Jazz itself is a non-qualitative type of music, and its biggest characteristic is fusion and tolerance. Therefore, Beijing's jazz music is also a fusion of different musical elements, and different musicians create different music works based on their understanding of jazz.

### 6.2.3 Research results on specific measures for the dissemination and development of Beijing jazz music

Since jazz entered Beijing in the late 1980s, its communication methods and development have shown different characteristics, and are affected by many factors. With the development of the times and the progress of science and technology, the

communication methods of jazz in Beijing have also been updated and iterated. As a foreign music culture, the local audience's perception of this "strange" music has also changed with the development of the times. However, most jazz musicians in Beijing lack a variety of communication channels and methods for promoting their own music, and do not make good use of the network and media and other media. Only a few young musicians have begun to promote their own music in short videos, official account, and media. With the development model of cultural diversity, Beijing jazz has gradually shown a trend of aligning with international standards and gradually formed local jazz with its own characteristics. In recent years, the new generation of Beijing jazz musicians has gradually increased, and more and more musicians have returned from studying abroad. They bring the latest jazz trends back to Beijing and use more online means to promote jazz. The jazz audience in Beijing is gradually increasing compared to previous years, but the number of listeners is much smaller than other pop and rock music. Jazz festivals are also gradually moving towards internationalization, inviting numerous world-renowned jazz masters and local jazz musicians to perform. Jazz festivals have also shifted from being marginalized in the past to being supported by the government and organized in collaboration with individual media companies. Jazz has become a means of communication for international dialogue to this day.

The dissemination of jazz in Beijing needs to be more diversified and popularized, and the expansion of the audience is of great importance for the development of the Beijing jazz cultural market. The commercial industry surrounding jazz in Beijing is already maturing, but the audience is still very small and lacks an audience foundation. The commercial operation of Beijing jazz is difficult to continue, and jazz musicians face even more difficulties. Therefore, this article provides some suggestions for various measures to enhance the influence of jazz in Beijing through promoting jazz. These measures cannot be separated from policy support and the efforts of jazz musicians themselves. Jazz music has had an undeniable impact on the development of music genres in Chinese music culture through various means of dissemination, whether implicit or explicit. In terms of dissemination, we hope to invest more resources in more efficient dissemination methods and strive to obtain support at the official level, similar to symphony music.

### 6.3 Suggestions

#### 6.3.1 Suggestions for the further study

This article aims to contribute to the development of jazz in Beijing. Due to my limited knowledge and abilities, my paper writing still has many limitations. The researchers hope that future scholars can participate in the subsequent research process.

Firstly, the number of jazz musicians and bands in Beijing has been increasing, especially the younger generation of local musicians or overseas musicians who have returned from studying abroad. They have become the new generation of Beijing jazz. Expanding and deepening the investigation scope of Beijing jazz musicians and bands, as well as the jazz performance venues in Beijing, the overall development of jazz in Beijing requires more comprehensive and detailed data analysis. The audience of Beijing jazz also needs to collect more comprehensive information.

Secondly, in the research of jazz music in Beijing, different musicians have representative original jazz works, and their musical works require more comprehensive and detailed analysis. The music style preferences of the younger generation of jazz musicians also determine the artistic characteristics of Beijing jazz music in the future. Analyzing the music style of the younger generation of jazz musicians has become a very important research direction in the future.

Finally, the various measures and dissemination methods for promoting Beijing jazz are aimed at making more people accept the charm of jazz and making the public familiar with this music style. With the updating of social culture and the advancement of science and technology, there will also be more channels for communication. It is hoped that future researchers can propose more diverse communication methods to fill this gap.

#### 6.3.2 Suggestions for the future

The goal of jazz is to express oneself, collaborate, and listen, not to sound or play like someone, but more to convey one's own thoughts. The music education model in China is based on repetition and imitation, rather than understanding and innovation, which is also an important obstacle to the development of Chinese music culture. The main focus of this article is on Beijing jazz, with the aim of enabling more people to understand the current development status of Beijing jazz from

multiple perspectives. Through the study of jazz bands, musicians, performance venues, music festivals, and education in Beijing, a comprehensive analysis of the Beijing jazz cultural market is conducted. However, the investigation of the entire Beijing jazz cultural market is not detailed and comprehensive enough. In the future, it is also hoped that more people will conduct a deeper and more comprehensive investigation of the development dynamics of Beijing jazz culture, and strive to promote jazz culture.



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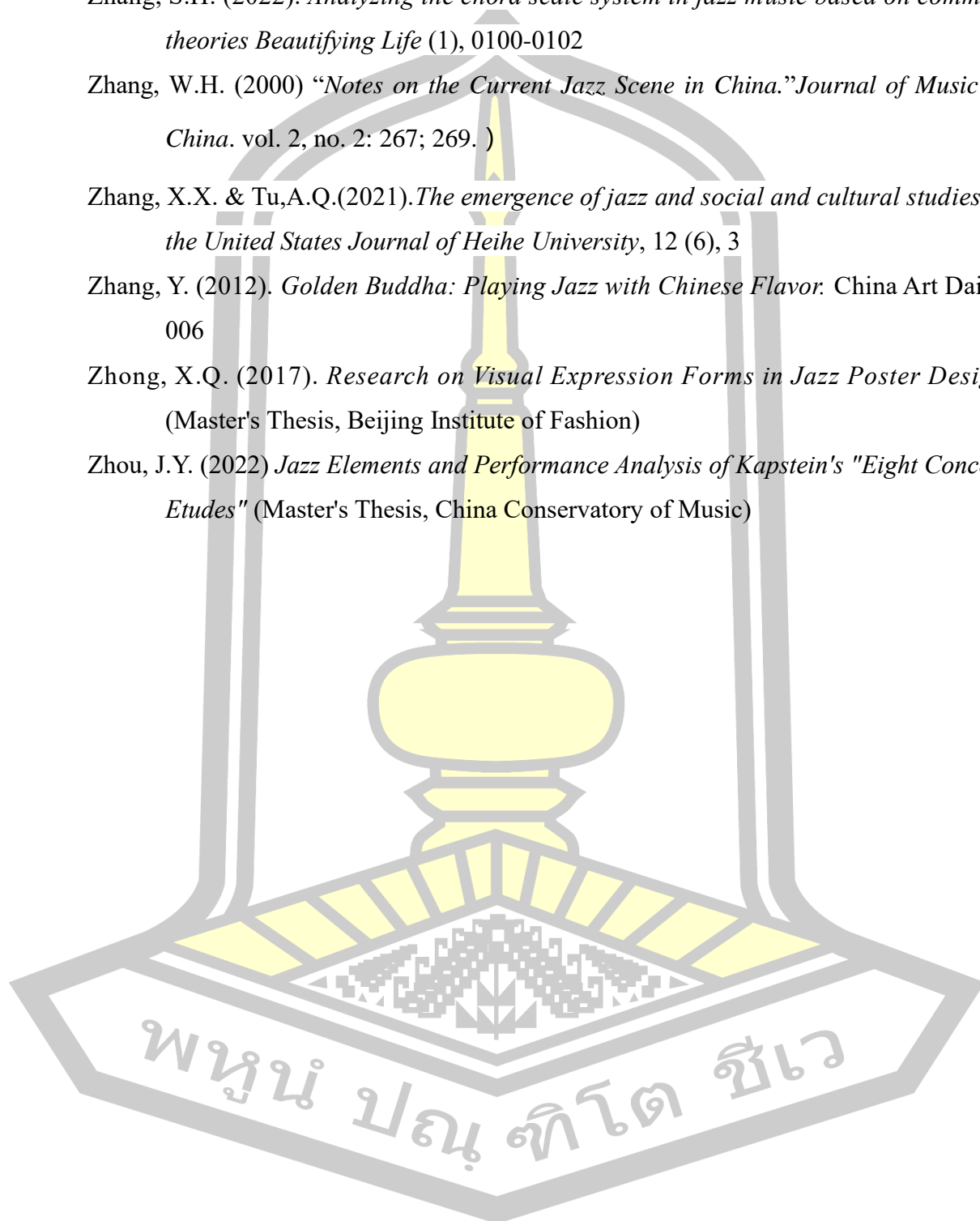
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# APPENDIX

## Appendix I: The Western Music Notations by researcher

### 1. Dream Messenger

#### Dream Messenger

Transcription by Min Wang  
from in July 2024

Musical score for the first system of "Dream Messenger". The score is in 4/4 time with a tempo of 134. It features five staves: Tenor Saxophone, Trombone, Piano, Bass, and Drums. The Tenor Saxophone part begins with a melodic line marked with a box 'A'. The Piano part provides harmonic support with chords: Eb, Fm7, Eb/G, Abmaj7, Am7(b9), Cm/Bb, Ab, A07, Ab6, and D7. The Drums part features a rhythmic pattern with a box 'A' above it.

Musical score for the second system of "Dream Messenger". It features five staves: Tenor Saxophone, Trombone, Piano, Bass, and Drums. The Tenor Saxophone part has a melodic line with a "To coda" marking and a first ending bracket. The Piano part has chords: Eb7, E7, F7, and F#7. The Drums part has a rhythmic pattern with a "To coda" marking and a first ending bracket.

Swing

2

9

Ten. Sax.

Trombone

Piano

Bass

Dr.

B

Cm<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>

13

Ten. Sax.

Trombone

Piano

Bass

Dr.

usa

Ab<sup>7</sup> Gm<sup>7</sup> Abm<sup>7</sup> Am<sup>7</sup> Gmaj<sup>7</sup> B<sub>b</sub>(sus4)

*mf* *mf* *mf* *mf*

17 C Trombone Solo 1 3

Ten. Sax.

Trombone

Piano

Bass

Dr.

Chords: Cm7, Fm7, Gm7, Ab7, Gm7

Dynamics: *mf*, *mf*

23

Ten. Sax.

Trombone

Piano

Bass

Dr.

Chords: Abm7, Am7, Gmaj7, B<sub>b</sub>(sus4), Cm7, Fm7, Gm7

Dynamics: *mf*, *mf*

4 Saxophone Solo D Tenor saxophone Solo 1

29  $\text{♩} = 134$

Ten. Sax.

Trombone

Piano

Bass

Dr.

35

Ten. Sax.

Trombone

Piano

Bass

Dr.

39 E Trombone Solo 2 5

Ten. Sax.

Trombone

Piano

Bass

Dr.

44

Ten. Sax.

Trombone

Piano

Bass

Dr.

6 F Tenor saxophone Solo 2

50

Ten. Sax.

Trombone

Piano

Bass

Dr.

57

Ten. Sax.

Trombone

Piano

Bass

Dr.

63 G Piano Solo 7

Ten. Sax.

Trombone

Piano

Bass

Dr.

70 H Bands Solo

Ten. Sax.

Trombone

Piano

Bass

Dr.

8

77

Ten. Sax.

Trombone

Piano

Bass

Dr.

Gm7 Ab7 Gm7 Abm7 Am7 Gmaj7 Bb(sus4) G7 F7

*mf* *mf* *mf* *mf*

83

I Drums Solo

Ten. Sax.

Trombone

Piano

Bass

Dr.

Cm7 Fm7 Gm7 Cm7 Fm7 Gm7

89 9

Ten. Sax.

Trombone

Piano

Bass

Dr.

Ab7 Gm7 Abm7 Am7 Gmaj7 Bb(sus4) Cm7

*mf* *mf* *mf* *mf*

95

Ten. Sax.

Trombone

Piano

Bass

Dr.

Fm7 Gm7 Eb Fm7 E/Gb Abmaj7 Am7(b5) Cm/Bb

10

Ten. Sax. <sup>101</sup>

Trombone

Piano

Bass

Dr.

Ab A<sup>o7</sup> Ab<sup>6</sup> D<sup>7</sup> Eb<sup>7</sup> E<sup>7</sup> F<sup>7</sup> F<sup>#7</sup>

Ten. Sax. <sup>106</sup> [K]

Trombone

Piano

Bass

Dr. [K]

Cm<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> Abm<sup>7</sup> Am<sup>7</sup>

*mf* *mf* *mf*

112 11

Ten. Sax.

Trombone

Piano *G*<sup>maj7</sup> *B<sub>b</sub>*<sup>(sus4)</sup> *E<sub>b</sub>* *Fm*<sup>7</sup> *E/G<sub>b</sub>*

Bass *mf*

Dr.

116

Ten. Sax.

Trombone

Piano *A<sub>b</sub>*<sup>maj7</sup> *Am*<sup>7(b5)</sup> *A<sub>b</sub>* *A<sup>o7</sup>* *A<sub>b</sub>*<sup>6</sup> *D*<sup>7</sup> *E<sub>b</sub>*<sup>7</sup> *E*<sup>7</sup> *F*<sup>7</sup> *F*<sup>#7</sup>

Bass

Dr.

## 2. Man Bu Liu Yin Jie

## Man Bu Liu Yin Jie

Transcription by Min Wang  
in July 2024

$\text{♩} = 90$

**A**

Piano

Guitar

Bass

Drum

Fm7      bB7      Fm7

5

Piano

Guitar

Bass

Drum

bB7      Fm7      Gm7-5      C7      Fm7      bB7

1.

3

2

9

2.

**B**

Piano

Guitar

Bass

Drum

bEm7 C7 Fm7 bB7 A7 bAm7 bD7

13

Piano

Guitar

Bass

Drum

bGmaj7 bE7/G bAm7 bD7 bGmaj7 A7 B7/A

17

Piano

E/bA #Fm7 Gm7 Asus4

Guitar

Bass

Drum

21

Piano

C

Csus4 bDsus4 Fm7 bB7

Guitar

Bass

Drum

C



4

25

Piano

Guitar

Bass

Drum

Fm7 bB7 Fm7 Gm7b5 C7

29

Piano

Guitar

Bass

Drum

Fm7 bB7 bEmaj7 bA bEmaj7

31 **D** Piano solo 5

Piano

Guitar

Bass

Drum

Fm7 bB7

Fm7 bB7

34

Piano

Guitar

Bass

Drum

Fm7 bB7

Fm7 bB7

6

36

Piano

Fm7 Gm7-5 C7

Guitar

Bass

Drum

38

Piano

Fm7 bB7 bEm7 C7 Fm7

Guitar

Bass

Drum

41

Piano

bB7 Fm7

Guitar

Bass

Drum

43

Piano

bB7 Fm7

Guitar

Bass

Drum

8

45

Piano

Gm7-5 C7 Fm7 bB7

Guitar

Bass

Drum

Transcriptio  
in July 2024

47

Piano

bEm7 C7 Fm7 bB7

Guitar

Bass

Drum

**E**

**E**

50 9

Piano

Fm7                      bB7                      Fm7

Guitar

Bass

Drum

53

Piano

Gm7-5      C7                      Fm7      bB7      bEm7      C7

Guitar

Bass

Drum

10

56 **F** Piano Solo

Piano

Guitar

Bass

Drum

Fm7 bB7

Detailed description: This system covers measures 56, 57, and 58. The piano part is a solo, with the right hand mostly silent and the left hand playing chords. Measure 56 has a whole rest in the right hand and a half note Fm7 chord in the left hand. Measure 57 has a whole rest in the right hand and a half note bB7 chord in the left hand. Measure 58 has a whole rest in the right hand and a half note Fm7 chord in the left hand. The bass line consists of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5 in measure 56; D5, C5, B4, A4, G4, F4, E4, D4 in measure 57; and D4, E4, F4, G4, A4, B4, C5, D5 in measure 58. The drum part is a steady eighth-note pattern: D, C, B, A, G, F, E, D in measure 56; D, C, B, A, G, F, E, D in measure 57; and D, C, B, A, G, F, E, D in measure 58.

59

Piano

Guitar

Bass

Drum

Fm7 bB7 Fm7 Gm7-5 C7

Detailed description: This system covers measures 59, 60, and 61. The piano part has chords in the left hand: Fm7 in measure 59, bB7 in measure 60, Fm7 in measure 61, and Gm7-5 in measure 61. The right hand has a rhythmic pattern of eighth notes: D5, C5, B4, A4, G4, F4, E4, D4 in measure 59; D5, C5, B4, A4, G4, F4, E4, D4 in measure 60; and D5, C5, B4, A4, G4, F4, E4, D4 in measure 61. The bass line consists of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5 in measure 59; D5, C5, B4, A4, G4, F4, E4, D4 in measure 60; and D4, E4, F4, G4, A4, B4, C5, D5 in measure 61. The drum part is a steady eighth-note pattern: D, C, B, A, G, F, E, D in measure 59; D, C, B, A, G, F, E, D in measure 60; and D, C, B, A, G, F, E, D in measure 61.

11

62

Piano

Guitar

Bass

Drum

Fm7  
bEm7

bB7  
C7

65

Piano

Guitar

Bass

Drum

Fm7

bB7

Fm7

12

68

Piano

Guitar

Bass

Drum

bB7 Fm7 Gm7-5 C7

70

Piano

Guitar

Bass

Drum

Fm7 bB7



## 3. Chen Wu

## Chen Wu

Transcription by Min Wang  
in July 2024

♩ = 123 A

Tenor Saxophone

Trombone

Piano

Bass

Drum

*Gm<sup>9</sup> C<sup>m</sup><sup>9</sup>/B<sup>b</sup> A<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>)*

2

5

Tenor Saxophone

Trombone

Piano

Bass

Drum

*A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>*

9 3

Tenor Saxophone

Trombone

Piano

Bass

Drum

D $\flat$ maj7 F7

4 B

13

Tenor Saxophone

Trombone

Piano

Bass

Drum

Cm $^9$  Cm $^9$ /B $\flat$  A $\flat$ maj7 Am $^7$ (b5)



17 5

Tenor Saxophone

Trombone

Piano

Bass

Drum

A $\flat$ maj7 D $\flat$ maj7 E $\flat$ maj7 A $\flat$ maj7



6 21

Tenor Saxophone

Trombone

Piano

Bass

Drum

D $\flat$ maj7 F7



25 C 7

Tenor Saxophone

Trombone

Piano

Bass

Drum

$A\flat\text{maj}7$   $E\flat\text{maj}7$   $A\flat\text{m}7$   $D\flat7$   $F\sharp\text{maj}7$   $F\text{m}7$

8

29

Tenor Saxophone

Trombone

Piano

Bass

Drum

$G\text{m}7(\text{b}9)$   $C7(\text{b}9)$   $F\text{m}7$   $E\flat\text{m}7$   $A\text{m}7$

33 9

Tenor Saxophone

Trombone

Piano

Bass

Drum

D7 Gmaj7(#5) Bbmaj7/C

10

37

Tenor Saxophone

Trombone

Piano

Bass

Drum

Am7 Dm7 Cm7 F7 Bbmaj7 Bbm7 Eb7

41 11

Tenor Saxophone

Trombone

Piano

Bass

Drum

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Bbmaj7

12

45

Tenor Saxophone

Trombone

Piano

Bass

Drum

Abmaj7 Gbmaj7

49 **D** Piano Solo 48 bars(A A B) 13

Tenor Saxophone

Trombone

Piano

Bass

Drum **D**

Chords:  $Gm^9$ ,  $Cm^9/Bb$

14

54

Tenor Saxophone

Trombone

Piano

Bass

Drum

58 15

Tenor Saxophone

Trombone

Piano

Bass

Drum

Chords: Gm<sup>9</sup>, Cm<sup>9</sup>/B<sup>b</sup>

16

63

Tenor Saxophone

Trombone

Piano

Bass

Drum

67

17

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 67-70. Tenor Saxophone and Trombone are silent. Piano has a melodic line in the right hand and accompaniment in the left. Bass has a simple line. Drum has a steady pattern.

18

71

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 71-74. Tenor Saxophone and Trombone are silent. Piano has a melodic line with triplets in the right hand and accompaniment in the left. Bass has a simple line. Drum has a steady pattern.

19

76

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 76-79. Tenor Saxophone and Trombone are silent. Piano and Bass play a melodic line with chords. Drum plays a steady rhythm.

20

80

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 80-83. Tenor Saxophone and Trombone are silent. Piano and Bass play a melodic line with triplets. Drum plays a steady rhythm.

84

21

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 84-87. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Tenor Saxophone and Trombone parts are silent throughout these measures. The Piano part begins with a triplet of eighth notes in measure 84, followed by a half note chord in measure 85, and continues with a melodic line in measure 86. The Bass part provides a steady accompaniment of quarter notes. The Drum part maintains a consistent rhythmic pattern of eighth notes.

22

88

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 88-91. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Tenor Saxophone and Trombone parts are silent throughout these measures. The Piano part begins with a melodic line in measure 88, including a triplet of eighth notes, and continues with a melodic line in measure 89. The Bass part provides a steady accompaniment of quarter notes. The Drum part maintains a consistent rhythmic pattern of eighth notes.

92 23

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 92-95. Tenor Saxophone and Trombone are silent. Piano plays a melodic line with triplets. Bass plays a simple bass line. Drum has a steady pattern of eighth notes.

24

96 E Saxophone Solo 48

Tenor Saxophone

Trombone

Piano

Bass

Drum

Musical score for measures 96-99. Tenor Saxophone has a solo marked "E Saxophone Solo 48". Trombone is silent. Piano has chords Gm<sup>9</sup> and Cm<sup>9</sup>/B<sup>b</sup>. Bass has a simple bass line. Drum has a steady pattern of eighth notes.

100 25

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system contains measures 100 through 103. The Tenor Saxophone part begins at measure 100 with a melodic line. The Trombone part is silent throughout. The Piano part provides harmonic support with chords and moving lines. The Bass part plays a steady eighth-note pattern. The Drum part has a consistent rhythmic pattern.

26

104

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system contains measures 104 through 107. The Tenor Saxophone part begins at measure 104 with a melodic line featuring triplets. The Trombone part is silent throughout. The Piano part provides harmonic support with chords and moving lines. The Bass part plays a steady eighth-note pattern. The Drum part has a consistent rhythmic pattern.

107 27

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description of the musical score for measures 107-109: The score is for a jazz ensemble. The Tenor Saxophone part (measures 107-109) features a melodic line with two triplet markings. The Trombone part is silent. The Piano part (measures 107-109) includes chords and two triplet markings. The Bass part (measures 107-109) has a simple line. The Drum part (measures 107-109) has a steady rhythm. A chord change to Gm<sup>9</sup> is indicated at the start of measure 109.

28

110

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description of the musical score for measures 110-112: The score is for a jazz ensemble. The Tenor Saxophone part (measures 110-112) features a melodic line. The Trombone part is silent. The Piano part (measures 110-112) includes chords and a Cm<sup>9</sup>/B<sup>b</sup> chord. The Bass part (measures 110-112) has a simple line. The Drum part (measures 110-112) has a steady rhythm.

114 29

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system covers measures 114 to 117. The Tenor Saxophone part begins with a melodic phrase in measure 114, followed by a rest in measure 115. In measure 116, it features a triplet of eighth notes, and in measure 117, another triplet. The Trombone part is silent throughout. The Piano part provides a rich accompaniment with chords and moving lines in both hands. The Bass part has a simple, rhythmic line. The Drum part maintains a consistent pattern of eighth notes.

30

118

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system covers measures 118 to 121. The Tenor Saxophone part starts with a melodic phrase in measure 118, followed by a rest in measure 119. In measure 120, it features a triplet of eighth notes, and in measure 121, another triplet. The Trombone part is silent throughout. The Piano part provides a rich accompaniment with chords and moving lines in both hands. The Bass part has a simple, rhythmic line. The Drum part maintains a consistent pattern of eighth notes.



121 31

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system contains measures 121 through 31. The Tenor Saxophone part features a melodic line starting with a triplet of eighth notes. The Trombone part is silent. The Piano part consists of chords and moving lines in both hands. The Bass part has a simple bass line with quarter and eighth notes. The Drum part has a steady pattern of eighth notes.

32

125

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system contains measures 125 through 32. The Tenor Saxophone part features a melodic line with a triplet. The Trombone part is silent. The Piano part consists of chords and moving lines in both hands. The Bass part has a simple bass line with quarter and eighth notes. The Drum part has a steady pattern of eighth notes.

127 33

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system contains measures 127 through 132. The Tenor Saxophone part features a melodic line with eighth and sixteenth notes, including some chromaticism. The Trombone part is silent. The Piano part consists of chords and moving lines in both hands. The Bass part has a simple line with eighth notes. The Drum part has a steady pattern of eighth notes.

34

129

Tenor Saxophone

Trombone

Piano

Bass

Drum

Detailed description: This system contains measures 129 through 134. The Tenor Saxophone part features a fast, rhythmic melodic line with many sixteenth notes. The Trombone part is silent. The Piano part consists of chords and moving lines in both hands. The Bass part has a simple line with eighth notes. The Drum part has a steady pattern of eighth notes.

131 35

Tenor Saxophone

*mf*

Trombone

Piano

Bass

Drum

Detailed description: This system covers measures 131 and 132. The Tenor Saxophone part begins with a triplet of eighth notes (Bb, Ab, Gb) followed by a quarter rest, then a melodic line starting on Bb. The dynamic is marked *mf*. The Trombone part is silent. The Piano part features a harmonic accompaniment with triplets in both hands. The Bass part has a simple line with a quarter rest in measure 131 and a quarter note in measure 132. The Drum part has a steady pattern of eighth notes.

36

133

Tenor Saxophone

Trombone

Piano

Bass

Drum

*Gm<sup>9</sup>* *Cm<sup>9</sup>/Bb*

Detailed description: This system covers measures 133, 134, and 135. The Tenor Saxophone part has a melodic line starting with a triplet of eighth notes (Bb, Ab, Gb) followed by a quarter rest, then a melodic line starting on Bb. The Trombone part is silent. The Piano part features a harmonic accompaniment with chords *Gm<sup>9</sup>* and *Cm<sup>9</sup>/Bb*. The Bass part has a simple line with a quarter note in measure 133 and a quarter note in measure 134. The Drum part has a steady pattern of eighth notes.

37

136

Tenor Saxophone

Trombone

Piano

Bass

Drum

38

139

Tenor Saxophone

Trombone

Piano

Bass

Drum

142 F 39

Tenor Saxophone

Trombone

Piano

Bass

Drum

40

146

Tenor Saxophone

Trombone

Piano

Bass

Drum

*Cm<sup>9</sup>/B<sup>b</sup>   A<sup>b</sup>maj7   Am<sup>7</sup>(b<sup>5</sup>)   A<sup>b</sup>maj7   D<sup>b</sup>maj7*

41

151

Tenor Saxophone

Trombone

Piano

Bass

Drum

$E^b\text{maj}7$   $A^b\text{maj}7$   $D^b\text{maj}7$   $F7$

42

155

Tenor Saxophone

Trombone

Piano

Bass

Drum

**G**

$Cm^9$   $Cm^9/B^b$   $A^b\text{maj}7$

160 43

Tenor Saxophone

Trombone

Piano

Bass

Drum

Am<sup>7(b5)</sup> A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

44

164

Tenor Saxophone

Trombone

Piano

Bass

Drum

A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> F<sup>7</sup>

168 H 45

Tenor Saxophone

Trombone

Piano

Bass

Drum

Abmaj7 Ebmaj7 Abm7 Db7 F#maj7

46

172

Tenor Saxophone

Trombone

Piano

Bass

Drum

Fm7 Gm7(b5) C7(b9)

175 47

Tenor Saxophone

Trombone

Piano

Bass

Drum

*Fm<sup>7</sup> Ebm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>*

48

179

Tenor Saxophone

Trombone

Piano

Bass

Drum

*Gmaj7(♯5) B♭maj7/C Am<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>*

183 49

Tenor Saxophone

Trombone

Piano

Bass

Drum

$B\flat$ maj7  $B\flat$ m7  $E\flat$ 7 Fmaj7  $E\flat$ maj7 Fmaj7

50

187

Tenor Saxophone

Trombone

Piano

Bass

Drum

$E\flat$ maj7  $B\flat$ maj7

190 51

Tenor Saxophone

Trombone

Piano

Bass

Drum

The musical score consists of five staves. The Tenor Saxophone and Trombone staves are in treble and bass clefs respectively, both with a key signature of two flats. The Piano part is in grand staff (treble and bass clefs). The Bass staff is in bass clef. The Drum staff is in a standard drum notation. The score is marked with a measure number of 190 and a page number of 51. The key signature is two flats. The time signature is 3/4. The Tenor Saxophone and Trombone parts have a melodic line starting with a triplet of eighth notes, followed by a long note. The Piano part has a triplet of eighth notes in the right hand and a long note in the left hand. The Bass part has a long note. The Drum part has a steady rhythm of eighth notes.

## 4. Fine line

## Fine Line

Transcription by Min Wang  
from fieldwork in July 2024

$\text{♩} = 102$

**Intro** A

Saxophone Alto

Piano

Bass

Drum

$\text{♩} = 102$

A

Saxophone Alto

Piano

Bass

Drum

5

2

9

Saxophone Alto

Piano

Bass

Drum

F# D#m/F# Ab F#/A# E

13

Saxophone Alto

Piano

Bass

Drum

F# C#m/E c# G#m/B

**B**

**B**

3

17

Saxophone Alto

Piano

Bass

Drum

c# G#m/B c# G#m/B F#/A# F#

Detailed description: This system contains measures 17 through 20. The Saxophone Alto part features a melodic line with eighth and quarter notes. The Piano part provides harmonic support with chords and arpeggiated patterns. The Bass part has a steady eighth-note accompaniment. The Drum part features a consistent rhythmic pattern with snare and bass drum hits.

21

Saxophone Alto

Piano

Bass

Drum

F# D#m/F# Ab D#m/F# F#

Detailed description: This system contains measures 21 through 24. The Saxophone Alto part continues with a melodic line. The Piano part maintains the harmonic accompaniment. The Bass part continues with its eighth-note accompaniment. The Drum part continues with its rhythmic pattern.

4

25  $\text{♩} = 76$  **Interlude** **C**

Saxophone Alto

Piano

Bass

Drum

29

Saxophone Alto

Piano

Bass

Drum

33 D 5

Saxophone Alto

Piano

Bass

Drum D

c# G#m/B Fm E

37

Saxophone Alto

Piano

Bass

Drum

G#/C C#m C+ Bb7 c# G#m/B Fm E G#/C Bm/D c# Bb7 F#m/A

6

41

Saxophone Alto

B D F#m/A B A/C# D G/B C

Piano

Bass

Drum

46

Saxophone Alto

Piano

Bass

Drum

48 F 7

Saxophone Alto

F#m/A B D F#m/A B

Piano

Bass

Drum F

52 G

Saxophone Alto

G#7 F#m/A B D F#m/A

Piano

Bass

Drum G

8

56

Saxophone Alto

B G#m/B F#/A# E F# C#m/E

Piano

Bass

Drum

60

**H** ♩ = 104

Saxophone Alto

Piano

Bass

**H** ♩ = 104

Drum



64

Saxophone Alto

Piano

Bass

Drum

68

Saxophone Alto

Piano

Bass

Drum

Fine

I

F#/A#

10

72

Saxophone Alto

B D#m F#

Piano

Bass

Drum

The musical score consists of four staves. The top staff is for Saxophone Alto, the second for Piano, the third for Bass, and the fourth for Drum. The key signature has one sharp (F#). The Saxophone Alto part begins with a melodic line in the first measure, followed by a second measure with a slur, and a third measure with a slur. The Piano part provides harmonic support with chords and bass notes. The Bass part has a rhythmic line with slurs. The Drum part has a consistent rhythmic pattern of eighth notes.

## APPENDIX II: The Photos from the Fieldwork

**Figure 8. 1**

*Interview with jazz saxophonist Mr. Gao Taihang in Beijing*



Source:Min Wang(The researcher)

พหุบัณฑิต ชีวะ

**Figure 8. 2**

*Interview photos with the founder of the actual record*



Source:Min Wang(The researcher)

**Figure 8. 3**

*Interview with Mr. Liu Xiaoguang by Researchers*



Source:Min Wang(The researcher)

**Figure 8. 4**

*Interview with Mr. Xia Jia by Researchers*



Source:Min Wang(The researcher)

**Figure 8. 5**

*Interview with Mr. Kong Hongwei by Researchers*



Source:Min Wang(The researcher)

**Figure 8. 6**

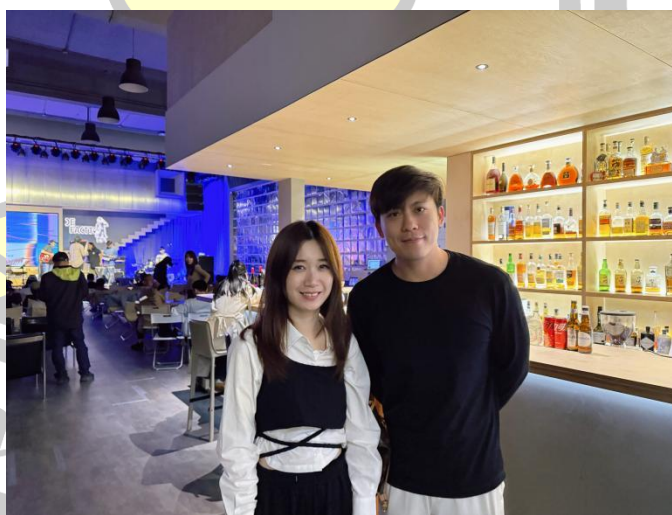
*Interview with Zhou Xinren's Quartet by Researchers*



Source:Min Wang(The researcher)

**Figure 8. 7**

*Ms. Zhou Xinren, a new generation jazz pianist*



Source:Min Wang(The researcher)

**Figure 8. 8**

*Ms. Li Peiying, a new generation jazz drummer from Beijing*



Source:Min Wang(The researcher)



**Figure 8. 9**

*Mr. Sun Haojia, a new generation jazz guitarist from Beijing*



Source:Min Wang(The researcher)

**Figure 8. 10**

*Beijing Blue Note Field Work Photos*



Source:Min Wang(The researcher)

**Figure 8. 11**

*Beijing Jianghu Bar*



Source:Min Wang(The researcher)

**Figure 8. 12**

*Ensemble courses at Beijing One Beat Jazz Training School*



Source:Min Wang(The researcher)

**Figure 8. 13**

*DeFacto's Jazz Week Poster*



Source:Min Wang(The researcher)

**Figure 8. 14**

*Zhou Xinren's Quartet for DeFacto Jazz Week Performance*



Source:Min Wang(The researcher)

**Figure 8. 15**

*The Golden Buddha band performing at DeFacto Jazz Week*



Source:Min Wang(The researcher)

**Figure 8. 16**

*Los Amigos Latin Jazz Band performing at DeFacto Jazz Week*



Source:Min Wang(The researcher)

**Figure 8. 17**

*The earliest jazz bar in Beijing*



Source:Min Wang(The researcher)

**Figure 8. 18**

*Bar Artist Jazz Bar*



Source:Min Wang(The researcher)

**Figure 8. 19**

*Smoke Jazz Bar*



Source:Min Wang(The researcher)

**Figure 8. 20**

*Photos of Field Work at China Conservatory of Music*



Source:Min Wang(The researcher)

**Figure 8. 21**

*Photos of field work at the Central Conservatory of Music*



Source:Min Wang(The researcher)

**Figure 8. 22**

*Beijing Modern Conservatory of Music*



Source:Min Wang(The researcher)

**Figure 8. 23**

*East Coast Jazz Bar Band Live Performance*



Source:Min Wang(The researcher)

**Figure 8. 24**

*DeFacto Jazz Band Performs Live*



Source:Min Wang(The researcher)

**Figure 8. 25***DeFacto Records Gate*

Source:Min Wang(The researcher)

**Figure 8. 26***East Coast Jazz Bar Band Promotion Poster*

Source:Min Wang(The researcher)

**Figure 8. 27**

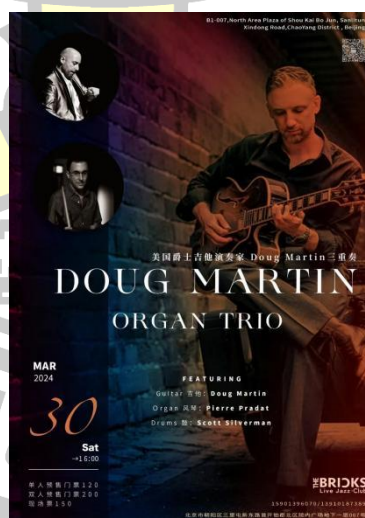
*The Bricks Jazz Bar Band Promotion Poster*



Source: Min Wang (The researcher)

**Figure 8. 28**

*The Bricks Jazz Bar Band Promotion Poster*



Source: Min Wang (The researcher)

**Figure 8. 29**

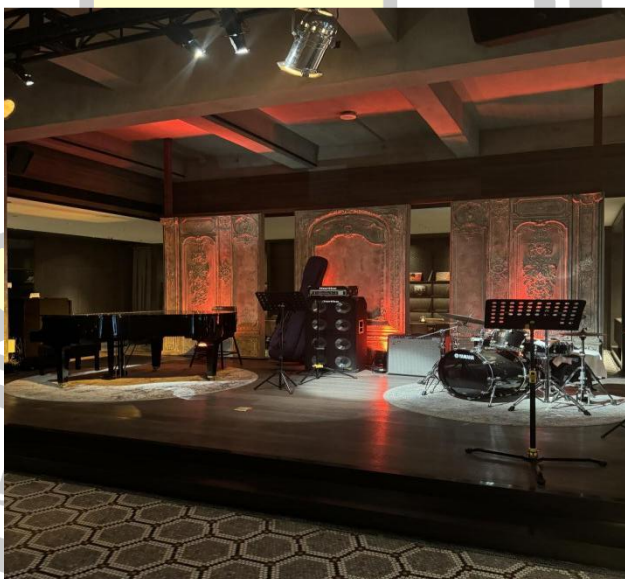
*AQ Jazz Band Live Performance*



Source:Min Wang(The researcher)

**Figure 8. 30**

*Live performance in the Living Room*



Source:Min Wang(The researcher)

**Figure 8. 31**

*Beijing East Cotton Hutong*



Source:Min Wang(The researcher)

**Figure 8. 32**

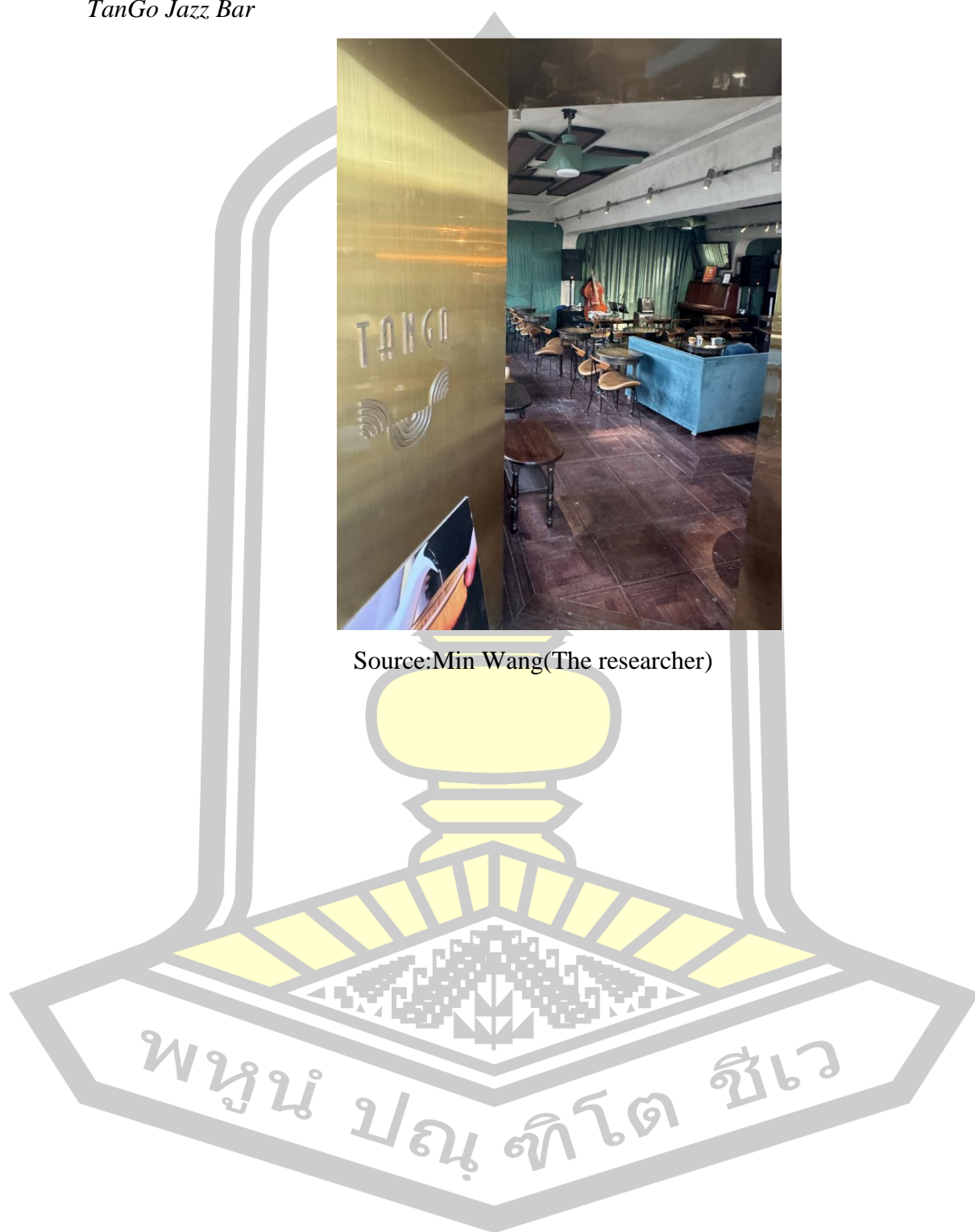
*Modernista Restaurant Performance Poster*



Source:Min Wang(The researcher)

**Figure 8. 33***TanGo Jazz Bar*

Source:Min Wang(The researcher)



## BIOGRAPHY

**NAME** Min Wang

**DATE OF BIRTH** September 22, 1989

**PLACE OF BIRTH** DaTong City, ShanXi Province, China

**ADDRESS** HeFei City, AnHui Province, China

**POSITION** Student

**EDUCATION** 2008-2015 (B.A.) Central Conservatory of Music  
2016-2019 (M.F.A.) Capital normal university  
2022-2025 (Ph.D.) College of Music, Mahasarakham University

