

Concept Composition and Literacy Transmission of the Clarinet Folk Song “Pamir Zhiyin”

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ABSTRACT

The study focuses on the concept composition and literacy transmission of the clarinet folk song “Pamir Zhiyin,” with a particular focus on the intricate relationship between literacy, education, and cultural transmission within the realm of music. Furthermore, there is a profound connection to the historical development of clarinet music in China, spanning a period of one hundred years. The Tajik minority residing on the Pamir Plateau is known for its significant contribution to the realm of folk music, characterized by the intricate fusion of Western classical methods and Tajik cultural elements. The composer Hu Bi Jing derives creative inspiration from the depiction of Tajik wedding scenes, so capturing the essence of connection inherent in the institution of marriage. This study highlights the importance of education, reading, and the transfer of information in molding the discipline of clarinet playing, improving musical literacy, and promoting cultural transmission in China. The case of “Pamir Zhiyin” serves as a prime illustration of how music serves as a manifestation of cultural variety and collective experiences.

Key words: Clarinet, Pamir Zhiyin, Composition, Literacy, Transmission, Education

INTRODUCTION

The clarinet was introduced to China from the West and has been developed for hundreds of years. Since its appearance in a British marching band in Beijing in 1903, China has been on a path of clarinet art development. The establishment of the Peking University Conservatory of Music in 1922 played a crucial role in training professionals in this field, with Mu Zhiqing being a notable Chinese clarinetist and teacher. Over the past century, China’s clarinet scene has seen significant progress, with an increasing number of clarinetists and a focus on Chinese clarinet works that showcase national characteristics. The efforts of older Chinese composers in the 1980s filled a gap in clarinet education for medium and large concertos. The systematic approach to clarinet performance techniques in education contributed to the flourishing of the clarinet career. As music culture, including the clarinet, integrates globally in the 21st century, maintaining the essence of Chinese clarinet music becomes particularly important (Rice, 1992; Hoeprieh, 2008).

The development of the clarinet in China has been a source of inspiration, particularly in the works of composer Hu Bi Jing, who created duets for clarinet and piano. To promote Chinese national culture, it was necessary to compose a large-scale concerto, and Hu Bi Jing’s masterpiece, “The Sound of Pamir,” achieved this by blending traditional Chinese techniques with Western and Central Asian elements. The piece poses a significant challenge for clarinetists with its virtuosity, ornate ornamentation, rapid scales, and

complex rhythms. Through studying traditional music and establishing a Chinese clarinet teaching system, the goal is to nurture Chinese clarinet works that resonate with the cultural needs of the time and contribute to the nationalization of Chinese clarinet music (Li, 2021; Xu, 2020; Horner and Ayers, 1998).

The concerto “Pamir Zhiyin” holds research value as China’s first fully compiled large-scale clarinet piece. In the face of increasing cultural diversity, important research topics for the Chinese clarinet community include preserving and developing traditional culture in clarinet music, integrating Chinese traditional elements into more works, utilizing traditional national blowing techniques in performance, and fostering clarinet compositions with distinctive Chinese characteristics (Feng, 2013). “Pamir zhiyin,” widely recognized for its demanding performance skills, requires a deep understanding of its unique musical structure. Although clarinet music has been extensively studied, the analysis of “Pamir zhiyin’s” performance techniques remains limited. This study aims to address this gap, providing valuable guidance for music education and performance practice. It also inspires composers from various countries to create Chinese-style works, contributing to the transmission and promotion of Chinese musical literacy, education, and artistic expression (Li, 2017).

From the above information, the research focuses on the literacy education, concept composition, and transmission of the clarinet folk song “Pamir Zhiyin” in China. It emphasizes

the significance of preserving and developing traditional culture in clarinet music by integrating distinctive Chinese style elements into compositions and exploring traditional performance techniques of “Pamir Zhiyin.” As the first fully compiled large-scale piece of music in China, the concerto carries cultural importance. The study aims to offer valuable guidance for music education and performance practice, promote Chinese musical literacy and education, and inspire composers globally to create works with a Chinese style, fostering cultural exchange and appreciation.

Research Question

- How does the concept composition and literacy transmission of the clarinet folk song “Pamir Zhiyin” contribute to the enrichment and propagation of this cultural musical piece within the context of the Chinese clarinet community?

LITERATURE REVIEW

New Development of Chinese Clarinet

In China’s century-long clarinet history, a flourishing professional community has emerged, resulting in the world’s largest clarinetist population. While excelling in international competitions and orchestral roles, a distinct Chinese clarinet style rooted in local music remains absent due to insufficient attention to traditional Chinese music. The Beijing International Music Competition (BJIMC) reflects China’s hosting prowess, yet setbacks persist due to foreign players dominating, revealing the need for stronger ties to cultural heritage. Similar to Chinese piano culture, clarinet development necessitates infusing foreign influences with indigenous traditions through literacy, education, and transmission. Advocates like Professor Hu Boliang stress the role of well-received Chinese works in shaping a unique clarinet style. To bridge the gap, performers must embrace and promote Chinese compositions, fostering an environment conducive to their creation, ultimately advancing the development of a distinctive Chinese clarinet tradition (Feng, 2013).

The first phase: Pioneering Chinese clarinet works (1952-1963)

During the period of 1952 to 1963, the initial phase of Chinese clarinet work development, composers like Zhang Wu, Xin Huguang, and Wang Yan embarked on creating eloquent Chinese-style clarinet miniatures. Inspired by the nation’s rich folk songs, these compositions introduced traditional themes and beginner-friendly attributes. These pioneering pieces not only addressed the absence of a Chinese clarinet repertoire but also played a vital role in nurturing the literacy, education, and transmission of Chinese clarinet music to the newer generation of players (Li, 2022).

The second phase: Political adaptation (1963-1978)

From 1963 to 1978, Chinese clarinet works adapted to political shifts, responding to “revolutionization, nationalization,

and popularization” calls. Amidst political upheavals like the “Cultural Revolution,” compositions drew from model operas and revolutionary melodies, embodying resilience and sustaining the clarinet tradition through creativity and adaptation (Zu, 2017; Rao, 2016).

The third phase: Reshaping (1980s-1990s)

In the 1980s and 1990s, global exchanges influenced China’s clarinet scene, fostering significant breakthroughs. The 1998 International Clarinet Festival in Beijing marked a turning point, ushering clarinet into a new era. This phase’s three stages - recovery, boom, and leap - encapsulate two decades of evolution. The 1970s recovery phase, after the Cultural Revolution, saw artists express suppressed emotions through folk song adaptations, traditional instrument pieces, and song-based compositions. This demonstrates the ongoing literacy, education, and transmission of Chinese clarinet tradition, blending heritage with innovation (Goldstein, 1997; Wang, 2016).

The fourth phase: Dual creative styles (2000s-present)

In this phase, composers have carved two distinct creative paths. The works of new-generation composers like He Xuntian, Chen Qigang, Zhang Chao, Gao Zhuqing, and Guo Ming merge contemporary trends with strong national essence, embodying the Chinese spirit. These compositions feature (1) modern compositional techniques seamlessly interwoven with traditional elements; (2) free composition approaches; and (3) modern performance techniques. Meanwhile, older-generation composers like Meng Zhaoyan, Qing Liejun, Li Changyun, and Wei Hong embrace traditional methods, incorporating folk music elements into clarinet works. These pieces stand out for (1) adapting folk materials; (2) intertwining harmonies with European classical characteristics; (3) employing ethnic-varied variation styles; and (4) transposing traditional native instrument techniques, such as glissando and cyclic transposition, to the clarinet. This phase’s dual styles exemplify ongoing literacy, study, and transmission of the Chinese clarinet tradition, weaving heritage into contemporary creativity (Chen, 1989; Rao, 2023).

Pamir Zhiyin: Tradition and Innovation in Chinese Music

“Pamir Zhiyin” holds a significant position within the realm of Chinese music. The composition, often referred to as a concerto, showcases the fusion of traditional elements with innovative techniques, resulting in a harmonious blend that captures the essence of Tajik folk aesthetics. The title itself carries cultural connotations, referencing the Pamir Mountains and emphasizing the sound or voice (“Zhiyin”) that resonates from this region. This piece, composed for the clarinet, symbolizes the intricate interplay between cultural heritage and contemporary creativity, serving as a bridge between the past and the present. Its exploration offers insight into how music can embody the spirit of a place, while also adapting to the evolving artistic landscape of China (Wang, 2018; Pang, 2021; Cheng and Wu, 2019).

The composition “Pamir Zhiyin” showcases innovative clarinet techniques that contribute to its unique sound. This piece demonstrates the integration of traditional Chinese musical elements with contemporary clarinet performance methods. The clarinetist’s skilled use of techniques such as double spitting and circular breathing enhances the expressive power of the music. “Pamir Zhiyin” serves as a prime example of how literacy, education, and transmission of advanced clarinet techniques can enrich and elevate musical compositions, creating a captivating fusion of cultural heritage and modern artistry (Li, 2008).

Research Theory

This study delves into a comprehensive research theory that explores multiple dimensions of music theory. It encompasses theories of musical performance, music aesthetics, traditional Chinese music theory, music analysis theory, music psychology, and music and acoustics. The investigation into music performance theory embraces both empirical and analytical approaches, integrating historical, philosophical, aesthetic, and psychological perspectives. Music aesthetics theory is examined through the lenses of philosophy, psychology, sociology, and intrinsic qualities, unveiling the intricate psychological processes involved in music creation, performance, and appreciation. The evolution of traditional Chinese music theory is outlined, addressing critical topics such as cultural value relativism and the expansion of world music research. The focal point of music analysis theory is the revelation of intrinsic qualities and aesthetic value, employing methods such as structural, harmonic, rhythmic, thematic, formal, and cultural analyses to enhance understanding and appreciation. The exploration of music psychology uncovers the profound impact of music on human emotions, cognition, and neurology, shaping mental well-being, learning, and creativity. Lastly, the realm of music and acoustics scrutinizes sound generation, propagation, perception, and practical applications, forming a crucial foundation for effective composition, performance, and recording techniques. This collective endeavor within music theory emphasizes the paramount importance of literacy, education, and transmission, contributing to a holistic comprehension of music’s intricate dimensions (Fang, 2018; Gao, 2011; Qiu, 2021; Xu 2019; Zhang and Song, 2023).

METHODOLOGY

This study employs qualitative research and ethnomusicology in conjunction with preliminary research from the study and collects academic materials, textbooks, reports, concepts, theories, and articles from numerous publications relevant to it. Additionally, the researcher conducted a study that analyzed fieldwork data. The research subjects are split as follows:

Step 1 Research Design and Approach: The study employs a qualitative research design, aiming to explore the various facets of music theory. It also incorporates principles from ethnomusicology, which involves studying music within its cultural and social context.

Step 2 Preliminary Research and Literature Review: The initial step involves gathering existing literature related to the study’s focus. This includes academic materials, textbooks, reports, theoretical concepts, and articles from a wide range of reputable sources. This forms the foundation for understanding the existing landscape of music theory.

Step 3 Data Collection: The researcher gathers a diverse range of academic resources, both from historical and contemporary sources. This collection process involves a systematic search for relevant materials that cover the spectrum of music theory, including theories of musical performance, music aesthetics, traditional Chinese music theory, music analysis theory, music psychology, and music and acoustics.

Step 4 Fieldwork Analysis: In addition to existing literature, the study engages in fieldwork analysis. This involves conducting original research by interacting with musicians, scholars, educators, performers, and practitioners within the field. The researcher collects insights, experiences, and perspectives from these individuals to gain a more comprehensive understanding of music theory’s practical applications.

Step 5 Segmentation of Research Subjects: The participants are divided into various segments based on their roles and expertise. These segments may include musicians who perform different genres, scholars who specialize in different theoretical aspects, educators who teach music theory, and practitioners who apply music theory in their creative work.

Step 6 In-Depth Data Analysis: The data collected from both literature review and fieldwork undergoes thorough analysis. This involves identifying patterns, themes, and commonalities across the collected information. The researcher aims to uncover connections between different aspects of music theory and their implications.

Step 7 Synthesis and Conclusions: The analysis from both literature review and fieldwork is synthesized to draw meaningful conclusions. The study seeks to provide insights into the interplay between different theories, the practical implications of these theories, and their contributions to music literacy, education, and transmission.

RESULTS

This study explores the concept composition and transmission of the clarinet folk song “Pamir Zhiyin,” delving into its significance within the broader framework of music. By drawing from various theoretical perspectives including performance, aesthetics, psychology, and more, the research uncovers the intricate interplay between literacy, education, and cultural transmission in the realm of music.

External Factors and Opportunities for “Pamir Zhiyin” Composition

The composition of “Pamir Zhiyin” is deeply influenced by the historical trajectory of clarinet music in China, which spans more than a century. Since its introduction by Hurd in 1903, clarinet playing has steadily spread and evolved. The clarinet’s growth surged in the latter half of the 20th century, catalyzed by figures like Prof. Mu Zhiqing’s contributions at Peking University. As early as the 1960s, China began

delving into the art of the clarinet, culminating in national symposiums during the last century that showcased Chinese achievements in innovation and research. Notable figures like Zhang Wu, the first clarinet professor at the Central Conservatory of Music, composed distinct pieces that intertwined traditional European variations with Chinese melodies, marking a harmonious blend of styles. This artistic evolution paved the way for the likes of “Pamir Zhiyin,” which fuses Western classical techniques with Chinese folk music, serving as an essential representation of the synergy between international music and national culture. Moreover, the concerto’s recognition by renowned clarinetists and its integration into clarinet education underscore its pivotal role in shaping the clarinet discipline and advancing musical literacy and transmission in China.

The Roots of “Pamir Zhiyin”: Material and Inspiration

“Pamir Zhiyin” draws its essence from the rich tapestry of Tajik folk music, reflecting the cultural wealth of Xinjiang’s Tajik community. This clarinet concerto resonates with the vibrant melodies and rhythms woven into the fabric of Tajik folklore, which have been celebrated for their emotional depth and creativity. The Tajik people, residing on the Pamir Plateau, exhibit a long-standing tradition of singing and dancing that permeates their festivals and gatherings. This milieu of creativity and improvisation has led to the continuous evolution and rejuvenation of Tajik folk music, rendering it both culturally potent and dynamically alive.

Descending from the ancient Qipanto tribe, the Tajiks occupy the Pamir Plateau’s eastern part, where they practice semi-sedentary animal husbandry against the backdrop of towering peaks and snow-laden landscapes. The name “Tajik” originates from their self-proclaimed term meaning “crown,” symbolizing reverence for their tribal leaders. Their language, belonging to the Indo-European family, reflects their rich ancestry and connection to the Iranian-speaking tribes of the region. Important Tajik festivals, such as Gurbon, Nowruz, and Mezze, accentuate their deep spiritual connection with nature and the changing seasons.

Tajik folk songs encompass various themes including love, history, labor, religion, and narratives. Love songs, embodying both sweet affection and the ache of separation, form a substantial part of their musical legacy. These songs, characterized by their symmetrical and square structure, often repeat in a single-part format, narrating the intricate hues of Tajik lives. “Pamir Zhiyin” encapsulates this spirit, bridging the Western classical techniques with the soul of Tajik culture, and underscores the essence of literacy, education, and transmission that echoes through the corridors of time.

The composer, Hu Bi Jing, provides insights into the genesis of his renowned composition, “Pamir Zhiyin.” Hu Bi Jing’s description of the significance of red and white fabrics in Tajik wedding scenes, which he encountered on his travels to the Pamir Plateau, highlights the profound influence of these cultural practices. The red and white materials, meticulously adorned on the newlyweds, serve as powerful visual representations of their collective desires for a harmonious and successful union, emphasizing the importance of

interconnectedness within their marital bond. The thrilling horse races and exuberant celebrations depicted a genuine scene that went beyond film representations.

The Tajik wedding scenes had a significant influence on Hu’s artistic inspiration, leading to the creation of compositions such as “Snow Lotus on the Ice Mountain,” which serves as an homage to the unwavering determination of troops stationed in the Pamirs. When presented with the assignment of composing a clarinet composition, Hu Bi Jing instinctively chose to explore the subject of Pamir weddings, effectively encapsulating their liveliness via a series of interconnected passages. The trip of the individual in question serves as a prime example of how brief instances may ignite extraordinary artistic endeavors while also highlighting the impact of cultural encounters on the development of musical forms. This underscores the importance of reading, education, and the transmission of knowledge (Table 1).

The Three Movements of “Pamir Zhiyin” - A Symphony of Pamir Plateau

The production of “Pamir Zhiyin” was catalyzed by the transformational expedition undertaken by composer Hu Bi Jing to the Pamir Plateau during the period of 1977–1978. Motivated by the remarkable qualities exhibited by the Tajik people and the breathtaking natural beauty of the Pamir region, Hu actively engaged with the local community, dedicating himself to observing and documenting the everyday routines of herders. With great attention to detail, he diligently collected traditional folk music and customary practices. The clarinet concerto, composed in 1981, is a significant work that combines elements of nature and the human spirit. It effectively portrays the embracing qualities of rain as well as the vigorous energy of a storm, ultimately evoking a sense of optimism.

The performance titled “Pamir Zhiyin” might be likened to a series of vibrant and evocative oil paintings, with each movement skillfully depicting various aspects of the Pamir Plateau and Tajik culture. Hu’s musical style is deeply influenced by the traditional Tajik folk music of Xinjiang.

Table 1. Summary the roots of “Pamir Zhiyin”

Aspect	Summary
Essence of Folk Music	“Pamir Zhiyin” draws from vibrant Tajik folk music, reflecting their cultural wealth and creativity.
Tajik Community	The Tajik people’s traditions, festivals, and music shape the concerto’s essence, showcasing their spiritual connection to nature.
Cultural Significance	The composition bridges Western classical techniques with Tajik culture, symbolizing literacy, education, and transmission.
Hu Bi Jing’s Influence	Hu’s encounters with Tajik wedding scenes inspired his compositions, representing interconnectedness and celebratory spirit.
Musical Evolution	“Pamir Zhiyin” showcases the transformation of fleeting moments into remarkable artistic endeavors, highlighting cultural encounters.

Through his exceptional acoustic skills, he skillfully creates a distinctive aural identity, akin to an artistic representation via sound. The interpretation provided by Hu about the three movements may be seen as a symphony that effectively captures the character of the Pamir Plateau. This symphony serves as a platform for highlighting the brilliant colors, enigmatic appeal, and complex cultures that are inherent to this geographical region. The musical composition presented exemplifies the integration of artistic expression and the natural world, emphasizing the significance of education, and transmission in the narrative of music.

The initial movement: Sonorous tones of desert camel bells

The inspiration for this movement came from Hu Bi Jing's choreographic piece "Snow Lotus on the Ice Mountain," which he made for the Red Flag Lap Navigation Station's soldiers. The theme underwent a process of gradual alteration, ultimately resulting in the current manifestation of the movement that we perceive audibly. The initial section of the narrative depicts the challenging expedition of a camel caravan over the treacherous winds and snow of the Kunlun Mountains, situated inside the formidable topography of the Pamir Plateau. The narrative serves as a representation of the resolute collective ethos of the Tajik populace, displaying their resilience in the face of adversity.

The second movement: Nocturnal exploration on the plateau

The author's essence and a unique experience on the Pamir Plateau work together to shape the movement. The tranquil body of water enveloped under a celestial canopy adorned with countless stars and the harmonious convergence of saline and fresh waters elicit a profound need and craving for aesthetic splendor. The plateau is enveloped by the gentle embrace of the nocturnal ambiance, prompting recollections of the Tajik youth's kind disposition and unadulterated emotions to resurface. This artistic endeavor encapsulates the purity and aesthetic appeal of Tajikistani youth as they are shown against the backdrop of the night sky.

The third movement: Tajik wedding

This movement encapsulates the spirit of Pamir, drawing inspiration from it to vividly portray the intense emotions experienced during a Tajik wedding, which profoundly impacted. This composition skillfully combines Tajik and Middle Eastern themes, resulting in a captivating portrayal of lively situations, dynamic dance, and compelling imagery. The assimilation into the local community, which included interactions with respected artists Dari and Darya Bhai, yielded a comprehensive understanding of Tajik culture. The immersive nature of this experience facilitated the development of a work imbued with the essence of the Pamir region, exemplifying the author's dedication to maintaining authenticity in the realm of musical narrative. The literary work "Pamir Zhiyin" intertwines the themes of literacy, education,

and transmission to create a multifaceted portrayal of cultural expression (Table 2).

In the first movement of "Pamir Zhiyin," the composition begins with a slow piano introduction featuring overlapping fifths. This evokes a distant camel caravan taking measured steps and playing a melody in high and low registers. The clarinet introduces Chinese-style playing with exotic arpeggios and timbres, embodying the plateau's sparseness. The movement captures the resilience of the Tajik people and their optimism in the face of challenges. The unfolding section includes introductions, main and sub-themes, and tonal variations, showcasing the evolution of themes. The movement gradually calms, reflecting the Tajik people's spirit and courage in overcoming difficulties. The recapitulation employs reductionism in change, bringing back themes and recalling the desert's challenges. The movement is emotionally rich and leaves a profound impression on both the composer and the listener.

Exploring the Structure and Themes of "Pamir Zhiyin" Clarinet Concerto

The clarinet concerto "Pamir Zhiyin" masterfully employs the traditional structure while embracing Tajik themes. It exemplifies the concept of "sound painting," harmoniously blending the conventional concerto structure with the essence of Western classical and Chinese minority folk music. This amalgamation not only upholds symphonic characteristics but also encapsulates the musical essence of Chinese ethnic groups. The composition's melodic and harmonic arrangement combines Western harmonic minor keys with the distinct seven-tone modulation of ascending III notes found in Tajik music. Notably, this ascending III tone scale features a unique second degree interval between II and III tones. Its form, melody, and fundamental tones differ from European harmonic minors and even national modes, with the III tones raised by half a step, inclined toward upward resolution. The concerto's first movement assumes a significant analytical role, embodying a Scherzo form with medium-tempo adagio, set in g minor, and structured in 4/4-3/4-4/4 time. This remarkable fusion of elements summarizes the composition's depth and significance.

Table 2. Themes and inspirations in Pamir Zhiyin movements

Movement	Inspiration and Theme
Initial Movement	Inspired by "Snow Lotus on the Ice Mountain" choreography. Depicts challenging camel caravan expedition on Pamir Plateau. Represents Tajik resilience in adversity.
Second Movement	Shaped by author's essence and Pamir experience. Tranquil night scene with stars and converging waters. Evokes aesthetic splendor and memories of Tajik youth.
Third Movement	Portrays intense emotions of Tajik wedding. Blends Tajik and Middle Eastern themes. Reflects lively situations, dance, and imagery. Immersive experience with local community fosters authenticity.

The clarinet concerto “Pamir Zhiyin” creatively blends traditional structure with minority music themes, embodying a fusion of Western classical and Chinese minority folk music. It maintains symphonic traits while capturing ethnic musical essence. Melodic and harmonic elements combine Western harmonic minor with Tajik’s ascending third modulation. The rising third adds uniqueness and folk style, rich in tonal colors. Ornamentation enriches with ethnic flair. The concerto embodies literacy, education, and transmission, showcasing cultural diversity.

DISCUSSION

This study examines the clarinet composition “Pamir Zhiyin” within the context of Chinese music. It explores how literacy, education, and cultural transmission contribute to its creation. The composition reflects the fusion of Western and Chinese elements and the evolution of clarinet music in China. The concerto combines contemporary creativity with cultural heritage by drawing inspiration from Tajik folk music. Composer Hu Bi Jing’s encounter with Tajik wedding scenes highlights the impact of cultural encounters on artistic inspiration. The study emphasizes the importance of cultural preservation and innovation in musical development, which corresponds to Zhu’s (2017) study, explores China’s clarinet art development, addressing historical context, challenges, and future prospects. It highlights the need for more Chinese clarinet literature, improved education focus, and international participation by clarinetists, and also corresponds to Feng’s (2013) examination of their use of Chinese folk music elements. The authors aim to stimulate interest in music using Chinese folk music elements and bring lesser-known works into the common clarinet repertoire.

The piece’s fusion of traditional Chinese musical elements and contemporary clarinet techniques demonstrates the potential of music to convey cultural heritage while adapting to the changing artistic landscape, corresponds to Dranch’s (1981) study, which investigates how performers adapt to new challenges in contemporary clarinet compositions. It explores strategies used to meet the demands of modern works and their implications for clarinet performance. Additionally, Dolak’s (1980) study focuses on contemporary techniques for the clarinet, presenting a step-by-step approach through prerequisite studies and modern études. It examines how these techniques can be effectively taught and learned, enhancing the understanding and execution of contemporary clarinet music.

Furthermore, the role of literacy, education, and transmission is emphasized throughout the discussion. It underscores how the evolution of Chinese clarinet music has been driven by efforts to preserve and pass on musical traditions, culminating in the emergence of a unique Chinese clarinet style. The incorporation of innovative clarinet techniques in “Pamir Zhiyin” exemplifies how advanced skills can be integrated to enhance the depth and expressiveness of musical compositions, which is consistent with the concept of Mountain and Stotram (1980) exhibit a captivating amalgamation of Western and Chinese musical components, resulting in a distinctive and vivid auditory experience. The

composition is distinguished by its intricate melodic lines, emotive articulation, and integration of customary Chinese motifs.

CONCLUSION

In conclusion, the examination of “Pamir Zhiyin” underscores the profound impact of cultural transmission, literacy, and education on the development of the clarinet folk song. The composition serves as a remarkable bridge between the rich history of clarinet music in China and the vibrant tapestry of Tajik folk culture. Through the fusion of Western classical techniques and traditional Tajik melodies, Hu Bi Jing’s concerto not only captures the essence of the Pamir Plateau but also reflects the importance of interconnectedness and shares human experiences. This study highlights the pivotal role that education and the transmission of cultural knowledge play in shaping musical compositions, allowing them to convey deeper meanings and evoke powerful emotions. As “Pamir Zhiyin” continues to resonate with audiences, it serves as a testament to the enduring value of preserving and passing on cultural heritage through the universal language of music.

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