

# The characteristics and influence of Shanghai jazz in the Republic of China in "ShenBao"

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**Abstract:** *The detailed contents recorded in "Shen Bao" involve all aspects of the development of jazz music, and are precious historical materials for the study of Chinese pop music and the history of modern Chinese music. The paper summarizes the characteristics and influences of Shanghai jazz music at that time as follows: the accompaniment function of big bands, the commercialization characteristics, and the influence of Shanghai jazz music on Chinese pop music, the development of performing arts and music teaching in the Republic of China.*

**Keywords:** *Shen Bao, jazz music, Chinese pop music*

## 1. The first big band rendition

From the historical records in Shen bao, we can see that, due to its special historical background, modern Shanghai has become the pioneer of the country in many aspects. The courage to innovate, break new ground and dare to break old rules are the characteristics of jazz music in the 1920s and 1930s reflected in Shen bao. Since the opening of the port, most of the new domestic cultural undertakings originated in Shanghai. Through the integration of the materials in Shen bao and the description above, it can be seen that the first new theater, the first dance hall, the first cinema and the first radio station in China were all born in Shanghai.

### 1.1. Band preparation

On July 2, 1928 (the 17th year of the Republic of China), the local supplement published an article about jazz music entitled "Jazz Music". The article also described the composition of the band and the form of its performance, as follows:

"Jazz class

First, we hear from the phonograph record, or smell or from radio broadcasting and hear Jazz music class the Jazz Orchestra], what is it, first of all, his number, though, depending on convenience goods less people can, but if in the two lowest scores below 14 people, will feel very lonely, the number of the following minimum limit instrument

Two Pixianos

Two Banjo

Saxophone (and Clarinet)

Two speakers

Tenor Trombone

One Vanya bell

One set of jazz hitters

In addition or join Colls, or incorporated into Japanese flute, Buddha lake Atorvastatin slave, and so on, the days of the instrument, is optional, of course, flack, atorvastatin slave, and so on, is made of metal Castane species, a ring, and the voice of the bell is general, and in some form of jazz, also use [saw] is that toothed saw that the mining of iron plate, or bow to wipe it, Or hit it with a small hammer, or bounce it with a finger, and make a strange, long, bell-like sound.

Sometimes smaller and more Musical Instruments, in the music class of Horace mann off, there are

23 people of member in 36 cases of instrument, which formed by six people le jazz wind "Band", there are eight Saxophone, woodwind instrument three, three wind instruments, string instruments even wearing chardonnay seven, in addition with the beat of the drum type instrument, the size of the accordion, etc., in this case, We can see how busy they are in getting and playing instruments. According to the score of Charleston Foxtrot, published in 1925, the players of Vanyarling and Pixophone take three saxophones. Some Clarinet-- with only three saxophones, the players play the Saxophone in the midrange. With the trumpet two, a person to help put on chardonnay and so on extremely crisscross of all to weave into.

In fact, the relationship between the instrument and the player is also full of the active and free jazz spirit. We hear the great symphonies of Bedovin and Hubert at the Filhamonigar Hall in Berlin, and see the enthusiastic. Under the baton of vibration pull all the bell of the shape of a white-haired old man, ni think of the value of his life, but this is the life of youth and old age as in a forest of all people, to jazz music player, the youth, filled with happy and young, a person cannot stagnation in a musical instrument, dominate one of the many different instruments, the playing vido of white-haired old man, After all, it's impossible. Jazz musicians are young, and must be young. Long live the young.

Compared with the first and second violin of the previous Saloon Orchestra, such as cello, Pixano, organ, trumpet, Tlovbone, flute, Clarinet, etc., even from the outside, they are quite impressive. Then what are the characteristics of this orchestral composition? The power of the Pixano as a dynamo, the glances of the charming Banjo, and the crackle of the percussion, are never seen in other orchestral music."

In 1946, a Chinese student majoring in physics at St. John's University in Shanghai, Jin Huaizu (also known as Jimmy King) formed a 16-member jazz band, Jimmy King. At that time, Yu Ge fei, the boss of Paramount, had invited Jimmy's band to perform at Paramount. In his book "Modern Times", Qiu Chu ji described the arrangement of Jimmy King's jazz band: "Jimmy King's jazz band at that time was completely organized according to the arrangement of the standard American jazz band: three brass, three saxophones, rhythm piano, bass and drums. He also studied in a Philippine band and knew the importance of sheet music, so he even went to great lengths to order the latest jazz sheet music in the United States to play in dance halls." "The all-Chinese jazz band became an instant hit and made Paramount famous. The Jimmy King Band became the first Chinese professional jazz band in Shanghai, changing the situation that foreign musicians dominated the Shanghai Tang Band for a long time."

When jazz first arrived in Shanghai, the jazz swing style was at its most popular in the United States. As a result, in the context of the collision of East and West cultures, the jazz performances in Shanghai were basically dominated by big bands. The number of such a large band is about 10 people, some larger bands can reach 20 people or more, these bands in the performance of the main instruments used: trumpet, saxophone, piano, double bass, trombone, jazz drums, etc.

### ***1.2. Performance skills***

On July 2, 1928 (the 17th year of the Republic of China), the local supplement published the following news about jazz music, entitled "Jazz Music", The article also described the composition of the band and the form of the band's performance, such as:

"Look at the music of jazz

Jazz is not only listen to music, but also to see the music, play Musical Instruments in music player to play in the mask, jump, cast a cap to dance, it is because the jazz is a kind of to listen to the heart of the more terrorist eyes see music, when in 1922, Horace mann off at Carnegie Hall in New York, called the jazz member of two hundred people, play, have full arranged in acme, Everyone is dressed in white. The taste of jazz, which casts us in red, blue, green, and other lights, or paints the soloist a dark yellow, while the rest of the players glow red, does not understand jazz if one laughs at it as a superficial American style.

In some European jazz orchestra there is an underarm hanging at the collar and cuff, which extinguishes all lights as it is being played, and in addition to the music coming out of the darkness you can see the flecks of the underarm flying like fireflies."

In terms of the way of playing, the band mostly plays according to the prepared music score, and adds a little improvised performance content in the process of playing, which is very different from the late American and modern and contemporary jazz, but it also further enriches the way the band plays and the expression form of the music. The structure of the music itself is relatively neat, mainly with four-bar or eight-bar square whole phrases. Therefore, the deductive characteristics of jazz: one is improvisation,

that is, the performer does not exceed the limits and units of the music on the premise of the original piece of the expansion of performance. Second, the extraordinary performance techniques, that is to be able to improvise to the best effect of the technique. At the same time, in order to meet the needs of dancing, the songs played by the band generally have a strong sense of rhythm and rhythm, and the harmony part is mainly triads and seventh chords. In the early days, the jazz bands in Shanghai basically performed in the dance halls, and most of the jazz music they played was for the accompaniment of the guests. At that time, there were their own jazz bands in the famous dance halls in Shanghai, and most of the musicians in these bands were foreign musicians dominated by Filipinos.

## 2. The commerciality of jazz in Shanghai

It can be seen from the collection and sorting of the historical materials of the Republic of China in Shen bao that the market and demand of jazz music culture in this period were highly diversified. The historical data includes all kinds of commercial performances, consumption in all kinds of entertainment venues, music books, records, radio broadcasts and popular music works, etc., from which various other industries are derived. The demand of social spirit is one of the important factors that determine the development of music production and music culture market. The development of jazz music entertainment industry will inevitably drive the consumer demand of pop music. From the perspective of urban entertainment activities, the growth of population will inevitably stimulate the consumption of fish in cities. Dance halls, movie theaters and large entertainment venues are also crowded with people. The historical materials in Shen bao show that businessmen, school teachers, the "small open" people of that time and civil servants were all the food and clothing of the entertainment industry. Their need for entertainment drove the growth of the jazz market.

In the 1930s, Shanghai cabaret was flourishing with numerous dance halls, and four nightclubs, "Paramount", "Xianlese", "Metropolis" and "New Xianlin", were the most lively. At that time, Shanghai citizens would enter different levels of dance halls or nightclubs due to income reasons. These famous dance halls were mainly places for businessmen and military and political bigwigs to enter. Therefore, jazz music in Shanghai period would also be related to the nature of commercialization. These present situations are the performance of the economic development and prosperity of Shanghai at that time. In fact, such song and dance hall culture is a reflection of the psychology and personality of Shanghai people. Since its opening to the outside world, Shanghai has been influenced by western capital in various aspects, and its urban economic development has also been influenced by the capitalist business model. Commerciality is also obvious in the cultural field of jazz music, which not only reflects the universal musical and cultural needs of Shanghai democracy in the 1920s and 1930s, but also affects the consumption structure of the public and the development of the music and cultural market in Shanghai and even the surrounding areas.

An article published in Shen bao on May 29, 1933 (22nd year of the Republic of China) with the title "From the Song of the Flower on the Spring River to the New Music" said: "Even before the European War," jazz "had flowed from the Negro into what is called civilized America, and by this so-called civilized America industrialized the original music, and thus evolved from the European American dance tune One Step into what is now Foxtrot. However, due to the occurrence of the European War, people in the society were living in a miserable life, so this kind of dance without music had no chance to prevail. After the European War, American industry gradually developed, and "jazz" also developed along with the development of industry. After 1924, the European economy began to flourish, and the snobbery of "jazz" spread deeply into Europe.

Each era, there must be the art of each era, the industrial age, will inevitably produce praise and exaggeration of the power of the machine music "jazz" is produced in this era, so "jazz" music characteristics. She is "organized" rather than "popular". Later, due to the further development of capitalism, the form of "jazz" music at this time also evolved from "Foxtrot" to "Samba". Her characteristic is to describe the acoustic sound of train action completely. But this pure mechanical direction, in musical form, is at last too simple. Not enough to show the prosperity of capitalism. So "Charleston" BlackBattom "....." All kinds of forms, one after another. The ambition of this tune is to "machine-ize" all things in the universe, animals and human movements, to show the great power of machines! Therefore, "jazz" music at that time really went into a crazy state, and the whole European and American society was anesthetized by this bourgeois music, especially the petty bourgeoisie, to a great extent. Many people who study music and composers take "jazz" as a profession. Naturally, "jazz" is "commercialized" and loses its artistic value."

The "new music" written in the review refers to jazz, and the review news affirms the contribution of black people to jazz, but this precious musical culture, after spreading to developed countries in Europe and the United States, takes on the cloak of capitalism, and its artistic value is weakened. This comment also shows the commercial nature of popular music at the time, especially jazz, which was popular all over the world. Although the commercial mode of dance hall interfered with the artistry of jazz, it did not change the essential nature of jazz. As for the embodiment of commercial nature, Shen Bao has comments like this:

"Everything that is sappy in the ballroom is done by the musicians. In that crazy waste of life between men and women, in that depraved environment, the musicians would have been able to obtain the bread of their existence. They play vulgar music, whether it is foreign jazz music or "peach blossom river", "song of fishing light" are good, anesthetized youth outside the headquarters, a waste of life. We do not naturally blame them, their efforts for other people's improper entertainment, the original also love can be original." As long as there is demand, there is production. The "sappy music" and "exotic music" considered by the industry are deeply loved by the public. Therefore, musicians are willing to create jazz music works in line with the public's heart. Musicians needed to earn money to survive, so they created music that people liked. Here I do not evaluate the aesthetic attitude of that time, but only describe the situation.

At the same time, there are many advertisements of exotic musical films and films with the prices clearly marked, indicating that such performances are completely commercial performances. 30 s ocean is equivalent to a yuan now 35 yuan , also let us see, when people are willing to pay the ticket to watch outside the jazz dance performances, in addition to illustrate this part of the Chinese people to accept on western music culture, its deep meaning is that when people are willing to take out the labor income has been used in cultural life consumption, At the same time, enjoying the relaxation and happiness of cultural and entertainment activities tells us that the consumption concept of the people in Shanghai in the 1920s and 1930s is changing, and appreciating foreign western culture and art has become a fashion pursuit of some wealthy people. In addition, the advertising words "coquettish tension, indescribable", giving a strong consumer psychological implication. Driven by commerce, theatres are splashing out on advertising, hoping to stimulate consumption.

Shen bao was defined as a commercial newspaper at the beginning of its establishment. Therefore, advertising income must be an important economic source for Shen bao. At the same time, due to its large sales volume and wide audience, Shen bao has become a competitive place for many businesses to advertise. As mentioned above, Shen bao is a private newspaper. The feature of private newspapers is that they are responsible for their profits and losses. Without a strong economic pillar behind them, the sales volume of a newspaper determines whether it can continue to be established. The sales of newspapers depend on whether the public likes and is interested in what they report. The sales of Shen bao during its release have been encouraging, indicating that its reporting content has been recognized by the public.

### 3. Influence on Chinese pop music

In addition to individual song works, jazz music is also related to the blood of film music. Almost all the most popular jazz songs in China during this period came from Shanghai. Since the 1920s, all kinds of Hollywood films have entered Shanghai and been well received. For those who have published advertisements and programs in the Shen bao, the audience has responded warmly: The introduction of music and dance films such as *The Jazz Singer*, *The Performance Boat*, *Broadway Song* and *Ziegfried* brought western cultural appreciation and western jazz music to Chinese people. Almost all the accompanying bands in the influential Shanghai dance halls were playing jazz. At that time, the music and dance hall bands in Shanghai were mostly composed of foreign bands, while Li Jin hui established the "Qing Style Dance Band" for the Yangtze River Hotel Ballroom, which was composed of Chinese musicians and played the dance music adapted from the western jazz music elements into Chinese folk songs.

Declare a piece of news titled "the merits and demerits of jazz" on September 3, 1946 (liang you ting)

"Jazz music" is translated into Chinese as "Jazz Music", which sounds noble on the face of it, but in fact it is just a translation, and the original meaning does not say: "This is the music of jazz". On the contrary, it was first popular in South America before the European War and is said to have been created by blacks. To this day, black dance music is still truly "jazz".

If according to the Chinese vulgar music, "jazz" belongs to the vulgar music. Its characteristic is relaxed, lively, lively, exciting, rich carnal temptation. This is the music that Tolstoy is objecting to. This kind of music was born out of people's "overindulgent" enthusiasm. As for what makes jazz, it is the structure of music that makes pure use of rapid rhythms, smooth melodies, lively harmonies, it makes use of syncopation, it makes use of obvious rhythms: why is it so sensual? My personal explanation is this: a piece of music, can stimulate the spirit of the listener, is often a soft melody, rhythm is not too rapid, not too obvious, deep feelings, and in some ways feel dull music; It makes the mind immersed in some kind of thinking or memory and vision; On the contrary, to make a song dance, to inflate the limbs, to excite the body of the listener, it must be music with a strong and distinct, rapid beat, such as dances and marches. We do not mean to say that music with a rapid beat is inferior to music with a slow beat, but if the emphasis is placed on the excessive excitement of the flesh, and the music and dance of the time become purely sensual pleasure, then these arts will lack artistic elements. Xiumang said that "the highest art is consistent with morality," which can also show that music should not go toward "low indulgence."

Americans are so rich that they love jazz music. But jazz has been attacked in direct proportion to its popularity. I remember once a radio station in the United States asked a conductor named Etabee to conduct jazz music. While conducting, Etabee hated it at the same time. In the middle of conducting, he stopped and announced to the audience: "Gentlemen, this is not music, I can't do it, I can't hurt your hearing!"

Everywhere, we can hear the crusade against jazz, but it cannot be eliminated. To tell you the truth, many great musicians, and sometimes jazz musicians, the great violinist Hafis, the great conductor Tosnini, can play or conduct jazz. However, it should be pointed out that Chinese jazz is different from foreign jazz, jazz patterns also need skills, such as the sound of laughing in SAXPKM, which is not highly skilled and can not be achieved. According to Mr. Dai, the president of the National Academy of Music, when he was in Vienna, he heard the local orthodox musicians playing jazz, whose skills were really admirable!

At present, the Shanghai Music Association has invited Chinese and foreign musicians to discuss the dance hall music in Shanghai. It turned out that they couldn't agree on the Jazz either. The player was so low that everyone thought it was totally different. Even for the more desirable knighthood, they do not erase the advantages of being close to the masses, but in China at present, knighthood is not needed. They concluded that the Jazz could "critically accept" it.

All this is but a brief introduction to jazz, and I still cannot sympathize with him. As Mr. Chen Hong said, "skills exist in order to express the content, the content is not good, how to use skills." Therefore, although the jazz technique is not desirable, but its essence, the actual function is the same as the American hu tune, the same thing! As for the music in Shanghai's dance halls, it's not even jazz!" It can be seen that jazz, with its inclusiveness in artistic connotation, has gradually integrated into the life of Shanghai people and absorbed the ancient Oriental culture in the process of continuous evolution and change. In the process of evolution and renewal in the period of the Republic of China in Shanghai, jazz itself became more rich and novel in artistic connotation and cultural values, and further enriched the "Shanghai style" culture of Shanghai.

### ***3.1. The influence on the Chinese musical form***

Pop music is an industrial product, a commodity. But the emergence of jazz has changed the aesthetic values of Chinese pop music, making it different from commercial music. As a kind of unique style of music, jazz is not entirely become industrial art products, enables it to its vitality and creativity, independently of the vulgar, continue to perform the duties of the art itself, at this time as an art form of jazz is endowed with more spirit of expectation and different music, more and more people hope, Through jazz to make my tired mind feel a little peace in those turbulent times. Along with the continuous renewal of connotation of the jazz, the music as an art form, its influence has been gradually increased from America into the east of Shanghai, more and more countries and regions have come to know and understand jazz. Again, this is the spirit of jazz music unique extension, he has started from the concept inherent in the traditional culture, the connotation of music spirit is gradually enriched from the deep artistic and cultural forms.

The aesthetic value interest, technical and cultural concept reflected by jazz, and the wrestle between high culture and popular culture have gradually become the main form of the modernization development of Chinese music. Different from western jazz, jazz in old Shanghai was mainly performed in Mandarin

music, such as popular Chinese pop songs with typical jazz characteristics at that time, such as "Night Shanghai" and "Rose Rose I love you", which left traces of The Times. At that time, jazz already had the characteristics of Chinese music, because it integrated the characteristic culture of China, and thus gradually formed a new jazz system with the Oriental reputation, which not only brought different musical enjoyment to the Chinese public, but also enriched the connotation of jazz.

With the continuous development and spread of jazz music in China, jazz music has gone beyond a simple musical form and gradually evolved into a spiritual pursuit. It is the embodiment of the soul of the creators and reflects different cultural backgrounds and living conditions. Today's Chinese jazz is not only entertaining, but also cultural. Moreover, its own musical attributes are also influencing the inner characteristics and development trend of urban culture little by little.

### ***3.2. The use of jazz style by Chinese composers***

Li Jin hui, the originator of Chinese pop music, also absorbed Western pop music for reference in his creation. He was inspired by listening to concerts from various countries and watching performances of foreign song and dance troupes. He integrated Chinese and western music elements and brought popular love songs to the people. At that time, the American jazz in China rapidly in popularity, after each dance halls and other places of entertainment in Shanghai frequently play, Li Jin hui first pop music "drizzle" creation is embodied in the tango, jazz and swing element, the western pop music playing shape combined with national tones, to create a new urban dance, In the later pop music creation is also influenced by jazz music. In 1927, Li Jin hui created the first family love song in Chinese history -- Drizzle, which started the era of "Times Music" and promoted the recording industry and broadcasting industry in Shanghai.

To sum up, jazz music has occupied an important position in the Chinese pop music circle, and has provided important help for the development and evolution of music modernization. It can be said that even today, in many places in Shanghai, we can still feel the unique charm and musical character that jazz brought to the city, as well as the golden age of jazz. Jazz, in fact, every update and evolution of the concept of "brought people a new way of thinking and art, from the traditional rational supremacy, to pursue the heart of the real world, to deconstruct and irrational, from modernism to postmodernism, jazz has played an important role of music, is the common development of the inner and outer power, It spawned and gave rise to the jazz boom that jazz is today.

## **4. Conclusions**

Shen bao is one of the oldest and most influential newspapers in Shanghai's modern history. It is known as the "encyclopedia" for studying the modern and contemporary history of China. The music records in Shen bao are comprehensive, detailed and rich, which is of self-evident importance in promoting the study of the history of modern Chinese music. One of the major characteristics of newspaper is its effectiveness, which can timely reflect what happened at that time. In addition, newspaper has a strong record ability, which can be used as first-hand historical materials. This is also the main reason why I chose to start my research from newspaper at the beginning. The reason that Shen bao has been published for the longest time and has a wide social impact in China shows that its reports still have a certain credibility. As for the great events of jazz music in the period of the Republic of China, we can also find corresponding materials to prove them in the "Shen Bao".

"Shin" played a great role in promoting and promoting the development of jazz music. The reason why jazz music can finally develop its own school of thought is also largely due to the publicity. The development of jazz in Shanghai during the period of the republic of China is not smooth, the intrinsic attributes of the jazz in the western cultural values and aesthetic character and not by the Chinese people quickly for approval, the music features and no well with combination of Chinese traditional culture, but these objective factors are not able to influence the development of jazz in Shanghai after, With the inclusiveness of its artistic connotation, jazz has gradually integrated into the life of Shanghai people and absorbed the ancient Oriental culture in the process of continuous evolution and change. In the process of collating historical materials, it is obvious that 1912-1920 was the immature period of Shanghai jazz, and most of the descriptions of American and European jazz were published in Shen bao. From 1920-1930, a large number of things related to jazz began to be imported from other countries. After 1930, jazz was integrated into the cultural and musical life of Shanghai. At the same time, a large number of Chinese or Chinese composers, musicians and their works have emerged. These precious historical materials of music reproduce for us the general existence of jazz in Shanghai during the Republic of China period,

which is also the value of precious historical materials reflected in Shen bao. Early, so to speak, the spread of jazz in Shanghai, make people more is a kind of comfort, for that time of your life - love is deduced, is in the s of the chaos, people through the form of music to express the heart for the most original throb of freedom and happiness of human desire, along with the changes of The Times and the change of social mainstream ideology, The aesthetic interests that jazz expresses have also changed.

The search of the historical materials of Shanghai jazz in the Republic of China can help us better understand the development track of Chinese jazz and its deep-rooted cultural context, and better demonstrate the essence of jazz from the perspective of history, thus providing important help for the further development of jazz in China. According to the historical materials, jazz news existed in all pages of Shen bao, especially in various supplements, such as free talk, art circle, film special, etc., in the 1920s and 1930s, when Shanghai jazz was in a very busy period. The form of the report is also rich and colorful, including advertising, various bands, singing and dancing associations, performance information, film and radio, record news, etc., a variety of, emerge in an endless stream, after the 1940s, due to historical, political and other reasons, began to gradually reduce. Jazz in Shanghai early today, however, have not small endowment the exclusive, along with the jazz influence gradually expanded, the artistic connotation and cultural value orientation of jazz and the city of Shanghai urban culture gradually, if there is what kind of music types to exclusive in the era of Shanghai, there is no doubt that the answer is only a jazz. Calfredo Casella said in "Jazz for the World" that "jazz is the music that most represents the 20th century. Although many composers would like to identify other kinds of music as representative of the 20th century, no one can say that jazz is the style that best expresses the new mood of the modern human race." To study the entry and spread of jazz music in Shanghai, we can better appreciate the unique musical spirit and aesthetic characteristics of jazz music from the perspective of urban culture.

With the deepening and maturation of jazz music in China, jazz music has embarked on a path of localization and diversification. Urban culture, as the main carrier of jazz development, is closely related to the development of jazz. With the changes of the local cultural background, jazz constantly absorbs various elements of traditional art and folk art, and constantly expands its connotation. The relationship between jazz and Chinese native culture has gradually become an aesthetic form, and the inner spirit of jazz has begun to transform into a specific content of local culture. Therefore, a community of mutual independence and connection has been formed between the two. This western music form to our traditional music and art and culture have brought an important impact, its connotation of inclusive and the diversity of aesthetic taste from different sides and angles to show the Chinese art and culture, Chinese art and culture also enriched the connotation of jazz

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