

Importance of Indoor Small Western Wind Bands in Colleges and Universities

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Abstract: Western orchestras are a kind of orchestras. Orchestras are a large composite ensemble composed of String instrument, Wind instrument and Percussion instrument. In today's society, ethnic music can be played by orchestras, and its strong inclusiveness is self-evident. As a band mainly playing Western classical music, the existence of Western wind bands plays a crucial role in music education in universities. This article demonstrated the importance of Western wind bands in universities through various aspects such as music education, band operation and management, and the impact of bands on the music atmosphere. At the end of this article, a questionnaire survey was conducted on two different campuses of the same school, and the conclusion was drawn that students from campuses with Western wind bands are more interested in music than students from another campus. This is crucial for universities to carry out music education and focus on art cultivation.

Keywords: College Music Education, Western Wind Band, Flipped Classroom Mode, Band Composition

1. Introduction

Music courses are mainly responsible for cultivating students' sentiment, enhancing their artistic appreciation ability, or satisfying their interests and hobbies in university education. The education of orchestras, whether it is the use of orchestras or the formation of bands, can greatly assist music courses and cultivate college students to become comprehensive talents in various aspects.

Music education in universities can affect students' aesthetic abilities, making them not limited to professional knowledge in textbooks. Therefore, it is necessary for universities to offer certain music education courses. This point does not change even in the complex social environment of recent years. For example, Daubney Alison believed that in the context of the epidemic, music education in universities is gradually shifting to online [1]. At the same time, Schiavio Andrea found in his research that most music school students also tend to E-learning [2]. At the same time, the quality of music education cannot be lacking due to the online model. Lopez-Iniguez Guadalupe believed that the core curriculum of higher music education should emphasize necessary professional abilities [3]. Moreover, some researchers have proposed some methods, such as Hay Kathryn's belief that the concept of "on-site education" needs to be introduced in music education, which can fully tap into the characteristics of students [4]. King Andrew believed that using some mixer tools and devices to improve the quality of music classrooms can help improve students' attention problems [5]. Through these studies, the role of music education has been demonstrated.

In music education, courses involving classical music naturally cannot be separated from orchestras. Usarov G believed that orchestras can greatly assist in music education [6]. Gun Elvan believed that even in the environment of distance online education, it is still necessary to retain the teaching of orchestral and Chamber music courses [7]. Rakochi Vadim believed that the popularity of indoor orchestras is high enough to make orchestral concertos one of the iconic genres of 20th century music [8]. Famous orchestras are very suitable for use as classroom materials. Abdusattorov Abdujalil gave an example of an ethnic Uzbek instrument orchestra [9]. The learning direction of orchestras includes not only music genres but also specific band introductions, which are all worth learning for students.

2. Music Atmosphere of Universities

2.1 Music Education in Universities

Music education is the only way for most people to formally receive music knowledge, because not everyone has the time and energy to learn through music tutoring outside of school, so music education on campus is particularly important. Hu Q S [10] proposed that with the increasing development of society, the reform of music education in universities has reached a moment of constant change. In this study, he believed that the reform of music education in universities needs to be stable and seek change, neither can it remain unchanged nor be drastic, affecting the teaching of other professional courses in universities, otherwise it would be putting the cart before the horse. Therefore, he proposed the idea of community music education by adding community music teaching courses, which is mainly reflected in community music activities. Organizing professional teachers to carry out extracurricular music teaching courses can enrich the diversity of community education and promote the development of music education.

Table 1. Optional Courses for Community Music Education

School Year	Semester	Course
Grade 1	Semester 1	Psychology, Education, Keyboard Instruments, Vocal Music, Music Theory and Solfeggio, Folk Music
	Semester 2	Psychology, Education, Keyboard Instruments, Vocal Music, Music Theory and Solfeggio, Folk Music
Grade 2	Semester 1	Aesthetic Theory, Educational Psychology, Keyboard Instruments, Vocal Music, Composition Theory, Chinese and Western Music, Chorus and Conductor
	Semester 2	Aesthetic Theory, Educational Psychology, Keyboard Instruments, Vocal Music, Harmony and Works Analysis, Chinese and Western Music, Chorus and Conductor
Grade 3	Semester 1	Teaching Materials and Methods, Educational Psychology (Music Psychology), Aesthetic Education Teaching Methods, Improvisational Accompaniment, Small Instrument Orchestration, Multi Voice Rehearsal, Optional Second Instrument, Ensemble, Dance Choreography
	Semester 2	Teaching Materials and Methods, Educational Psychology (Music Psychology), Aesthetic Education Teaching Methods, Improvisational Accompaniment, Small Instrument Orchestration, Multi Voice Rehearsal, Optional Second Instrument, Dance Choreography, Midi production
Grade 4	Semester 1	Social Practice
	Semester 2	Social Practice

The optional courses for community music education are shown in Table 1. In this optional course schedule, most basic courses in music and art are covered, and course arrangements are also made for the four years of university and the first and second semesters. The learning arrangements for students are very humane and professional, including nonmusic courses such as psychology, aesthetic theory, and dance choreography. These courses are mainly used to assist students in music learning and improve their artistic cultivation. Du S put forward the idea that learning Music psychology can help students pay more attention to their hearts and improve the efficiency of music teaching [11].

In this course arrangement, the freshman mainly studies Keyboard instrument, vocal music lessons, music theory, solfeggio and ear training, which can be said to be the most basic vocal music and instrument courses. In sophomore year, Keyboard instrument and vocal music were continued to be studied, and vocal music works analysis courses, Chinese and Western music history, chorus and wisdom courses were started to be added. These courses began to give students an in-depth understanding of music. In the third year of college, more in-depth courses such as improvisation accompaniment, small instrument orchestration, and multi part rehearsals were started, and a second instrument was also elective. Finally, senior year is about social practice, although not theoretical teaching, it is equally important. Feng D L proposed that universities need to pay attention to practical

arrangements, otherwise it would lead to the lack of improvement in students' practical abilities [12]. It can be seen that this course arrangement, with gradual learning content and scientific course design, can effectively complete the extracurricular music education for students. Xu S L proposed a similar idea in his research, believing that the Orff theory is very helpful for the construction of university bands. Orff theory refers to the need to design teaching plans, implement process practice, and evaluate and assess the effectiveness [13].

2.2 Teaching with Flipped classroom

In addition to institutional reform in teaching, it is also a way of thinking to reform technology. Zhao Q F proposed to use the Flipped classroom model for teaching in his research [14]. The biggest feature of the Flipped classroom model is that the classroom is "flipped", that is, the content under the class is exchanged. With this special teaching method, the initiative in the classroom can no longer be the teacher's, but the student's. Students give full play to their autonomy in the Flipped classroom, and music, as a category of art, is subjective in itself. Only by allowing students to learn at their own pace can their learning desires and talents be fully unleashed. The Flipped classroom model can also foster a strong enough learning atmosphere. Cui Y X pointed out in his research that the music atmosphere is important in music learning [15].

In addition to changing the classroom teaching order, the Flipped classroom mode also requires teachers to change the teaching mode. Promoting students' interest in music through diversified teaching activities is mainly achieved by actively leading students to practice. Yue Y Y believed that teachers need to teach both instrument playing skills and music theory knowledge to improve students' comprehensive music practice abilities [16]. The practical content can generally be divided into activities such as practicing musical instruments, participating in performance competitions, and appreciating musical works, which can fully utilize students' theoretical knowledge.

3. Implementation of the System for University Orchestras

With the popularization of music education in universities and the cultivation of a music atmosphere among students, various music teams and organizations have begun to emerge in universities. College orchestras are an important component of quality education in universities, which can comprehensively improve the overall effectiveness of talent cultivation work.

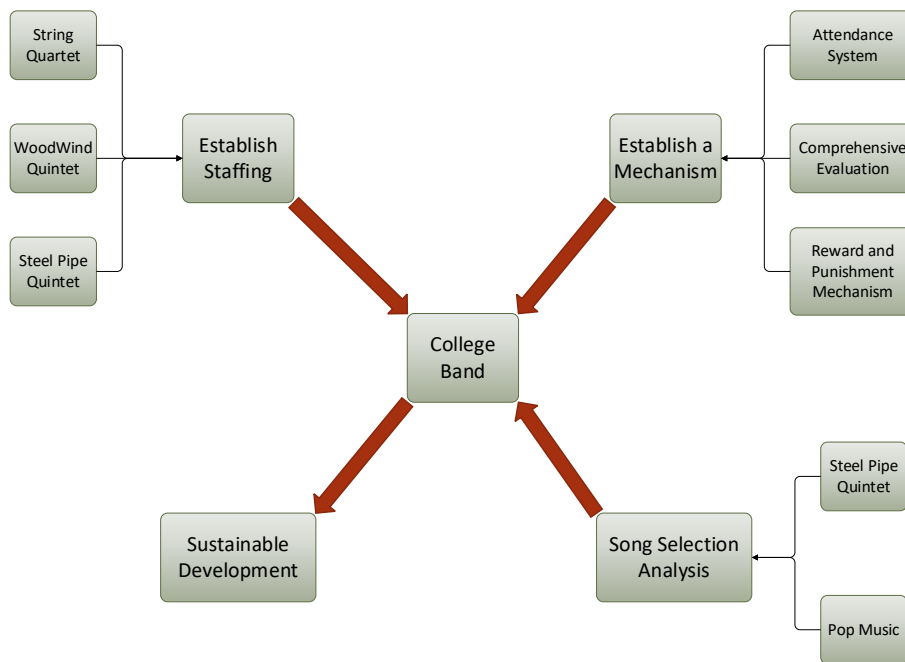


Figure 1. Construction ideas for university bands

According to Figure 1, it can be seen that the overall approach of university bands is indeed as

stated by Zheng Y, which can be roughly divided into establishing organization, selecting analysis, and establishing appropriate mechanisms [17]. Establishing the organization means first to determine the direction of the established band, such as the String quartet, the Wind quintet or the Quintet. The band also needs to establish a reasonable management mechanism, which can set up attendance management, ensure the normal attendance of band members to ensure a certain amount of training, and set up a comprehensive scoring system, ultimately relying on scoring to make reasonable rewards and punishments. Moreover, the band also needs to consider their own performance repertoire. Generally speaking, tracks can be divided into two categories: classical music and pop music. Classical music can enhance the aesthetic appreciation of college students and stimulate their desire to delve deeper into music. Playing popular songs can achieve both refined and popular tastes, taking into account the interests and hobbies of the general audience. Herbst Jan-Peter also expressed agreement on this point. In his research, he cited examples of German metal bands and proposed that metal music does not cater to everyone's taste [18]. All of this is done for the sustainable development of the band, because college bands are not professional bands, they are constantly updated and updated with factors such as further education and graduation. It is necessary to establish a stable and appropriate management system in order for the orchestra to continue to develop in the long-term transition between old and new.

4. Establishment of Western Wind Bands in Universities

4.1 Historical Background of Western Wind Band

Western orchestras, also known as Western orchestras, typically consist of performers from various Western instruments, primarily responsible for playing symphonic music. Most of the musical instruments in western orchestras are basically from Europe, and the establishment of such orchestras can be roughly traced back to the 17th century. In the early days of the orchestra, only String instrument were used, and the use of Woodwind instrument instruments and Brass instrument gradually became regular script in the orchestra with the development of the times.

4.2 Composition of Band Organization

Due to the different performance directions and repertoire of the band, there are also differences in the composition of the organization between the bands. Bai H arranged a series of organizational structures in his research on the formation of elementary school Western orchestras [19]. The composition is as follows:

Table 2. Composition of band organization (single and double)

Group	Single Tube	Double Tube
Percussion Group	2-3 timpanis,1 harp,triangle	5 timpanis,1 harp,cymbals,gong,triangle
Chord Group	6 first violins,4 second violins,2 cellos,2 violas,1 double bass	12 first violins,6 second violins,6 cellos,6 violas,2 double bass
Woodwinds Group	1-2 flutes,1 oboe,1 clarinet,1bassoon	2 flutes,1 piccolo,2 oboes,2 clarinets,2 bassoons
Steel Pipe Group	2 horns,2 trombones ,2 trumpets,1 Tuba,2 saxophones	4 horns,2-3 trombones ,2-3 trumpets,1 Tuba,4 saxophones

Table 2 intercepts the single tube and double tube parts from the complete compilation table. It can be seen that the percussion group is mainly composed of Timpani, harp and triangle iron. The string orchestra is mainly composed of violin, Viola, cello and bass. The woodwind group is mainly composed of flute, Oboe, Clarinet and bassoon. The steel pipe group mainly consists of horns, trombones, tubas, tubas, and saxophones. The number of instruments varies depending on the number of arrangements, but the overall framework remains basically unchanged, which is in line with the situation of Western orchestras.

4.3 Improving Various Issues in the Band

Whether it is a club based band or a commercial university band, there are always various problems in the process of band construction. Wu Y X pointed out in his research that Western orchestras have specific complexities in management and teaching, making it difficult to avoid various problems [20].

Table 3. Solutions to daily problems of the band

Problem	Measure
Band Operations	Expand Enrollment Promotion
	Attract Investment
	Update the Music Library
Member training	Pay Attention to Solfeggio
	Standardize the Use of Music Scores
	Improve Voice Composition

As shown in Table 3, the daily problems of bands can generally be divided into band operation and personnel training. The operational issues of the band can be addressed through expanding enrollment, attracting investment, and updating the music library. Expanding enrollment is undoubtedly the most fundamental issue, as without the influx of fresh blood, it is difficult for a band to maintain vitality. Attracting investment can open up sources for bands to ensure their daily expenses, while high school bands are generally difficult to attract investment because most of them are club based bands, and members are primarily motivated by daily hobbies, so attracting investment cannot be the main means. The last is to update the music library. The music played by the band needs to be updated at all times to attract enough listeners or even new members. The constant performance only makes the audience aesthetic fatigue.

Furthermore, there are issues related to personnel training, and this article also provides three solutions, namely focusing on solfeggio and ear training, standardizing the use of music scores, and improving vocal composition. From the basics of vocal music to the understanding of music scores and then to the production of arrangement, the professional literacy of personnel is improved in multiple aspects.

5. Questionnaire Survey on the Music Atmosphere of a Certain University

This article conducted a questionnaire survey on two campuses of a certain university. One campus's club organized a Western wind band, while the other campus's club did not have any organized music groups, and enthusiasts were scattered. The content of the questionnaire is to investigate the level of love for music and the types of music that students from two campuses have. The following campuses with Western wind bands can become campus 1, while the other campuses can be campus 2, with a total of 100 people surveyed.

Table 4. The level of love for music among the two campuses

	Campus 1	Campus 2
Very Interested	68	38
Generally Interested	25	42
Uninterested	7	20

From Table 4, it can be seen that students from two identical schools but different campuses have completely different attitudes towards music. In their respective 100 questionnaires, the number of people who are very interested in music in Campus 1 is 68, while Campus 2 is only 38. The number of people who are generally interested in music is 25 in Campus 1 and 42 in Campus 2, while the number of people who are not interested in music is 7 and 20 in Campus 1 and Campus 2, respectively. From the data set of 68 to 38, it can be seen that Campus 1 has a much stronger music atmosphere than campus 2.

6. Conclusions

This article first clarified the importance of music education in universities, and then further explained the issue of band establishment. In the end, the uniqueness of Western wind bands was proposed, involving classical music that is difficult not to mention in music courses, thus demonstrating the importance of Western wind bands for efficiency. In addition, this paper also conducted a questionnaire survey on different campuses of a university. The result is that the campus with western wind band has a stronger music atmosphere, and the proportion of students interested in musicality is higher. In the returned questionnaire of this campus, up to 68% of the students said they were interested in music, while the other campus for comparison only accounted for 38% in this regard. However, there is still room for improvement in this experiment, as the scope of the survey is still not broad enough,

and campuses with Western wind bands may also have other music groups, collectively affecting the music atmosphere of the campus.

Overall, with the increasing popularity of quality education, music education can definitely receive more attention. At that time, university students can not only be limited to professional knowledge, but also comprehensive talents with certain artistic appreciation abilities.

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