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Jazz Education in Mainland China: Historical and Contemporary Perspectives

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Abstract

As a popular music genre and significant Western cultural export, jazz music arrived in China during the 1920s. However, previous research has not paid sufficient critical attention to China's experience of jazz music prior to the 1980s, and there is still a paucity of research into jazz education in China. I will analyse the current state of jazz education in mainland China and the underlying processes and history of its development. The work is significant both in terms of providing new insights into musical and cultural life in mainland China, but also more widely in considering the international transmission of music and music education into different cultures. This research aims to adopt a two-stage approach, rereading the origins and development of jazz and jazz education in China since the 1920s through the optic of history, geography and cultural policy, before using this foundation to reread modern Chinese jazz education. My investigation will employ a combination of fieldwork, involving data collection and analysis of interviews I have conducted, observations, and questionnaires, as well as an examination of Chinese and foreign literature since the 1980s. The research will also be the first to periodise contemporary jazz education in China, building an empirical and methodological framework which may be of benefit to future scholars investigating this area. The three stages include the starting point of contemporary jazz education in China (1978-1993); the period of rapid development of contemporary jazz education (1993-2005); and the mature period of jazz education (2005-2020).

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Abbreviations

BJCM	Beijing Contemporary Music Academy
CECM	Central Conservatory of Music
CHCM	China Conservatory of Music
GJCM	Golden Jazz Contemporary Music Institute
HNU	Henan University
JZ	Shanghai JZ Music School
MIDI	Beijing MIDI School of Music
NBU	Ningbo University
NJUA	Nanjing University of the Arts
SCCM	Sichuan Conservatory of Music
SHCM	Shanghai Conservatory of Music
SYCM	Shenyang Conservatory of Music
SZU	Shenzhen University
TJCM	Tianjin Conservatory of Music
XACM	Xi'an Conservatory of Music
WHCM	Wuhan Conservatory of Music
XHCM	Xinghai Conservatory of Music
ZJCM	Zhejiang Conservatory of Music

Chapter 1

Introduction

As one of the most distinctive and influential music genres in the twentieth century, jazz plays an important role in the development of popular music around the world. As jazz spread globally, the musical cultures of different countries and regions absorbed jazz, which gave rise to many new music styles. Meanwhile, since the first jazz degree programme was in Frankfurt in 1927 (Wipplinger, 2017:141), followed by decades of development, including in North America, Europe, Latin America, and parts of Asia (such as Japan and Thailand), a complete jazz education system has formed in many parts of the world. In view of the large-scale popularity of jazz and the emergence of official jazz programmes at educational institutions, it has already become a global practice and an academic discourse. As a transplanted popular music genre and culture from the West, jazz music first emerged in China during the 1920s, which led to a ‘jazz boom’. However, owing to its capitalistic connotation and decadent image, this surge of interest gradually fell away as the People’s Republic of China was established under the Communist Party in 1949. It was not until the 1980s, after China implemented the reform and opening policies, that jazz followed several other cultural and musical forms, such as ‘Gangtai pop music’ (港台流行乐) from Hong Kong and Taiwan, and dance and rock music from the West, appearing once again in mainland China, and gradually regaining the attention of music lovers and scholars (See, for example, Portugali, 2015; Marlow, 2018; Li, 2018).

1.1 Why Research Jazz Education in China?

Although jazz has been developing again in China since the 1980s, it was not officially recognized for more than two decades. Moreover, jazz education in China has been in

a private and informal mode (studied independently or in a few private music institutions). It was not until 2005, when the Shanghai Conservatory of Music first opened its official jazz major, that formal jazz education began in China. Subsequently, formal jazz education developed rapidly in China. First, the other official Chinese conservatoires (such as Xinghai Conservatory of Music, Tianjin Conservatory of Music, Shenyang Conservatory of Music, Sichuan Conservatory of Music), and then some comprehensive universities (for example, Ningbo University and Shenzhen University) began gradually to offer jazz majors or jazz-related courses and programmes. Over the next fifteen years, jazz education in China has not only developed rapidly in private educational institutions but has become part of the higher music education system.

However, the trend of vigorous development of jazz education in China does not seem to have received due attention. There is a serious lack of detailed public information about jazz education. An indication of popular perceptions regarding this growth may be seen on China's Zhihu social question-and-answer website (created in 2011 and with over 220 million users), which included an anonymous question in 2016 about the status of jazz education in China. The responses showed that most people knew that there were music schools in China that had opened a jazz department, and that some professionals are working hard for the development of jazz education. However, no one could provide specific data, including information regarding the particular schools that included jazz education, or could answer fundamental questions, such as: estimating how many teachers and students there were; the development of the school since the establishment of a jazz discipline; the current approximate number of jazz clubs, fans and private learners; the number of jazz organizations and the frequency of jazz-related activities; the number of online related websites about jazz in China and how much of the content is really valuable in relation to learning jazz.

There is some, limited research on 'jazz in China', but none focus on 'jazz education in China', on which there is no single monograph. From a domestic perspective, there are only two Chinese Ph.D. theses on jazz in the China National Knowledge Infrastructure

(Guo, 2015; Qian, 2016). Guo mainly studies jazz harmony, while Qian studies the connection between jazz music and Shanghai culture. The majority of other academic publications on jazz in China still only concern the translation and explanation of relevant jazz concepts (Zhang, 1987; Zhou & Zhong, 1990-1991), the understanding of jazz in the context of modern music culture, and musical analyses of specific classic works (Cai, 1993; Luo, 2003; Wang, 2014; He, 2015). The study of jazz in China in relevant Western literature is mostly around the early history and culture, or the exploration of the contemporary jazz scene (such as Jones, 2001; Portugali, 2015; Li, 2018). The jazz scene in China described by these Western scholars contains some information about jazz education (for example, many of the jazz musicians interviewed by these scholars are also jazz educators; some of the jazz scene and related activities involved have direct or indirect connections to educational music institutions), but they do not take jazz education as the focus of their research. By 2020, only Marlow has suggested a transition from highly informal to highly formal (2018: 210-223) by describing the development of jazz in four music institutions (Beijing MIDI School of Music, Shanghai JZ School, Shanghai Conservatory of Music and Ningbo University).

In fact, the topic of contemporary jazz education in China is rarely discussed separately apart from in connection with music education in general and with the development of Chinese pop music and recent traditional music. For example, in an interview in 2016, Cui Jian, the father of Chinese rock, warned that “Chinese popular music and the music industry will encounter a risk if we do not take the education of jazz seriously” (Tencent Video, 2016). Cui further stated that, apart from classical music, the dominant musical genres in China are what could be described as relatively ‘low-level’ pop music, which reflects the lack of jazz education in China. By 2016, many Chinese music institutions had opened jazz majors, so why does Cui think jazz education is still lacking? By contrast, Professor Tao Xin of the Shanghai Conservatory of Music sees the importance of jazz education in reviving traditional Chinese music: “there are big problems in music education in China, mainly because China has lost its traditional music. To promote jazz education, on the other hand, maybe a very effective way to save

traditional Chinese music” (2018). Contemporary Chinese music education overemphasises Western classical music, which leads to the marginalization of Chinese traditional music education in the formal music education system, and to the gradual disappearance of many traditional forms. Tao argued that there are many attempts to save Chinese traditional music, and the fusion with jazz seems to have made some progress so far. The suggestions from Cui and Tao have prompted my investigation into the impact of contemporary jazz education on the Chinese pop music and traditional Chinese music.

1.2 Chinese Jazz and ‘Jazz in China’

Before introducing the research questions, the difference between “Chinese jazz” and “jazz in China” needs to be set out. The history of jazz in China can be divided into three main stages: appearance (1920s-1940s), disappearance (1950s-1970s), and recovery (1980s-). The term “Chinese jazz” is often used in relation to the first stage, to the detriment of the later periods. For example, Portugali indicated that “Chinese jazz emerged during the 1920s as a pioneering style amid a rising wave of popular culture and music in Shanghai. This innovative musical form was a sinified blend of American jazz and Chinese folk tunes” (2015:27). The “Chinese Jazz Age” described by Jones (2001) was identified as occurring around the 1930s. At that time, Chinese jazz could largely be considered a hybrid genre of American jazz, Hollywood film music and Chinese folk music, led by African American musician Buck Clayton and Chinese musician Li Jinhui. However, Jones referred to “the folly of trying to understand Chinese jazz as an example of Western influence on Chinese musical form. Nor can the ‘Chinese’ in ‘Chinese jazz’ be relegated to the realm of the merely adjectival and understood as a modifier of what remains an essentially African American musical genre.” For Jones, Chinese jazz was more like “a musical, technological, financial,

linguistic, and racial transaction conducted within the boundaries of the complex colonial hierarchies peculiar to that time and place” (2001:7). While Hsieh categorised Chinese jazz as “a music that equally emphasizes the ‘Chinese’ and the ‘Jazz’”, he pointed out that “in China, local musicians are at the centre of an effort to develop Chinese Jazz” (2012:6). Like Jones, Hsieh indicated that “historically, musicians such as Li Jinhui, and Clayton labored to accomplish this monumental task [to develop Chinese jazz]”. However, Hsieh also emphasized that it is very difficult to compose Chinese jazz in the 21st Century, highlighting that “today’s Chinese musicians’ struggle to write this idiom has been complicated by the fact that ‘Jazz music’ is now a post-modern musical language that no longer singularly reflects the cultural constraints of the American musical tradition. The global corpus of jazz musicians has already deconstructed jazz music into a plethora of unique subgenres” (2012:6). In Field’s description (2009), Whitey Smith and his band were one of the first jazz bands to work in Shanghai and were adept at modifying jazz for the Chinese musical palate in the 1920s. Field considered American jazz musicians like Smith as bridging the musical and cultural gap between the West and China, while paving the way for Chinese artists such as Li Jinhui, to create the Chinese songs with jazz style. In fact, most of the Chinese public’s current understanding of Chinese jazz as a concept is framed with reference to these Chinese songs of the 1920s and 1940s. Hence, when searching for “Chinese jazz” on the Internet, the related content is mostly Chinese movie theme songs or popular music in Shanghai around the 1940s, such as ‘Night Life in Shanghai’ (夜上海) and ‘The Evening Primrose’ (夜来香).

It has been 40 years since jazz returned to mainland China in the 1980s, but there is barely any label of “Contemporary Chinese Jazz”, either in academia or on the music scene worldwide. Most descriptions of “Chinese jazz” refer to jazz played by Chinese musicians, not jazz that is constructed around Chinese characteristics or which is adapted to local traditions in different parts of China. In fact, there is no specific conclusion from relevant literature and Internet resources that jazz has formed any unique Chinese localized style in contemporary China. Therefore, my focus will be

more on the ways in which jazz, originally a foreign import, has developed in the music education system in China throughout this time-period, rather than primarily on how “Chinese jazz” in the music education system has developed as a distinctive form *per se*.

1.3 Research Questions

The development of jazz education in China and the lack of academic investigation provoke significant new research questions that my thesis will address:

RQ1. What is the development process and the overall status of contemporary jazz education in mainland China?

Two sub-questions to this are:

1. What are the institutional and wider social structures underpinning jazz education?
2. What role do governments (including local governments), institutions (official and private), events and individuals play in this process?

RQ2. What social meaning and cultural value does the development of jazz education have for modern Chinese society?

The sub-question to this is:

1. What is the relation between jazz education and the development of Chinese pop music and the preservation of Chinese traditional music?

1.4 Aims, Approach, and Significance

Aims

This thesis deals with the research questions mentioned above and the core aims are:

1. To analyse the history of jazz education in China and to construct an analytical and methodological framework for this and future research.
2. To identify the specific policies, events, institutions, and individuals that are significant to the development of jazz education and explore in depth their purpose and meaning in promoting the development of jazz education in China.
3. To illuminate the social meaning and cultural value of the development of jazz and jazz education in modern Chinese society, such as the influence on popular music and traditional music and even on the overall music education in China.

Approach

In this thesis I have used mainly field research and empirical-qualitative methods in the form of historical and textual analysis to systematically comb and present the development history and process of contemporary jazz education in China (1978-2020). All translations of the interviews I have conducted have been undertaken by myself. These interviews will be referenced using the standard form of the surname of the interviewee and the year of interview, with full details in the appendices.

At the beginning of my research, I collated the background knowledge needed for the study of contemporary jazz education in China by exploring the origin of jazz in China, the historical relationship between jazz and pop music and traditional music, and the description of the contemporary Chinese music education system. The original focus of my investigation has been to bridge significant conceptual gaps in this area by: a) establishing a tripartite periodised model for the historical development of jazz in China; b) examining the social and cultural ‘anatomy’ of how jazz education itself developed within the country, including the influences on major figures, impacts of historical and contemporary factors, and differentiated growth of institutions promoting this learning.

The first period was from the beginning of China's reform and opening policies in 1978 to the formal establishment of MIDI School of Music in Beijing in 1993. This period could be described as the formative period of jazz education in China, that is, before jazz education entered the large-scale organized private music institutions. At this point, jazz education was developed gradually in a fragmented state of self-study for a long time with an absence of teaching materials and teachers.

The second period ran from 1993 to 2005, which, I argue, is an important process in the transformation of jazz education from informal to formal education in China. It is also the first period of rapid development of jazz education in China. The launch of jazz teaching at the Shanghai Conservatory of Music, one of the most authoritative official music conservatoires in China, marks the recognition of jazz as a sophisticated art by the Chinese government and the official music education system in China, rather than as a decadent form of music. My contention from this is that China is actively promoting a new concept of diversified music education.

The third period, from 2005 to 2020, I have defined as the "mature period" of jazz education in China. At this stage, all eleven official Chinese music conservatoires have carried out relevant jazz activities, eight of which have formally established separate jazz departments or conducted various jazz majors and courses. Other art universities, comprehensive universities and private music colleges in various cities have also carried out a variety of jazz-related teaching programmes. Furthermore, advances on the Internet and the emergence of new forms of online jazz teaching, as well as the gradual increase in the number of jazz students studying abroad or returning from abroad, provide evidence that jazz education in China is entering a period of maturity. The period of maturity is not seen as an end point in 2020 but merely as the completion of the data collection.

The chronological approach and this new form of periodisation in my research was also prompted by the research of Murphy (1994), Ma (2002), and Wang (2009). Murphy's research focused on the history of jazz education in the United States, defining historical periods of jazz education by the establishment of programmes at specific schools. This division is also reflected in my thesis, for example, in the emergence of jazz teaching activities in MIDI School of Music and Shanghai Conservatory of Music. For Ma and Wang, the division of periods is determined by the history of Chinese music education in the 20th century, and the development process of contemporary Chinese pop music. From a historical perspective, it is undeniable that jazz education is closely related to music education and pop music. Hence, the findings of these two scholars are also drawn on to reinforce my periodising of jazz education. For example, Ma (2002:287-289) indicated that from 1989 to 2000, according to a series of national music education policies (such as "the Policy on Strengthening and Developing Teacher Education" in 1978, and the "Educational Master Plan of National Art (1986-2000)" in 1986), the core goal of music education in China was to promote the development of music education in primary and secondary schools and improve the shortage of music teachers. The Chinese government actively set up music education-related majors in higher music education institutions during this period, mainly using Western classical music theory as its main music teaching content. Therefore, formal jazz education found it difficult to enter Chinese official teaching system before the 2000s.

Wang described the various periods of the development of popular music in China such as a cleanup period of the pop music market from 1989 to 1992, when rock music was the focus of the overhaul (2009: 74-78). To make a living, many rock musicians gradually moved into the jazz scene at the time.

Methods

The main data of this dissertation has been derived from questionnaires, in-depth interviews, conversations, and documentation. The two major periods of fieldwork took place in the summer of 2018 and the end of 2019, lasting about two to three months

each, and involving several Chinese cities including Beijing, Shanghai, Guangzhou, Hangzhou, Nanjing, Xi'an, Zhuhai, Shenzhen, Zhengzhou and Kaifeng. The research includes all eleven Conservatories currently in China (Central Conservatory of Music, China Conservatory of Music, Shanghai Conservatory of Music, Wuhan Conservatory of Music, Xi'an Conservatory of Music, Sichuan Conservatory of Music, Xinghai Conservatory of Music, Tianjin Conservatory of Music, Shenyang Conservatory of Music, Zhejiang Conservatory of Music and Harbin Conservatory of Music), one Art University (Nanjing University of the Arts), three music departments in three comprehensive universities (Ningbo University, Shenzhen University and Henan University), and four private music schools (Beijing MIDI School of Music, Beijing Contemporary Music Academy, Shanghai JZ school and Zhuhai Golden Jazz Contemporary Music Institute).

The in-depth interviews with teachers, students, and administrators of the above-mentioned institutions, helped trace the development of specific music institutions and local jazz education and give information about the local jazz market, local music education and the development of local pop music or traditional music. In addition to the teachers and administrators of the above schools, my interviewees also included (for the sake of wider comparisons) some staff members of jazz bars, jazz brands and some commercial institutions in the cities where the above schools are located. In fact, interviews from jazz practitioners confirm that jazz development is far from as good as it seems in China. In many cities, the seemingly booming jazz industry is not profitable, in fact the entire jazz market is shrinking, and many jazz bars are closing or facing closure. I found that all jazz bars that were still active and jazz scenes have one common ground: they usually work with local jazz educational institutions. In recent years, the rapid development of jazz education in China is supporting the sustainable development of the jazz industry in China.

Significance of the Research

As of 2020, there have been no academic monographs on jazz education in China. While in one sense this has created some challenges in the framing of my research, it has also helped to reinforce the originality and significance of my work in going beyond existing research. As the first academic research and PhD dissertation on jazz education in China, its main significance is across four dimensions.

Firstly, this research contributes to the field of jazz studies both in the rereading of more general and universal jazz theories in their application to this particular context of jazz education in China, as well as further exploring this understudied and specific jazz scene in and of itself.

Secondly, as social and cultural research, my investigation is significant in providing further insight into how musical ideas/ideas of music education spread within a country, including in times which are particularly marked by transition or change through redefined global interactions, as well as into how the spread of such ideas may interact with existing musical and socio-political cultures.

Thirdly, in terms of policy, the Chinese government's efforts to promote jazz in recent years have been closely linked to its determination to save traditional Chinese music, indicating its conceptualizing of a link between jazz and traditional music. This focus from the government is, in fact, inseparable from the active efforts of the group of jazz educators in China but is also informed by jazz educators' background and personal experiences. In terms of music education, exploring the development and uniqueness of Chinese forms of jazz/jazz education may provide a basis which can inform the future development of contemporary music education in China. Reflecting on the work of these individuals and institutions is a significant part of my research, which also, by extension, considers these under-explored interactions which will shape the future development of Chinese pop music, Chinese traditional music and Chinese music education as a whole.

1.5 Structure of the Thesis

Including this introductory chapter, the thesis is structured in nine chapters. Chapter 2 reviews the existing literature and studies from different fields that are closely relevant to my research, including mainly the study of ‘jazz in China’ in the Anglosphere up to the present, jazz studies in the Chinese academic circles, literature on Chinese history, socio-culture and policy and jazz studies in the West. To some extent, these studies inform the theoretical backgrounds and methodological models for my research.

Chapter 3 presents the methodologies employed in the thesis, and how these different approaches are applied in the corresponding sections. The main approach involves historical and textual analysis of data gathered through fieldwork and empirical research (including questionnaires, in-depth interviews, observations, conversations, and documentation), alongside sources gathered across different analogue and digital collections. The chapter will also clarify potential source limitations and the efforts being undertaken to address these through comparative analysis.

Chapter 4 is divided into three parts. The first part is an overview of the early history of jazz in China (1920-1949). The second part highlights the largely obscured relationship between jazz, pop and traditional Chinese music (including, for example, my tracing of the earliest popular music in China back to a fusion of Chinese folk music and jazz). The third part analyses the foundations of the music education system in China. Examination of these three areas provides an important framework for the more recent periods studied in the following chapters.

Chapters 5 to 8 will provide the analysis of the process in the development of jazz education, through a combination of existing literature and fieldwork and a large number of in-depth interviews. These chapters are chronologically divided to reflect my new evaluation of the history of contemporary jazz education in China as occurring across three development periods: 1978-1993; 1993-2005; and 2005-2020.

Chapter 5 analyses the state of jazz education in China from 1978 to 1993, defining this period as the starting point of contemporary jazz education in China. Based on the analysis of the available literature, three specific jazz education methods of the period will be outlined, combined with the case study examples of specific jazz musicians and regions, to chart how informal jazz education appeared in this initial stage. In addition, through the weighing up of the influence of policy, economy, culture, and globalization on music education, I will argue that the emergence of private jazz educational institutions in 1993 was an inevitable consequence of developments in this period.

Chapter 6 charts the development of contemporary jazz education from informal to formal education in China. From 1993, when the formalising process began to take shape with the creation of two private music schools that taught jazz, to 2005, when the Shanghai Conservatory of Music offered jazz courses and when contemporary jazz education entered its first period of rapid development in China. Exploring the significance of various factors affecting the development of jazz education in this period will be a focus of this chapter, including those of social environment, geography, culture, and policy.

Chapters 7 and 8 examine contemporary jazz education in China from 2005 to 2020, which will be defined as the mature period of jazz education in China. Chapter 7 consolidates and analyses the data on the development processes underpinning jazz education in the official music education system from 2005 to 2020 (including in Conservatoires, Art Universities and Comprehensive Universities). Chapter 8 focuses more on private schools and the new jazz communities which have been emerging in recent years. Through the analysis of the data obtained from field visits, it will be argued that the policy support from government has become the most important factor for the development of jazz education during this period.

Chapter 9 will conclude by summarizing the findings of the work in the various periods of jazz education development analysed in the preceding chapters. Areas in need of further research will be identified (including, for example, the importance of teaching jazz vocals and jazz learning in school education) and suggestions will be made with regard to some new methodological approaches that might be employed in pursuing such future research goals.

Chapter 2

Literature Review

Jazz officially became an academic programme at the Hoch Conservatory in Frankfurt (Germany) in 1927, prompting a growth in research on jazz, which has been carried out in Western academia for more than half a century (Wipplinger, 2017). Related research on jazz education in the West attracted significant attention as early as the 1970s (Bash, L., & Kuzmich, J. 1985). With the continuous development of the past four decades since the implementation of the reform and opening policies, China has gradually exerted increasing international influence both economically and culturally. This growing influence has also led to increased academic interest in China; music is no exception. In recent years, the study of ‘jazz in China’ has gradually appeared in Western academic publications (such as Jones, 2001; Rea, 2004; Hsieh, 2012; Portugali, 2015; Marlow, 2018; Li, 2018). By contrast, jazz studies in China have received limited scholarly attention thus far. As indicated, as of 2010, only two doctoral dissertations in China on jazz (Guo, 2015; Qian, 2016) have been sustained. Therefore, this chapter will begin with a review of works related to the theme of ‘Jazz in China’. In the second part, I will relate the relevant Chinese literature to research on jazz. While the history, politics and International Relations aspects are secondary to the main focus, any account of the way that institutions, programmes and degrees are licensed and regulated has to be embedded in an understanding of decision-making at a more general level. Similarly, the role that jazz has played in contemporary Chinese culture is best understood within that culture and the significance of other Western imports. Hence, some work on Chinese history, culture, society and politics in the third part will give an invaluable context to the development of jazz education. Finally, a broader research framework will be constructed by drawing on a methodology from research into jazz education in the Anglosphere.

2.1 “Jazz in China” Studies

2.1.1 Current Research

‘Jazz in China’ is a new topic in academia in recent years. There have been few academic monographs or chapters in the Anglosphere to date. As in Western studies on jazz, recent “jazz in China” studies are an interdisciplinary area at the intersection of different disciplines, such as musicology, ethnomusicology and popular music studies (which in themselves also consist of different tendencies, some from a social science perspective, others from cultural studies, musicology or even literary studies). For example, in *Yellow music*, Andrew F. Jones, a professor of Chinese studies, not only presents the ethnomusicological perspective, but also involves musicology and popular music studies. By analyzing the result of the fieldwork and the archival research in the three major Chinese cities, Jones (2001) illustrated the rise of Chinese pop music and urban media culture in the early 20th century, including the influence of colonialism on Chinese music and culture, the interaction between Chinese and Western music cultures, and the relationship between Chinese pop music, American jazz music and an emergent transnational mass culture. Similarly, in *Jazz planet*, edited by Atkins, Jones described the relationship between black musicians and Chinese musicians in the early 20th century, as well as the related interface between music, culture and politics (2004:234-242). However, while these two works provide useful references for understanding the relationship between jazz and Chinese popular music, as well as the history of early jazz in China, they do not supply detailed consideration of contemporary jazz in China. By contrast, my research will combine the appropriate material from Jones’ historical references with new research on Chinese contemporary jazz, including aspects of Chinese and Western musicians, politics, culture, and Chinese popular music. For example, based on the evidence gathered, I argue that Jones’s description of Clayton, and his influence on Chinese musicians represented by Li Jinhui, contributed to the emergence of the earliest “Chinese jazz” and “Chinese jazz era”, indirectly confirming the emergence of informal jazz education in China in 1930s (See Chapter 4). One of

the important factors in this educational development was the musicians from the West. In exploring contemporary jazz education in China, I therefore made a detailed investigation of the influence of jazz education by foreign musicians or foreign educators in China in three different periods, including, for example, Willie Ruff, Dwiki Mitchell and Murray James Morrison from the United States, Martin Fleischer and Udo Hoffman from Germany, Moreno Donadel from Italy, Izumi Koga from Japan, and Benoit Stasiaczyk from France, whose contribution will be examined in subsequent chapters. Moreover, Jones's concept of colonial modernity has helped frame my research and establish a link to explore the new relationship between contemporary jazz education and Shanghai (See Chapter 5).

Rea's (2004) brief general introduction in the *Encyclopedia of Contemporary Chinese Culture*, edited by Davis, was superseded by Marlow's detailed description (*Jazz in China: From Dance Hall Music to Individual Freedom of Expression* (2018)) of the history of jazz in China from the 1920s to the 2000s, in which he shows how Chinese jazz musicians had been integrated into Chinese culture. His research was based mainly on interviews (providing a large number of complete conversation records), ranging from local jazz musicians in Beijing and Shanghai to club owners, jazz practitioners, expatriates, and even diplomats. It is significant that jazz education in China was mentioned for the first time as a concept by Marlow whose comment on the formalizing of jazz education I have developed in my thesis ("jazz education in China, like the rest of the world, is going from the highly informal to the highly formal" (ibid: 210-223)). In the absence of relevant literature on jazz education in China at present, Marlow's approach of field investigation and interviews has proved an effective way of obtaining early data. However, while these studies are valuable, they contain potential methodological issues regarding the subjects of contemporary jazz and jazz education in China. First, Marlow's conclusion, largely based on his two field trips to China in 2000 and 2006, focuses only on jazz-related education in four institutions: Beijing MIDI School of Music, JZ School, Shanghai Conservatory of Music and Ningbo University. In fact, in the past fifteen years, jazz education in China has undergone

substantial new development. As such, Marlow has not been able to take full account of the growth in formal jazz education at higher levels, for example, in over ten official music institutions offering jazz related courses by 2020. Second, although Marlow gives a general summary of the changes that have taken place in jazz education in China, he does not further analyse the issues associated with such changes, such as when jazz education began to change from informal to formal, and what factors influenced jazz education in China. In contrast, the fieldwork data of my study were collected mainly from 2018 to 2020. On the one hand, many more jazz courses and schools were part of my investigation, thus allowing for a more extensive enquiry (see Chapters 7 and 8). On the other hand, my study will also systematically analyse the history of jazz education in China in stages through my suggested new classification of periodisation and will analyse various factors affecting its development.

The fieldwork approach was also adopted in Adiel Portugali's doctoral thesis (2015) and in his recent studies (2017). For example, his research on the marginality of jazz in China employed a large number of interviews to analyse the jazz market in China. These findings are particularly useful for our understanding of the status quo of jazz in China, in his arguing that "while political, rebellious and economic factors have all explicitly stimulated the evolution of contemporary music in China, either in public or underground, they have marginalized its jazz and pushed it to the side" (2017: 327), although he concludes that "jazz in China is marginal not because of tension and negotiation with political ideologies, but rather because it is not distinctively political, rebellious or commercial" (ibid: 340). My study suggests, however, that the realization of the mature stage of jazz education in China is mainly through government support and policy guidance, because through the efforts of local musicians and educators, the Chinese government found the potential role of jazz in political and cultural propaganda (See Chapters 7 and 8). In his conclusion, Portugali highlights the role played by the music conservatories (2015: 309-310). However, his research focuses more on jazz activities after graduation of the jazz musicians and does not address and analyse the new Chinese jazz education system that has evolved from the institutions mentioned.

Furthermore, although Portugali's research data on the contemporary jazz scene in China are close to the current situation (the data being derived mainly from fieldwork in 2010-2012) and include reference to some jazz teachers and some musical institutions such as Lv Yan and the Sichuan Conservatory of Music, the main aim for his research is to "expose the means and channels through which jazz scenes emerged and expanded in China, and the people involved in these processes" (2015: 8). Therefore, there is no further exploration of jazz education and of the new generation of jazz musicians in China. My research will go beyond Portugali's work by mainly focusing on the jazz institutions, jazz education related activities and the new generation of young musicians and educators, as well as on interrogating the relationship with other music and related education industries.

Portugali focuses on two jazz centers, Beijing and Shanghai, and includes China's secondary and peripheral jazz centers represented by Chengdu, Kunming, Nanjing and Suzhou. However, as a result of his not considering the potential relationship between pop music and jazz in China, his research ignores the Guangdong region where jazz was also active. Since the reform and opening up, Guangzhou, like Shanghai, has become a base for the development of various Western music forms. It is precisely because of the rapid development of jazz activities and industry that Xinghai Conservatory of Music opened jazz majors following Shanghai Conservatory of Music and helped Guangzhou to become another jazz education center. Another reason for Portugali's neglect of the Guangdong area is the incomplete information derived from his original interviewees from Beijing and Shanghai. According to an interview with Izumi Koga in 2018, there is still minimal contact between jazz musicians in Beijing and Shanghai, in fact, musicians who live in Beijing and Shanghai are even less likely to know about jazz in Guangzhou because jazz activities in each city have been independent. The advantage I have over Portugali is that I was a music teacher working in the official Chinese education system. This "insider" position enabled me to obtain more authentic information during interviews with jazz musicians, especially with jazz teachers in China. However, , because there is a unified system of supervision

and from my access to potential contacts between educational institutions and departments in China, I was able to get a more comprehensive understanding of the latest situation of the regions and institutions where official jazz education was available, providing data which was not available to Portugali and to other scholars. Portugali indicated that jazz was a marginalized form of music in China. However, from the information gained from my having worked in music education in China I have been able to suggest that the development of jazz education is not affected by the jazz industry. On the contrary, in recent years, jazz education has to a large extent helped revive the jazz market. Initially, in seeking to find out the reasons for the emergence and development process of private jazz education in China, I drew on Portugali's descriptions and data on Chinese jazz musicians and related jazz activities. However, since the official music education has developed rapidly in recent years, the data of official music education institutions and the jazz activities related to these institutions involved in my work has gone beyond the research scope of all previous scholars, including Portugali.

Instead of describing the overall situation of jazz in China, Li (2018) chose Beijing as a specific area for his jazz research, focusing on the development history of jazz in Beijing from three aspects: morality, identity, and postmodernism. Li's work flagged up the impact of policy on jazz education in China, in listing a large number of jazz scenes including two private music schools in Beijing (Beijing MIDI School of Music and Beijing Contemporary Music Academy), which helped point to jazz education in Beijing and contemporary informal jazz education in China (See Chapter 6).

Compared with Li (2018), who only focuses on jazz in Beijing, Hsieh's work (2012) has been extended to two cities, Beijing, and Shanghai. However, the perspective of Hsieh is mainly from the cultural and policy aspects. Before discussing the relationship between jazz and Chinese culture and policy, Hsieh attacked the notion that the Confucian culture that China has been pursuing was a manifestation of cultural hegemony. Hsieh noted that after the Standing Politburo of the Chinese Communist

Party (CCP) gathered for the Third Plenary Meeting of the 15th Central Committee held in 2011, China began to actively redevelop a Chinese culture that promoted positive socialist values, hoping to adopt this to developing a positive global image abroad as well as at home (2012:7). Under this premise, the development of jazz in Shanghai and Beijing has different cultural and political meanings. For example, the Shanghai government has led the development of jazz in Shanghai as a commodity and a means of promoting its local economy and hopes to shape jazz into a culture with a unique identity in Shanghai, thereby gaining the support of global public opinion. Therefore, it still reflects the hegemony of the Shanghai government, which wants to control the culture. Jazz in Beijing, on the other hand, has become more diverse because of its lack of government support. But for better development, Hsieh stresses, “Beijing musicians are exploring and creating music that does not reflect a singular hegemonic musical or cultural influence.” (2012:60) From Hsieh, I have adopted a broader perspective on the impact of Confucianism, aesthetics, culture, and policy on the development of jazz education. In addition, my analysis of the geographical divide has been influenced by Hsieh’s discussion of why private jazz education was born in Beijing and formal jazz education appeared in Shanghai.

2.1.2 Online Resource

With the dearth of information about jazz education in China, I have also used online resources as references, not only forums, blogs, web articles and videos, but also some old newspapers, periodicals, magazines that were scanned into electronic versions. In addition, relevant data have been gathered from the official websites of national governments, local governments, and schools. In addition to the Zhihu mentioned in the introduction chapter, several other representative websites which involved in the thesis are listed below:

1. *MCLC Resource Centre (the Ohio State University)*
<https://u.osu.edu/mclc/2016/01/27/25-years-of-jazz-in-china/>
2. *Sina Blog* <https://blog.163.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. *Changchun Municipal Government* <http://www.changchun.gov.cn/>
9. *Shanghai Conservatory of Music* <http://www.shcmusic.edu.cn>
10. *Beijing Contemporary Music Academy* <http://www.bjcma.com/>

From websites, historical records, interviews, and other materials related to jazz education in China, evidence collected played a vital initial role in the research on the origin of jazz in China in Chapter 4. In contextualising the relevant background to the study, and in setting the direction for my subsequent work, the experiences of participants in the development of jazz, for example, those of Matt Roberts and Martin Fleischer performing jazz in China in the 1980s (highlighted by Moser (2016), and of rock musician Cui Jian attempts to perform jazz in the 1990s after being banned from performing rock music. Also illuminating was Moser's account of how Du Yinjiao established a jazz big band in the Chinese army, and the first Jazz Festival in Beijing in 1993. Moser used his own personal experience to tell the story of what he saw and participated in jazz in China from 1986 to 2012. Moser's description dealing with some of the early ways of jazz learning in China, based on the jazz scenes and characters he cites, helped me draw up a list of interviewees for this study. Another source of data is Sina blog, which provided useful information about informal jazz education in China, particularly through the blog of Li Gang, president of Beijing Contemporary Music Academy, which (2009) detailed how the school was established. The contribution of Professor Zhong Zilin at the Central Conservatory of Music, who helped Li persuade the panel of experts that the school was of a standard to the government and education

assessments, was significant. Zhong invited the first jazz teacher, Italian jazz pianist Fabrizio Pellizzaro Ferreri, and had a seminal role in advising the school to launch jazz education.

Secondly, the previously mentioned interviews with Cui Jian can be found on Chinese video sites such as Tencent Video and Bilibili, and a part of the information gathered in my study is based on interviews with Lawrence Ku, Coco Zhao, and Huang Jianyi on these sites. I argue that these informal online video resources remain the most common way for the general Chinese public to recognize and learn jazz. Although these methods have increased the popularity and speed with which jazz has spread in China, there are some outstanding challenges which I will address in the next few chapters. For example, China's Internet rules mean that jazz students cannot learn by using mainstream Western video and teaching websites, such as YouTube. Local video websites like Tencent Video have relatively few resources for jazz music, and the legality of some resources downloaded from YouTube and other websites has yet to be accepted and verified by the authorities. Moreover, information from the Chinese Internet tends to confuse the concept and style of jazz, and some popular music singers and songs are often misclassified as jazz, such as with pop singer Ruolin Wang (Xie, 2013).

Thirdly, the official websites of governments, schools and state media organizations have been considered. For instance, in Chapter 7, from the official website of the Changchun Municipal Government, my study found that the 2019 Changchun Jazz Festival is jointly organized by the local government and Jilin University of Art. This is an important example that reflects local government support for jazz and jazz education.

Finally, the most significant issue in this section is how to determine the validity of the data provided by the network information. Most of the informal online resources involved in my thesis are used only for the initial stage of understanding the field and

the direction of research, and not primarily to answer research questions. In addition, informal resources that were useful for the study were further corroborated after more direct interviews with relevant participants during follow-up fieldwork. Only when the research is unable to obtain more official data and academic references, are these online resources used as supplementary support for some of the arguments from the interviewees in my fieldwork.

2.2 Contemporary Jazz Studies in China

Although jazz music in China has been quietly growing since the 1980s, jazz related research is still a marginal topic in the study of modern music in China. This section provides a brief review of existing studies on jazz in China, including jazz study in mainland China. I will also provide a brief analysis of some of the studies on Chinese popular music, traditional music, and music education that are closely related to jazz development.

2.2.1 Overview of Jazz Studies in China

In China, the initial academic journals about contemporary jazz studies began in the early 1980s, mainly with the introduction of jazz genres (Zhong, 1981; Yang, 1984; Wang, 1985). Zhong (1981) introduced the style of jazz in different periods and the influence of black culture on improvisation; Yang (1984) discussed the evolution of jazz genres and styles before the 1960s from a historical perspective; and Wang (1985) described the various types of American music in the twentieth century. Although most of these articles are translations of Western literature on the introduction of jazz, the authors still offer some personal points of view. For example, Zhong (1981:43) argued that “jazz should not be loosely equated with yellow and decadent music. Also, do not

assume that all jazz music played in bars is bourgeois music”, a clarification made by Zhong because jazz was still labelled as yellow and decadent music by some Chinese scholars in the 1980s. For instance, Chen (1989) asserted that jazz was a hopeless decadent music, unhealthy and vulgar. To counter this, Zhong gave the public some indication of the rich identity of jazz. Zhong has been closely related to the development of informal jazz education in China in the 1990s, and the relationship between Zhong and Beijing Contemporary Music Academy will be examined in detail (See Chapter 6.1.3). After the mid-1980s, the majority of the academic journal articles began to focus mainly on the translation and explanation of the relevant concepts of jazz (Lu & Zhou , 1986, Zhang 1987, Zhou & Zhong 1990-1991). Since the 1990s, research on performance methods and on harmony theory of jazz have gradually increased, such as *Research on Jazz Technique - on dominant seventh chord* (Ren, 1993) and *The Rhythm Pattern and Traditional Rhythm Consciousness of Jazz* (Huang, 1994). Prior to 2000, from the description of the whole development process of jazz to the analysis of jazz harmony and performance skills, sources for Chinese early jazz research mainly centred around Western literature. Consequently, none of these articles focused on China as the subject of the research, either on Chinese jazz musicians or on early Shanghai jazz. I maintain that it is difficult for Chinese academics to study jazz in depth when it has not been officially recognized.

Chinese National Knowledge Infrastructure (CNKI), founded in 1999, is the largest China Integrated Knowledge Resources Database, which includes material from such formats as journals, Ph.D. Dissertations, conference papers, yearbook, statistics, book resources, standards and patents. According to CNKI’s data, “jazz” keyword searches reveal 1307 articles until March 2018. However, I found, through the analysis of their titles and abstracts that although the amount of literature has increased significantly, most articles and journals still focused on the history and classification of jazz in the West. Moreover, the two main types of Chinese monographs related to jazz focus on the translation and arrangement of Western jazz history (Yuan, 1983; Wang, 1987;

Cheng 2011 or on the technical aspects of jazz performance (Ren, 1997; Ding, 2012 and 2015; Liao, 2015). Up to now, most of the relevant books on jazz in China are translations of foreign works, or related and reference products, and do not address jazz teaching and research informed by the relevant current conditions in China. However, from the above data, it can be seen that the increase in scholars' research interest in jazz performance techniques gives evidence of the increasing demand for jazz learning resources by Chinese jazz learners, as well as of the increasing number of jazz performers and educators. Overall, the number of scholars in jazz-related studies in China who are trained in jazz is increasing.

A search of CNKI and the online bookstore survey indicated that Liu (2016) in his study of jazz research in mainland China from 2000 to 2015 listed five aspects: the study of the origin and history of jazz, the study of jazz style, the study of the dynamic development of jazz, the study of jazz performance, and the study of jazz musicians. However, he indicated that there is no specific literature on the direction of jazz education, and that only few references were made to jazz orchestration, to classical jazz, to teaching and the place of jazz in the curriculum. In view of the dearth of Chinese literature on jazz education, my research will first refer more to English literature on jazz education or to other jazz studies involving aspects of jazz learning around the world (such as Murphy, 1994; Prouty, 2005; Whyton, 2006; Goecke, 2016). As will be seen, the studies of jazz education in other places such as the United States, the United Kingdom and other parts of Europe have been helpful for my study of jazz education in China. For example, in my research, I used the same methodology as Murphy's (1994) research on "Jazz Studies in American Schools and College: A Brief History". The detailed analysis is discussed in the next section. In general, my research will seek to fill the gap in jazz education study in the field of jazz research in China.

2.2.2 Two Chinese Doctoral Theses

From the academic perspective, although there is an increasing number of Chinese articles on jazz in the past decade, accompanying other music genres and such emerging industries as film, the scholarly appreciation of jazz in China is still at a preliminary stage. As indicated, CNKI's data list only two Chinese Ph.D. dissertations related to jazz (Guo, 2015; Qian, 2016). As the first Ph.D. dissertation about jazz in China, Guo (2015) analysed mainly the jazz harmony system through three sets of foreign jazz teaching materials, including the history and development process of jazz theory formation, the connection between jazz harmony system and traditional harmony theory system. His research on jazz harmony provides normative guidance for the Chinese jazz music theory system of education. However, although he mentions some Chinese jazz teachers and musicians as well as relevant teaching books and theories, the main focus is on the analysis of three jazz teaching books rather than on the wider subject of jazz education in China. Guo's work was a key influence in the direction of my research, namely, whether Chinese jazz teachers have a uniform set of standards in teaching (including in their fusion with Chinese traditional harmony) and whether to use jazz teaching books, especially when official jazz teaching institutions are created.

Qian (2016) described the relationship between local jazz and urban culture in China through three stages, including: the history of jazz in the West and in China; the current situation of Chinese contemporary jazz; and Shanghai urban culture. Moreover, through the introduction and description of Chinese jazz musicians in different periods and scenes, Qian has constructed a framework chart of the development of jazz in China. However, due to the concentration on the history and style of Western jazz, his conclusions and data about jazz in China are not sufficiently specific. For example, there is no information about the wider jazz industry except in Shanghai, such as the distribution and status of jazz bars, jazz musicians and practitioners in various cities; there is also no information, in the chapter on the current state of contemporary jazz, on how jazz is introduced into the formal curriculum in Shanghai and related schools. However, while drawing on material from Qian (2016) and Portugali (2015) and

Marlow (2018), my study about jazz education in China will, through a comparative analysis, provides more extensive and accurate data.

2.2.3 Jazz in Chinese Pop and Music Education Studies

In my study, the content related to popular music and music education is mainly referenced to the study of two scholars, Ma (2002) and Wang (2009). Ma (2002) gives a holistic overview of the history of music education in China from 1900 to 2000. In his research, he detailed the problems in the development of music education in China, education policies at different times, and the information of the relevant schools, majors/disciplines setting and teaching content. This informed my reading of China's music education system and provided a partial answer to why jazz only entered the official music education institutions in 2005. Wang (2009) analysed the development process of popular music in China from 1978 to 2003, citing jazz as one of the forms of this genre. Wang highlighted the corresponding impact (since 1978) of the development of popular music in China on social development and identified the music types that had been consciously encouraged or suppressed by national forces in China. For instance, the study of traditional Chinese music genres was encouraged, and rock music was banned from the performance at the time because of the overtly political and seditious nature of the lyrics. The fact that jazz has not been used directly as a political tool in China is probably one of the main reasons for its slow development in the early stage, as it is not supported by the government. When the reform and opening-up policy was implemented, the government deregulated this type of Western music with few lyrics and no longer emphasized the so-called Western capitalist background of jazz as before. Furthermore, as there were very few musicians who could play jazz at that time and no large-scale or influential jazz performances and activities in China, the government has not regarded jazz as a significant threat since the early 1980s. An example is a description in Moser (2018) that Cui Jian began to try jazz performances after rock music was banned in the late 1980s and said "jazz is safe to perform" in

China. In addition, as indicated in the introduction, Wang's description of the status quo of rock music and observation that the pop music major was introduced officially in the 1990s support my thesis regarding the periodization of jazz education and the influence of policy.

2.3 Literature on Chinese History, Socio-Culture and Policy

Although this thesis is about music research, it is important in exploring the reasons for the development of jazz education in China to set this against developments in the nation's history, culture, society and policy. First, the unique relationship between Shanghai and jazz is better understood by reference to the relevant literature regarding Shanghai's history. For example, Huang (2014) describes in detail the history of Shanghai Harbour from 1843 to 1914 and highlights the different influences of this port on Shanghai's economy and culture before and after the Opium War. Huang's work, on the one hand, helps to account for jazz having its Chinese origins in Shanghai (see Chapter 4), but also confirms that contemporary formal jazz education first appeared there mainly because of some historical factors. Other books on Shanghai history that have helped my study have included Leo Ou-fan's *Shanghai Modern*, published in 1999. He links the return of Shanghai in the 1990s (the new post-reform Shanghai) with the cosmopolitanism of Shanghai in the 1930s and sees the return of Shanghai in the 1990s as a redemption of the cosmopolitan promise of Shanghai modern.

In addition, Wang (2008) argues that the 1990s is marked by depolitization and marketization. While supportive of this notion, my research raises a new question: do these musicians in Beijing see jazz as an agent of cultural expression and ideological contention? If so, this could be one of the main reasons why the government has not supported the introduction of jazz into official music institutions in the 1990s. In *Pop Culture China!: Media, Arts, and Lifestyle*, Latham (2010), in describing the

development of Chinese pop culture from the end of 1800s to the early of 2000s, including mass media, television, radio, newspapers, magazines, Cinema, Film, Video, The Internet, sports and martial arts, theatre, pop music showed how Western culture entered into the Chinese public life.

2.4 Jazz Studies in the Anglosphere

Jazz education study in China is still a significant research gap. I suggest that one of the reasons is the lack of scientific research methods. An analysis of Western jazz and jazz education studies will therefore be used as a major reference point for my research.

The fortunes of jazz education in the West have been somewhat uneven. From the “street” to the campus, jazz as a discipline was not initially recognized in scholarly circles in the West, Dobbins (1988) arguing that “jazz” and “academia” were completely unrelated words before the late 1960s. One reason, Dobbins explained, was the cultural differences and unequal social relationships between blacks and whites at the time. There was also the perception from those opposing the Civil Rights agenda that this kind of learning would provide cultural advantages to, or a rise in social status for, African Americans. Although the North Texas State Teachers College began to provide its first jazz College degree in 1947 (Goecke, 2016:25), there were still different voices opposed to the academic teaching of jazz as a subject. It is worth noting that North Texas State Teachers College did not enrol its first black student until 1954 (Goecke, 2016: 25). Moreover, some musicians have argued that jazz education stifles creativity, and that jazz research has no value. For example, Amy Denio asserted that jazz, intuition, inherent musicality and free spirits are incompatible with the academic world (Whyton, 2006:68-70). Prouty (2005) also pointed out that the relationship between jazz educators and people in the professional jazz community was disturbing

sometimes. The main reason is that the first jazz generation of educators were primarily academics. Hence, some musicians considered that academic jazz programmes were far removed from traditional jazz.

However, elapsed time is also the touchstone of jazz studies. Dobbins suggested that jazz could not survive in the academic world before the late 1960s. However, the number of schools offering jazz music credit courses increased from 41 to 228 between 1964 and 1974 (Murphy, 1994). In 1967, the Music Educators' National Conference (MENC) organized a workshop on the site of the Tanglewood Music Festival in Massachusetts. This workshop reevaluated the core concepts and practices that dominate music teaching in the United States. It was decided that music from all periods, styles, forms, and cultures in the United States should be incorporated into the formal curriculum (Prouty, 2005). Thereafter, the National Association of Jazz Educators (NAJE) was founded in 1968 (Bash & Kuzmich, 1985). Bash and Kuzmich referred to jazz education as the product of the 1970s and originally associated with NAJE. These events and descriptions of the literature are important indicators of jazz as an Academic research discipline, gaining increased legitimacy in scholarly circles. From the above, it can be seen that the main problem affecting the development of jazz research in the first stage is the class and identity of jazz performers. The emergence of the National Association of Jazz Educators marked the beginning of the vigorous development of the study of jazz education in Western academia.

In China, although jazz also has class characteristics, its overall development is not affected by racism and often "street" performers are the first group of jazz teachers in schools as well. Therefore, unlike the development process of jazz in the United States, the contradiction between community and academia in China was not obvious from the beginning. Hence, the challenge is that through the analysis of Western literature, first to find out the similarities in Chinese jazz education research, and then ascertain its differences or unique characteristics. Moreover, from jazz being launched in schools in the 1940s to the establishment and development of the National Association of Jazz Educators in the late 1960s in the United States, and then jazz courses and activities

carried out in schools around the world, jazz education research has also become an increasingly important part of jazz studies. Therefore, exploring and gathering relevant information including the number of jazz associations, teaching institutions, and jazz seminars and performances activities, is an important part of my research of jazz education in China.

2.4.1 Historical Perspective

The many books on the history of jazz include one notable example (*The History of Jazz*), in which Gioia (2011) provided a complete history of jazz from the prehistory of jazz to the new millennium. Similarly, Shipton (2007) portrayed main directions and styles of jazz from classic jazz and New Orleans to current trends. Although these monographs hardly mention the educational status of jazz in schools during the development of jazz, the description of the transmission modes of jazz in different periods and regions through the introduction of jazz musicians and musical events, give an important backcloth. The value of the testimony of jazz musicians in Berliner (1994) and Monson (1996) in shedding light on the history, meaning and sound of jazz stimulated my attempt to study the history of jazz education in China through interviews with jazz educators.

Hersch (2008) described the origin and development of jazz in New Orleans from a racial and political perspective, and brought together New Orleans' musical traditions, racism and racial integration to demonstrate the accessibility of jazz in the New Orleans area. By extending and applying to China the approach adopted by Hersch with regard to New Orleans I have been able to gain an in-depth understanding of the birth and development of jazz in China. Hersch, for example, describes New Orleans as a port city, and how music was transmitted through the ships of the various countries that were moored (2008:16). Jazz in Shanghai, also a port city, first appeared in large part because of the docking of ships from Western countries. Another similarity concerns the

evolving adaptation of native and traditional songs in jazz. In New Orleans, for example, bands would cut the titles of new scores after memorizing the score and remove the cornet and violin parts to make sure other bands couldn't play them (2008:123). In China, jazz musicians were also initially reluctant to share the jazz books or audio-visual products they had acquired to ensure that their techniques were not imitated by others. The financial pressure musicians faced was the main problem; with only a few jobs they had, given the competition, to retain their own distinctiveness to guarantee survival.

Hersch noted that jazz started in working-class black clubs because it brought joy to the lives of listeners trapped in poverty and oppression, promoted joy and blurred the boundaries of relationships, which was against the prevailing values of work ethic, asceticism and individualism at the time. However, music and the values it represents, are not limited to the lower classes but reach out to middle-class audiences through public places and events, resulting in more contradictions and conflicts. Although a form of music and a political ideology are different things, the spread of jazz music in New Orleans reminded me of the original trajectory of communism in China. Initially through the growth of the lower classes' communism spread throughout China and gradually affected the middle class. Given this similarity, I made an assumption at the beginning of my research that the development of jazz education in contemporary China was supported by the government, as they began to realize that a certain potential link could be established between jazz and communism. While attempting to make such a comparison is problematic, subsequent research found that the rapid development of jazz education in China has been due to official support. In addition, Hersch contends that the concept of jazz as free and natural contains a potentially critical view of modern capitalist society with jazz musicians being, in a sense, considered class chameleons and ethnic imitators, and very adaptable (2008:121). In other words, jazz can indeed be used in the future as a kind of representative music propagated by communists in China, on account of its political potential. The 'fusion' and adaptability and the fact that jazz

has few lyrics (which is important for escaping censorship) are further reasons why jazz has not been restricted since China's reform and opening up.

Raeburn (2009) re-analyzes the development of jazz music in the United States by reviewing the historical perspectives of various scholars on the New Orleans style and the various periods of the development of jazz. First, his criticism of some purists in jazz made me understand to a certain extent the reasons for the initial prejudice against Shanghai jazz by Liu Yuan and others in the early days of reform and opening up. In the early 1980s in China, bebop was the only existing jazz form considered so that ignores the historic fact that jazz has been a complex product of the intermingling of various cultures since the earliest New Orleans styles. From a Chinese perspective, the development of jazz in Beijing and Shanghai echoes Raeburn's description of the hostility between the bebop and New Orleans style from the 1940s. In addition, his descriptions of collectors, record companies and various jazz activities made me look for interviewees related to jazz in other industries, such as radio DJs and jazz sound products Collector Zhang Youdai, JZ Music employee Yu Fan, etc. When I began to learn about the development of jazz in China from these people, they gave me a different perspective from Chinese jazz musicians and educators. Similarly, Raeburn's research on jazz in the United States follows the division of historical periods. In the various periods of the development of jazz in the United States, various scholars involved in the debate on the understanding of jazz and the interpretation of the development of jazz were later used by me to think about the development of jazz education in China and its social and cultural significance.

Although the history of jazz education only forms a small proportion of the overall studies of jazz history, it is an indispensable part of holistic jazz research. Mason (2005) analysed the history and development of jazz education through the comparative historical investigation of four jazz musicians and educators. Murphy's (1994) brief history of jazz studies in American schools and colleges divided the history of jazz education in the United States into three different stages from the 1920s and 1930s to

the late 1940s, and into the 1960s and 1970s. Prouty (2005:80) cited Murphy's article as the most commonly accepted version of the history of Jazz Education. Mason's method examined jazz education history through the relationship between jazz musicians, while Murphy's method focused on chronological development.

2.4.2 Visual Analysis

Visual analysis is also an important part of my study. In *Watching Jazz: Encounters with Jazz Performance on Screen* (Heile, Elsdon, and Doctor, Eds., 2016), Heile (2016) suggested that audio-visual documents could provide a more comprehensive perspective for people to understand jazz improvisation. The focus of observers often tends to be on the work of jazz musicians, while ignoring other aspects. Gebhardt (2016) underlined the influence of television on jazz. However, while jazz has spread in China since the 1980s through radio, tape and CD, it has not been widely seen on television screens in China. Therefore, my study will suggest that in order to understand the development of jazz education in China, there is also a need to explore the relationship between contemporary television and jazz in China. For example, the popularity of pop music and its education in China is largely due to the influence of mass media.

2.4.3 Jazz Pedagogy

Most jazz pedagogy generally emphasizes the academic research into jazz topics and aspects of non-academic jazz practice (Prouty, 2005). The original jazz tradition was primarily oral, the main educational methods being private individual tuition, which is often different from other forms of music. Javors (2011) indicated that the development and progress of jazz teaching were generated by the continuous alternations of the two aspects, "academic" and "indigenous". In this section, we will be mainly discussing the literature of jazz education in critical theory, and its reflection on jazz teaching. In *Music Education as Critical Theory and Practice*, Green (2011) divided the research

aspects of music education into five parts, including the aspects of ideology, music significance, and social identity; gender and music education; assessment and curriculum content; the relationship between informal and formal learning; and the case study of oral, informal, instrument teaching. These perspectives are not only relevant to jazz studies, but also partly applicable to my research on jazz education in China.

“Though jazz has been a part of many school music programs for more than 40 years, relatively little research on jazz education exists”, was West’s judgment (2015) in his article on ‘What Research Reveals About School Jazz Education’. Although this work discusses mainly the state of jazz education in middle and high schools, it summarizes the articles on various jazz research topics and jazz education in practice. For example, in the education of jazz teaching classification, West discussed ten relevant literatures from 1965 to 2010 (for example, Noice, 1965; Payne, 1973; Fisher, 1981; Knox, 1997; Jones, 2005 and Rummel, 2010), which were helpful in illustrating jazz teaching in different periods in the West. Apart from the development of jazz in Chinese universities, my research has identified that jazz in China does not involve the stage below university level. This provides me with an effective initial theoretical basis for analyzing the slow development of jazz in China. Compared with the Western jazz education system, the periodic study from primary school to middle school to university has no such foundation in China. In addition, Ake (2010) discussed a series of changes in jazz education, from urban nightclubs to schools, although such changes have been neglected in jazz studies. His work sought to prompt a rethinking of the role of schools in the development and spread of jazz, by critically reflecting on some of the old jazz history and music education. In my research on jazz education, I will focus mainly on higher education research. However, based on Ake’s relevant theories, I will analyse the impact and value of school and institutionalized teaching on jazz education in China, and critically consider the relationship between informal teaching and formal education of jazz in China.

2.4.4 Socio-Culture, and Globalization

Socio-cultural perspectives occupy a considerable part of jazz studies, often viewing jazz as a cultural phenomenon with a certain identity. Generally speaking, most jazz studies tend to view jazz issues through the social hierarchy between blacks and whites (Peretti, 1994; Panish, 1995; Monson, 1995; Gerard, 1998; Johnson, 2003; Goecke, 2016). In these studies, race and identity are usually keywords, and jazz was initially interpreted as a black people's music, representing lower class forms of culture. Earlier in this chapter, Goecke points to the example of admitting black students for the first time in ten years after jazz became part of the college curriculum, reflecting the fact that it did not directly change the status of blacks in American society after jazz became a formal subject and rose in scholarly status. Johnson (2003) suggests that jazz is a cultural carrier with special significance because it has always been a source of controversy between high and low culture. According to Jones (2001), black jazz musician Buck Clayton received the same treatment as other white people when he arrived in China, such as entering luxury hotels and dance halls, and was greatly welcomed and respected by the locals. This change in status and identity is completely different from what it was in the United States. This situation can be combined with changes such as the founding of colonies in China after the defeat of the Opium War and the subsequent Westernization movement. The trend of worshipping foreign things and kitsch began to emerge from this period; there was a craze for anything foreign. When discussing the initial development of contemporary jazz education, I will focus on analyzing the identity and characteristics of contemporary jazz in China based on the social and cultural environment at that time (see Chapter 6).

With the expansion of the scope and the influence of globalization, new debates have emerged in jazz research. In *The Jazz Diaspora*, Johnson (2003) described the ways in which jazz has spread globally from The United States, including through the touring of American jazz bands. The changes to jazz in various places are often based on factors specific to the local society. Therefore, Johnson believes that research into the social

significance of jazz is of far greater importance than the music itself in the process of globalization, referencing what jazz means to society in South Africa, Finland and Australia. As a study of jazz music in China, it is necessary for us to discuss the significance of jazz music to Chinese society in order further to understand what benefits an improved jazz music industry and education have brought to China. Jazz has been integrating with cultures and music from all over the world.

2.4.5 Policy Factor

Policy is often cited by scholars as a key factor in the development of contemporary jazz, both in the United States and around the world. Davenport (2009) suggested that the worldwide spread of jazz music in the 1950s was directly guided by American foreign policy. Jazz diplomacy is a tool and product of immersion in American cultural realism and cultural idealism to show the world the superiority of American democratic culture, and initially with strong opposition to the nature of international communism. However, in addition to its political intentions, jazz has also played a significant role in promoting the development of world music and cultural pluralism. Washburne (2010: 121) indicated that “Danish jazz has evolved out of the shadow of America, resulting in the rebordering of a historically marked African American music, into an independent and self-consciously Eurocentric expression.” Washburne argues that in some ways the Danish government’s jazz policy was in line with the nationalist-oriented cultural movement launched in many European countries in the late twentieth century. From the mid-1980s, European jazz was considered a more local form of music, “such as ‘French Jazz,’ ‘German Jazz,’ or ‘Danish Jazz,’ often in opposition to ‘American jazz.’” Denmark has been one of the centres of European jazz, with state-sponsored cultural policies and an upsurge in nationalistic fervour being two main factors. From the standpoint of my investigation, the fact that jazz can develop in contemporary China and enter the education system as an official music learning content indicates that jazz is inseparable from the policy guidance of the Chinese

government. The question I am interested in pursuing is how and why jazz, originally exported by the West as a culture that limited the development of communism, evolved in communist countries and entered the official education system. The first thing to know is the premise that jazz music and musicians have not always obeyed the rules of the governing state. On the contrary, it is their efforts that have influenced the authorities and some cultural policy (von Eschen, 2006; Davenport, 2009). In fact, even the original idea of promoting jazz musicians as cultural ambassadors for jazz diplomacy came not from the State Department in the United States, but from an alliance of American musicians, civil rights advocates, cultural entrepreneurs, and critics of the time (Von Eschen, 2006:6). When the government began to implement relevant policies to promote jazz, it is related to the early active promotion from the musicians and other related contacts, however, the government have a markedly different purpose than theirs, which is to use jazz as a political propaganda tool. Likewise, whether a socialist country can support and promote it mainly depends on whether its government believes that jazz can be used as a tool for its political propaganda as well. For example, jazz in the Soviet Union during the late Stalinist era, “the state-jazz linkage was changed according to the changes in the Soviet ideological paradigm” (Reimann, 2016:89). Unlike the situation described by Reimann (2017), in China, there is no broad distinction between jazz in the public and private sphere. After the Communist Party came to power, China banned all American-centric capitalist cultures, not just jazz. Even after the reform and opening up, the mainstream media continued to criticize jazz music for a long time due to the influence of the previous policies. Since 1949, large jazz ensembles or official jazz groups have been disbanded since the policy was implemented. And because jazz mainly served the middle and upper classes in China between the 1920s and the 1940s, with the closure of dance halls and other venues for jazz performances, there is basically no room for jazz musicians to perform. Although jazz is banned music in both public and private places, that is not to say jazz has completely disappeared from all parts of China. For example, in Chapter 4, it will be mentioned that Chinese jazz musician and educator Zhang Xiaolu, his jazz study was originally influenced by his grandfather, a jazz player who used to be a

Paramount Ballroom. This case indicates that Zhang's grandfather played jazz at home during the period when jazz was forbidden by the government. As Reimann (2017) said, “in the case of jazz, we can figuratively speak of its simultaneous existence and non-existence – although jazz was forbidden, it could not be silenced.” Therefore, in the next chapter, I will explore and analyse in detail the Chinese government's “jazz policy” and how jazz musicians “secretly” practice and promote jazz.

Summary of Chapter

This chapter is a compilation and review of all the literature that has influenced my research. In the first part, “Jazz in China” studies helped me to understand the history and its subsequent development of jazz in China, the geographical distribution of jazz scenes, and the background of key jazz musicians. Most of these existing literatures consider the historical jazz scene, the marginalized Chinese jazz market and the story of Chinese jazz musicians, rather than contemporary jazz in China or its application to understanding aspects of jazz education in China. However, the collection of these data, on the one hand, provides my study with an overview of how jazz spreads in China, on the other hand, it gives a backcloth against which my research is able to indicate the breakthrough in jazz education research from the time, place, event and character. In the second part, the Chinese literature of all jazz studies is collated for two purposes: to understand the current situation of jazz research in Chinese academia; to explore the significance of jazz education research. Compared with the wide-ranging body of jazz scholarship in the West, the existing research on jazz in China is still in its early stages. There is a particular gap in the area of jazz education, which presents a challenge for my research, but also increases the potential for an original contribution. The literature in part three is intended to explain the social, cultural, and policy issues associated with the study of jazz education in China. The fourth part starts with a historical review of Western jazz research, and then analyses some Western jazz literatures that inspired

and influenced this study. These Western jazz studies relate mainly to history, textual analysis, education, socio-culture, globalization and policy.

Chapter 3

Methodology

Oral interview and documentation data constitute the most significant basis for my analysis of the histories and current state of jazz education in China. However, as we have seen from the literature review, some significant official archives and academic resources in this area have, up until recently, been largely inaccessible, while others still cannot be consulted. The first is that many early data about jazz in China were not effectively preserved before the reform and opening up, and many of them have been damaged or lost. Second, even what has been kept is mostly in private hands, making it harder to get contact information or permission. Thus, collecting data in order to provide a relatively complete development process of jazz education in China was the primary challenge of my research. In terms of the approach, I have employed fieldwork consisting of questionnaires, in-depth interviews, observations, conversations, and examination of archival documentation. Existing ‘Jazz in China’ studies, while not having access to my source data, have informed my work through their empirical approach to data analysis (Jones, 2001; Portugali, 2015; Marlow, 2018; Li, 2018). Empirical research is appropriate here, both in the collection and assessment of primary data, especially given the paucity of material on the overarching state of jazz education.

The questionnaire survey revealed the current limited knowledge of jazz education in China. The questionnaires were used to some extent as a background survey like the literature review. The questionnaire for collecting contemporary music major students’ understandings of jazz and the related knowledge of jazz education, and the data analysis, have given understanding of jazz education among the Chinese public. The data from the questionnaire facilitated the precise design of some in-depth interview questions. The release of the questionnaire before interviews gave greater depth to the interviews allowing for more reflected responses from the participants.

After the data collection and collation of the questionnaires, I conducted two major field trips in 2018 and 2019 respectively, each lasting approximately three months. In-depth interviews and direct conversations with jazz educators, musicians and practitioners provided information on contemporary jazz education of China. During the overall process, my fieldwork on jazz education was supplemented by the investigation of the Chinese jazz scene, events, people I identified in academic journals, newspapers and websites (online articles/interviews/reports/announcements of the government and schools), and related audio and visual resources like audio recording, video clips, posters and pictures. These data will be part of my subsequent analysis.

3.1 Pre-preparations of the Field Trip

Design of the Questionnaire and Early Data Collection

Before my field trips, I developed a questionnaire for the group of Chinese music students. The reason for selecting this group was to ascertain in advance the popularity of jazz in higher education institutions and to inform my creation of further questions. However, one supposition that was confirmed early on in this process was that the development of the jazz market could not keep up with that of jazz education in China. I concluded that the popularity of jazz markets in China is not as widespread as expected when even music students trained in systematic music had an inadequate grasp of jazz. Moreover, on account of the lack of understanding by Chinese students of jazz and jazz education in China at present chose music and jazz teachers as one of the main interviewee groups in the follow-up field trip, and only made some observations from the short conversations with students during my visit to their institutions.

About questionnaire, it consisted of four parts with sixteen questions (see Appendix 1), which were focused around: demographics; popularity of music genres (including jazz);

how music students knew about jazz; and an open question on views about jazz in China. At the stage of data collection, this questionnaire was translated into Chinese and published as a public survey on WenJuanXin, the most influential Chinese online survey platform. Furthermore, in order to increase the number of participants, the link of this questionnaire was sent to a potential target population by email with help from some music teachers and posted on the Chinese social platforms including WeChat (Tencent Holding Ltd., 2011) and Sina Weibo (Sina Corporation, 2009). Finally, 108 responses enrolled in the *Questionnaire of jazz popularity among music students in China*. By primarily filtering the data, 106 responses were identified as valuable data. The two missing responses were explained by the fact that they were not music students.

Of these responses, 75.47%(n=80) were female, while only 24.53 (n=26) were male. Participants aged 18-25 accounted for the vast majority, 82.08% (n=87), while participants of other ages accounted for 7.55% (26-30), 8.49% (31-35) and 1.89% (above 36), respectively. 66.98% (n=71) of the participants were undergraduates. Moreover, six students were jazz majors. Most of the other students are majoring in musicology (26), music performance (17) and music education (13). Many students only write “music” here, so it is hard to confirm their specific major. Based on background data analysis, respondents come from twelve Chinese provinces (Anhui, Guangxi, Hunan, Guangdong, Sichuan, Zhejiang, Liaoning, Shandong, Jiangxi, Hebei, Henan, Jiangsu) and two municipalities (Beijing and Shanghai); more than twenty cities are involved. The largest number of respondents (51) came from cities in Guangdong Province.

The questionnaire data provided a representative snapshot of the state of development of jazz in China’s higher music education system. For example, only 16.04% (n=17) of the participants indicated that their favourite music was jazz, more participants preferred pop and classical music by 50% (n=53) and 20.75% (n=22), respectively. 24.53% (n=26) indicated that they learned jazz through compulsory or optional courses

in school, 47.17% (n=50) said that they listened to jazz every week. 28.3% (n=30) considered jazz a difficult art form to understand and learn. As for why they had never studied jazz, 66.03% (n=70) of the participants attributed the reason to the lack of relevant teachers or textbooks. In addition, in the open questions about favourite jazz singers and songs, only 32 participants answered the questions, 16 of whom answered the questions correctly, and the wrong answers were mostly due to filling in the pop singers and songs. First, I deduced that the number of respondents who have received jazz education is more than those who like jazz shows and that the current jazz education in China at least responds adequately to current demand. This supposition needed to be confirmed and used as a question put to the interviewee during the fieldwork. Second, the data confirmed the participants' lack of basic knowledge about jazz, particularly the prevailing confusion between what constituted jazz and pop music. Hence, I specifically raised some questions about the relationship between pop music and jazz in China. As students reported a continuing lack of jazz teachers and textbooks currently available in China, I asked suggestions for ways of cultivating a new generation of jazz teachers and whether jazz teachers wrote textbooks.

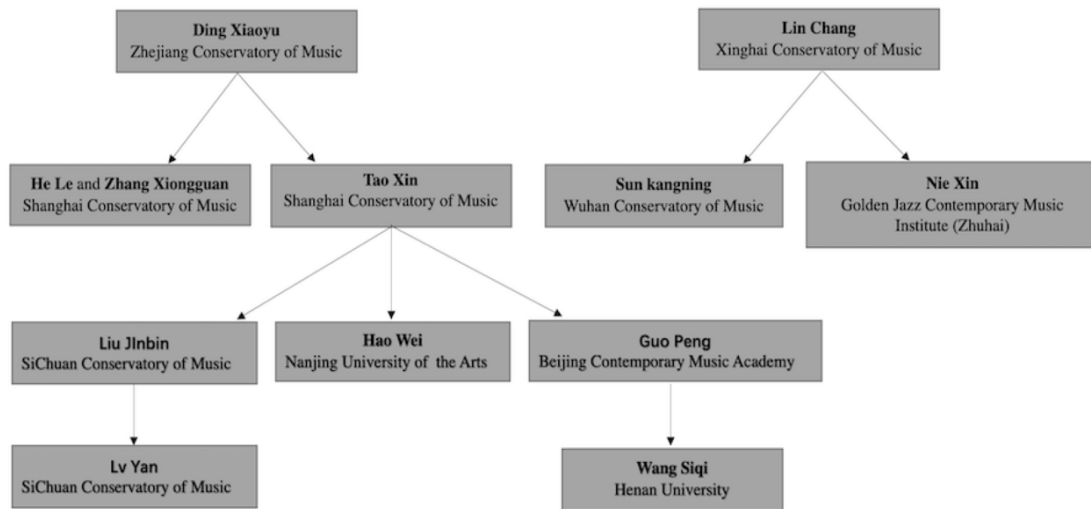
The Setting Up of the Initial Interviews

With regard to the fieldwork, establishing the contacts with the interviewees required by this research was the most difficult part. Except for some jazz musicians and practitioners, most of the main interviewees I selected were jazz teachers from Chinese higher education music institutions. However, unlike in many Western countries, the contact information of teachers, such as email addresses and telephone numbers, cannot be obtained from the official website of Chinese schools or mass media platforms. Music scholars find it difficult to gain the recognition from musicians who have long been active on stage, and this is indicative of a significant wider problem: Chinese music education currently attaches more importance to practice than to theoretical research.

My solution was, in part, through connections which were built up through my education and my career in music and teaching. These experiences, in turn, gave me some insight into how jazz educational communities operated, including the complex networks and links between different individuals. My degree in Musicology was at South China Normal University from 2007-11, close to the Xinghai Conservatory of Music (XHCM), which had only just opened its first jazz major. As such, during the following four years, I had a number of opportunities to watch a series of newly created jazz activities, mostly presentations of the results of jazz teaching. It was partly observing this experimental growth of jazz education which helped to inform my later research, but also allowed me to build connections with jazz teachers there, such as with Lin Chang.

During the period from 2011 and 2015, I acquired three new ways of engaging with jazz via personal experience, including my roles as a pop singer, a music teacher, and a jazz enthusiast. I was able to gain an initial understanding of the development of jazz in China from a grassroots perspective, within the education system. At the same time, these roles, particularly singing and teaching, enabled me to connect with some potential future interviewees. For example, when I was a singer, I met folk singer Hong Qi, who later introduced me to teachers at other institutions who then repeated the process. This 'lived' experience also let me observe first-hand some of the ways in which networks of jazz learning functioned through such personal introductions, helping when I later traced these connections or learning journeys which were significant in the life of educators who were pivotal in developing formal jazz education programmes at different institutions. The connections between music teachers in China are more often based on their previous learning experiences rather than necessarily by the institutional setup and culture. In China, jazz is also not always a separate department in some institutions, but rather part of a larger popular music department. Therefore, contacts with certain pop music teachers through my singing career were equally helpful in gathering information related to jazz education.

Figure 1. *The Process of Making Relationships among the Music Teachers.*



In the process of determining the list of interviewees, the potential connections between music institutions allowed me to often reach out to various institutions to access a wide range of musicians. The list of contacts given above (Figure 1) indicates the breadth of the consultation.

It is worth noting that I excluded Hong Kong, Macau, Taiwan and other island regions in determining the scope of the study. Take Hong Kong as an example, it was a British colony since 1841, therefore, Western music, including jazz, has followed the development of British pop culture without interruption. Although Hong Kong returned to Chinese rule in 1997, it has maintained the political policy of "one country, two systems," which means its system includes education different from the rest of mainland China. Hong Kong has its own uniqueness in the development of jazz music and jazz education. Therefore, when considering jazz education in China, it is necessary to consider Hong Kong as a special case for further studies. Similarly, Macao, Taiwan and other regions also belong to this kind of situation. In order to maintain the unity of research objectives, this study only involves mainland China.

3.2 Fieldwork Process

As mentioned at the beginning, in-depth interviews have been my main method of obtaining material on contemporary jazz education. Yeo *et al.* (2013) maintained that qualitative research on in-depth interviews could increase the respondent's flexibility in answering questions and could obtain more useful information through some good listening and speaking skills. Due to the different types of data needing to be obtained, the interviewees were divided into two groups. One consisted mainly of jazz teachers, for whom there were semi-structured interviews, while for jazz musicians and jazz practitioners the interviews were unstructured.

Based on Opdenakker's categorisation of four different interview techniques, i.e., face-to-face interviews, E-mail interviews, telephone interviews, and online messenger interviews, my research first had recourse to the face-to-face interviews as the primary method (Opdenakker, 2006). I initially set up a broader scope of investigation, for example, including more cities where jazz education and jazz activities appeared, however, in the actual itinerary, in view of the time and the expense, some face-to-face interviews were changed to more economical and flexible approaches, through emails and instant messaging application such as WeChat. Telephone interviews were not used because WeChat is now a common method of communication in China for voice and video calls. Following the actual itinerary, a list of specific cities, jazz institutions, and jazz scenes visited in my research are shown in the table below.

Table 1. Summary of Sites for Fieldworks.

City	Jazz Institution	Jazz Scene
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Beijing	Central Conservatory of Music China Conservatory of Music Beijing Contemporary Music Academy Beijing MIDI School of Music	East Shore Live Jazz Café
Shanghai	Shanghai Conservatory of Music JZ School	JZ Club
Guangzhou	Xinghai Conservatory of Music	Guangzhou JZ Club
Xi'an	Xi'an Conservatory of Music	Meeting Jazz Club
Zhengzhou		My Jazz Club
Hangzhou	Zhejiang Conservatory of Music	
Nanjing	Nanjing University of the Arts	
Kaifeng	Henan University	
Shenzhen	Shenzhen University	LAVO Penny Black Jazz Café

Observations and Conversations

The process of obtaining the initial interviewees was described in the previous section. When looking for more jazz musicians and practitioners in China, in addition to the methods already mentioned, I also adopted an observation method, identifying the interviewees by observing different locations which were part of the jazz scene. Some of the jazz scenes were recommended by the jazz teachers I interviewed. For example,

Lin Chang invited me to the Guangzhou JZ Club in 2018, which enabled me to connect with such performers as saxophone player Tao Yu, who later provided insights and links to further jazz learning networks. At the end of 2019, when I started to compile the data of the interviewees, the number of interviewees of jazz teachers, students, musicians, and practitioners had reached 30 (a complete list of interviewees is in Appendix 2).

Semi-Structured Interviews

When interviewees are jazz teachers in music institutions, my interview method mainly used semi-structured interviews. The semi-structured interview refers to a research method in which the interviewer is guided through a consistent set of questions or topics, designed to generate an interaction with interviewees during the interview. During the interview, the interviewer can modify and add questions as needed (Blee & Taylor, 2002:92). Semi-structured interviews combine the flexibility of survey methods with the organization of the structured interview process. In my research, the important mission has been to obtain specific data with respect to jazz in music institutions while at the same time gaining comprehensive information on jazz education development from the personal experience of jazz teachers. The semi-structured interview proved, as the results will show, a suitable approach.

The interview questions I prepared in advance were divided into two parts. The questions in the first part included:

1. When did this institution first set up a jazz programme? (Exact date)
2. What are the names of jazz courses in the first year? List the names of specific courses.
3. How many jazz teachers and students are in the first year? If available, list the names of teachers.

4. What was the total number of teachers and students when this institution set up a jazz course in the first year? Are there any other teachers in the direction of popular music and how many are they?
5. What is the state of jazz courses in 2018 and 2019? What is the number of jazz courses and with how many jazz teachers and students? What is the number of other teachers? How many teachers are working on the direction of pop music in the future?
6. Are there any big events about jazz in these years?

The rationale behind these questions was the difficulty in finding on the internet all background information about the institutions. The most effective way seemed to be to directly ask the teacher in the interview. Where specific data took time to be confirmed and could not initially be verified, respondents would usually email the answers to me sometime after the interview.

The second part of the question:

1. What jazz styles and eras do you teach?
2. What methods do you apply in teaching? Do you focus on theory, history or performance?
3. Are there any fundamental principles or ethos behind your teaching approaches?
4. Do you teach improvisation, if so, how?
5. What is the major difficulty in teaching jazz?
6. What kinds of careers do your students pursue after their studies?
7. How does the teaching in your institution differ from that of others in China?
8. Do you think there is any difference between jazz teaching in China and abroad?

The questions in this part not only helped me understand the unique form of jazz teaching in China, but also inspired the interviewees to offer personal opinions and suggest some further questions. For example, after introducing the career options for

jazz graduates from Xinghai Conservatory of Music, Lin Chang noted that the number of jazz students had increased in recent years; however, jazz students find it difficult to work in jazz-related jobs after graduation because the Guangzhou jazz market is not growing significantly (2018). Another interviewee, Sun Kangning, in commenting on the original unique jazz enrollment method of Wuhan Conservatory of Music after answering the questions related to teaching methods, highlighted the difficulty in enrolling jazz students after the School opened its jazz major in 2015 on account of the lack of jazz markets and jazz education in Wuhan schools. The first class of jazz students were therefore selected by transfers by the existing students from other music majors at the Conservatory of Music (Sun, 2020).

Unstructured Interviews

Interviews with jazz musicians and practitioners were not based on fixed questions but were mainly unstructured. As mentioned above, most of the jazz musicians and practitioners were selected after observation and conversation, and the interviews were usually conducted directly on the jazz scenes. The purpose of unstructured interviews was to expose researchers to unexpected data and help them better understand the subject from the interviewee's perspectives (Zhang & Wildemuth, 2009). As Zhang and Wildemuth indicated, "unstructured interviews are most useful when you want to gain an in-depth understanding of a particular phenomenon within a particular cultural context" (2009:231).

3.3 Ethical Issues

In my research, all related fieldwork was based on the ethical guidelines set out by the University of Glasgow. Specifically, following the *College of Arts Ethics Policy*, I completed the ethical permission form for the College of Arts Research Ethics Committee and obtained permission before the field trips. The ethical issues and

solutions covered by my research are described below to give context regarding the interview process.

Since my research methods involve human participation, including jazz teachers, students, musicians, and practitioners, the primary possible ethical issue is protecting information associated with participants' privacy and personal identity. In detail, the audio recording was adopted in the course of the actual interview in order to quickly save the interview data. Marshall & Rossman claimed that consideration should be given to the protection of personal privacy and identity in interviews. The use of audio recording equipment may cause disquiet to the interviewee (2016:115). Likewise, Padgett argues that using audio recordings in interviews may increase the risk of loss of privacy and confidentiality (2016:133). My solution was to inform all the interviewees in advance of the recording process the information that will be used in the interview. Meanwhile, I prepared paper and pen to record the interview contents for interviewees unwilling to be recorded.

In addition to the issue of audio recording, the process also involved protecting the interviewee's privacy and identity relating to work experience and job position. My research only named people with the permission of the interviewees. Interviewees who preferred not to disclose their names were included anonymously or with pseudonyms.

Another potential ethical issue related to political sensitivities. While now accepted, Jazz was banned in China for forty years because of political factors at the time. Therefore, when the interview questions referred to the development of jazz in China, there arose some potentially sensitive areas around the discussion of policies relating to music. Considering that interviewees might feel uncomfortable to discuss the related policies, I informed them in advance that no one would be obliged to answer the questions and that they would be given the opportunity to be anonymous and could withdraw from my research project at any time. I sent an interview plan and question list before the interviews. After the interviews, I gave them a sight of the transcriptions

of interviews for fact-checking, to give the interviewees a chance to advise if there was anything they would be uncomfortable with what was being attributed to them.

All participants received a consent form regarding data usage, which included five aspects:

1. A brief summary of the research background and interview methods in my investigation.
2. A short statement about the interview process, indicating that the audio recording and the field notes would be used for further data analysis.
3. The material would be stored safely and may be used in future publications.
4. An option about whether to be identified or remain anonymous in this project.
5. Contact details for me and my supervisors. Interviewees would be told that they could still ask any questions after the interview.

At the bottom of this consent form, a box was presented for ticking to ensure they were fully aware of the process and the usage of the data.

3.4 Potential Limitations

Although the validity and rationale of the methods adopted have been discussed, there are still methodological limitations. The first limitation is that, given time and resources available, the research sites did not include all the cities where jazz education and activities had occurred, a limitation I have sought to address through cross-referencing and comparisons between the different types of data sources I gathered. These comparisons have served to confirm that the data provided by the interviewees in current locations were representative of the wider picture of jazz education in China. Due to the vast geographical area and the rich cultural heritage of the integration of

different ethnic groups, one possibility for further research could be into some of the unique forms of developing of jazz education in other parts of China, which might serve as a counterpoint to the more common patterns.

Mindful that some interviewees might be less willing to share their information during the course of the interview (Marshall & Rossman, 2016), a second potential limitation was that the information obtained from the interviewee might have been modified (consciously or subconsciously) for personal reasons. As such, the combination of various interview methods and further cross-checking with other sources helped me to obtain more comprehensive and validated data from the interviewees. As most of the interviewees in my research had potential connections with one another putting the same question to different interviewees was another way of ensuring data accuracy.

In addition, the relationship of vocal jazz to the question of lyrics in pop music was temporarily excluded from this research. According to feedback obtained from data collection, jazz activities and jazz education in China are mainly in the form of jazz instrumental performance and learning, while the proportion of research projects and activities in the form of jazz voice major and related teaching is small at present. However, this situation shows that China is still using the traditional form of music censorship to a certain extent. Since the period of the Anti-Japanese War, the areas under the leadership of the Communist Party of China have begun to further publicize their revolutionary ideas by collecting music tunes and then re-writing lyrics. According to Li (2020: 178), the scope of music censorship at that time was that only the lyrics need to be reviewed, not the tunes. For example, the Japanese military song ‘Triumph’ (あなうれし) at that time was also used by the Chinese Communist Party, and the lyrics were rewritten, and to become several Chinese songs these included a Chinese military song ‘Five Tiger Generals’ (五虎将调) (Li, 2020: 179). In fact, starting from the ‘Xuetang Yuege’ (学堂乐歌) movement in the early 20th century, China's music learning model has been popularized by using Japanese, European, and American

songs and tunes and then rewriting the lyrics in Chinese. During this period, Chinese composers also tried to collect traditional Chinese folk songs with the same creativity. When the People's Republic of China was founded in 1949, the early setting of music education system in China mainly adopted the model and system of the Soviet Union as the standard. Therefore, orchestral music, opera, ballet, and other Western art majors have been officially introduced and recognized by China's official education system. According to Reimann (2017), by 1950 jazz had disappeared from all public spheres in the Soviet Union. Therefore, in the initial plan of establishing music discipline in China, this genre was proscribed. Even after the implementation of the reform and opening-up policy, the censorship of popular music forms has also been mainly to check whether there are rebellious and extreme and vulgar expressions in the lyrics, and the pure tune form of Western music has not been officially banned in the strict sense. Therefore, when jazz music first entered the official education system, in order to gain government support, I think that jazz instrumental music was deliberately given priority in the discipline construction. In order to give better attention to jazz education in China, the above inquiry into pop music, jazz vocals and related lyrics censorship will be carried out in future research.

Summary of Chapter

The methodology outlined above indicates my approach to identifying interviewees through a combination of previous personal learning and work experience, introductions to jazz learning networks, which also gave me initial insight into some of processes by which jazz education had developed. The devising of questionnaires to ascertain the popularity of jazz in China informed my fieldwork and framing of semi-structured and unstructured interviews, which were, as detailed above, in accordance with the ethical guidelines of the University of Glasgow.

Chapter 4

Re-examining the Origins of Jazz Education in the Context of Chinese Music History

In order better to analyse the factors underpinning contemporary jazz education in China and to investigate its subsequent development, this chapter will focus on three related areas of music history whose impacts on jazz education have not been sufficiently recognized by scholars. Firstly, material from the research will be used to explore the often-misunderstood origins of jazz in China, including an analysis of its initial geographical and chronological starting points, as well as considering the methods and significant actors who shaped these early developments. Secondly, the close connections between Chinese music and jazz will reassess this interface and its importance to wider questions of educational policy. The Chinese music being considered here will include both Chinese traditional music and Chinese popular music, recognizing the distinctiveness but also the interconnectedness of these genres. Since the main focus of this research is that of jazz education in China, the last part of this chapter will draw together these findings while also re-examining the contemporary Chinese music education system in order to highlight its significance in influencing patterns in the development of jazz education.

4.1 The Early History of Jazz in China (1920-1949)

Zinsser (1984:3) traced the introduction of jazz to China to the afternoon of June 2, 1981, when the American bassist and French-horn player Willie Ruff and his partner, the pianist Dwiki Mitchell, met with several hundred students and professors who were crowded into a large room at the Shanghai Conservatory of Music. A further analysis

of the current literature confirms that this is the first written evidence for jazz appearing in a higher music education institution in China. However, 1981 was not the first time that jazz appeared in mainland China. This misperception results from previous attitudes towards jazz. Any form of urban popular music, including jazz, was historically considered “decadence sound” and “yellow music” in mainland China after the founding of the People’s Republic of China in 1949. As a consequence of this stricture and state disapproval, it largely disappeared from the Chinese mainland music scene, only surviving and continuing to develop as an art form in Hong Kong and Taiwan (Wang, 2009:2). Formally recognized jazz disappeared in China for decades, thus giving the impression that its reappearance in the 1980s as a completely new beginning, a view that overlooked some of the early history of jazz in China. This section aims to re-trace the origins of jazz in China between the 1920s and 1940s, including time, place and related characters. In addition to providing a new understanding of the historical background of the early development of jazz in China, this research also includes information on the previously neglected story of early jazz education, which itself impacted the later developments of the 1980s onwards.

4.1.1 The Origin of Jazz in China

Although the specific year when jazz officially came to China cannot be verified, most experts now agree that it dates from the 1920s. Portugali’s (2015:1) attested that “Chinese jazz was born during the 1920s in Shanghai”; contemporary journalist, Burnet Hershey, writing in *The New York Times*, confirmed that jazz was everywhere, including China, by 1922 (1922:191-194). Zhu sought American influence: “The first Chinese radio station, ECO, was founded by an American, E. G. Osborn in 1923. The melody of jazz passed through this radio station to Shanghai and brought Shanghai citizens into contact with this new music form” (2013); Xu (2017) traced the dissemination to the film industry, “Jazz started a journey to China in the 1920s not only through radio, but also through American movies.” Shipton (2007) attributed the

import to the American musician and pianist Teddy Weatherford, who first went to the Far East with Jack Carter's band in 1926, and then led a series of bands in Singapore, Manila, and Shanghai. According to Xiong (2003), the Italian musician Mario Paci became the new conductor of the Shanghai Symphony Orchestra (the oldest Symphony Orchestra in China and one of the leading in the Far-East) in September 1919, comprising 26 musicians (17 of whom were European). In 1920, Mario formed and directed a jazz band composed mainly of foreign musicians in Shanghai. Qian (2014:206) argued that although there may have been unofficial or personal jazz activities before 1920, Mario Paci and his jazz band provided the earliest confirmed evidence of jazz in China.

Most of the Chinese and Western literature has traced the origin of jazz in China to Shanghai. An important factor for this, but one which has not been recognized sufficiently by scholars, is the unique long-term historical social and political context of the city, in particular, the Opium Wars. After the first Opium War, the policy of isolation ended in 1842 with the signing of the Treaty of Nanjing, China being forced to open five coastal ports, including Fuzhou, Guangzhou, Ningbo, Xiamen, and Shanghai. However, due to the limitations of geographical location, the commercial trade between Fuzhou, Guangzhou, Ningbo, and Xiamen was not prosperous. Shanghai was, and remains, the middle station of China's north-south seaborne trade, located close to the original trade routes of silk and tea. Moreover, the continuous formation of Shanghai international settlements after the Opium War caused an increasing number of foreigners to stay. This also prompted the development of international trade to meet the cultural and daily needs for these foreigners. Since 1853, Shanghai has, as such, been the largest trading port in China (Huang, 2014). This foreign trade brought not only significant quantities of Western goods and opium, but also significant imports of Western culture, including music. For instance, as mentioned by Marlow, the Western colonial powers used advanced military technology to win the Opium War. "It resulted in the colonial powers controlling Shanghai, tantamount to controlling China. In turn,

the colonial powers brought their culture with them to Shanghai, and in the first quarter of the twentieth century that included jazz [...]" (2018:21).

However, not all Chinese scholars have acknowledged Shanghai's importance. Some have opted for Wuhan. The controversy is pertinent to the history of early jazz education. Fan (1999), claimed that jazz first appeared in the Hankou Concession during the 1920s and 1930s, making Wuhan one of the first Chinese cities to be exposed to such music. Wang (1999) designated Wuhan as the birthplace of jazz music in China on account of the JuYuan Music Training School, the first institution formally recognized as teaching jazz in China, which trained the first batch of Chinese jazz musicians: "In the 1930s, Mr. Yuchi in the French concession founded the JuYuan. Orchestral and jazz were subdivided into majors and taught in classes. Most of the students were orphans, and the teachers were mainly from the United States, the Philippines, and Belarus" (Wang, 1999). Wang maintained his chronological preference for Wuhan in another article in 2005: "In JuYuan, jazz was taught by the American Musician Jimmy Kinson, who taught 24 students. After JuYuan, similar jazz training schools appeared in places like Shanghai and Guangzhou". Although the above evidence is insufficient to support Wang's contention, it can be seen that informal jazz education was developing in China in the 1930s, with foreign musicians in the forefront of the promotion in the early stage.

However, there were other motivations behind the school's formation. Zhang (2014) found that Yuchi Juqing was also the owner of the Huanggong Ballroom in Wuhan, indicating pre-existing business considerations for his establishing of the JuYuan. The selected intake of orphans, in the contemporary context, may be viewed as the equivalent of cultivating a group of musicians that could be used for free in the future. As such, the initial emphasis of the school was not on extending such jazz education beyond these particular groupings. By contrast, the China School of Singing and Dancing, the China Song and Dance Troupe, and the Mingyue Song and Dance Troupe that Li Jinhui successively established in Shanghai in 1927, while not formal jazz

schools, arguably played a more significant role in the emergence of jazz education. Although there was no explicit teaching of jazz in these organisations, the good environment for jazz development in Shanghai at that time created conditions which allowed the school song and dance troupe to incorporate elements of jazz into their work and to spread these more widely. ‘*Maomaoyu*’ (毛毛雨) is the best-known example. The creation of this jazz style song appeared after Li founded his first school in February 1927. This environment is further reflected in the scale of development and the number of people involved through Li’s work and related activities, which clearly exceeded those of other cities. There is no evidence of a specific year for jazz emerging in Wuhan in the 1920s. By contrast, clear evidence for the jazz band formed by Maestro Mario Paci in Shanghai in 1920 can be found in the descriptions of scholars such as Xiong (2003), Qian (2015) and Pei (2019). Beyond this discussion, such a conclusion is supported by Jones (2001), Qian (2016) and Portugali (2017). However, as we shall see, this debate over the origins of jazz education turns on the significance of formal or informal education.

4.1.2 Jazz Education in China before the 1950s

Since jazz entered China in the 1920s, foreign jazz musicians have become the most important factor in promoting the development of early Chinese jazz education. By the 1930s, China had become one of the world’s jazz education centres, a situation brought about by mainly American and Filipino jazz musicians who attracted a large number of jazz learners from neighboring countries and regions. For example, Li recorded that “the continuous arrival of American jazz players in the 1930s made Shanghai the centre of jazz in Asia, with Japanese and Russian jazz lovers gathered here, attempting to learn from the American bands” (2018:13). Filipino jazz musicians, by contrast, were more popular with Chinese jazz learners because of their ethnicity. Under the impetus of these foreign jazz musicians, the number of jazz learners in China had gradually

increased, but their goals for learning jazz were different. This section will be divided into three parts.

Foreign Jazz Musicians

Wealth and fame are the main factors that have brought foreign jazz musicians to China since the 1920s. “I dreamed about Shanghai, talked about it, was sure I was going to make a million dollars in that fabulous city on the China coast” (Smith, 2017:9). In 1922, this was American musician Whitey Smith’s expectation for the upcoming trip to Shanghai. When Smith came to China, the reality seemed even better than he imagined. “Our first night in China made us feel like Hollywood celebrities. The gang at the Carlton dined us, wined us and treated us as though we were the greatest thing that ever happened to Shanghai in years” Smith stated in his memoirs (Smith, 2017:15-16). In the early 1920s, the main consumers of dance halls in Shanghai were foreigners. For wealthy Chinese class, jazz and dance were new things. A contribution Smith offered was to teach these people how to dance. To let them adapt better to the Western dance style, Smith and his band tried to add Chinese elements to their performances to discover and play some ancient Chinese folk songs. “We scouted around and found the music to some old Chinese folk song melodies adaptable to band treatment” Smith said, “a couple of the boys assisted by interpreters worked out arrangements based on Chinese music with – to them – familiar melodies.” Smith’s persistence made his attempt a success, “more Chinese began to drift in. At first it was out of pure curiosity. Then they began to flock in for enjoyment.” (Smith, 2017:22).

The efforts of Smith and his band, led to a wider spread of jazz in China. Then, the dance hall and jazz at the time really entered the lives of Chinese people and became a way of representing the lifestyle of the Chinese elite. Due to the rapid development of dance halls, an increasing number of foreign jazz musicians were attracted to China. When American trumpet player Buck Clayton came to Shanghai in 1935, many bands had been performing in various cities in China, such as the Jack Cater band and Valaida Snow (Li, 2018:14). In Shanghai, these foreign musicians especially those black jazz

musicians almost avoided the racial discrimination they had often encountered in their country. Instead, they were able to enjoy the same colonial privileges as other foreigners. This is a reason why Buck later recalled that two years in Shanghai were the happiest time in his life. It was in this environment that Buck Clayton met Li Jinhui, a Chinese musician, and began a further attempt to fuse jazz with Chinese music.

Chinese Jazz Musicians

Jazz began to spread in China in the 1920s, entering a period of vigorous development in the 1930s and 1940s.¹ However, in the literature on this period of history, there are few records of Chinese jazz musicians. Why is there a lack of Chinese jazz musicians in what has been regarded as such a significant Chinese jazz age? A possible explanation may be given in the careers of two Chinese musicians with contrasting experiences, Li Jinhui and Jimmy King.

Li Jinhui, often dubbed the “Father of Chinese popular music”, was born in a scholarly family in Hunan. Interested in music from childhood, he began to learn traditional Chinese plucked instruments such as the *guqin* (古琴) a plucked seven-string Chinese traditional musical instrument), and was influenced by some traditional Chinese opera forms during his studies, such as Xiang Opera and Huagu Opera. From 1916 to 1920, Li came to Beijing to teach Chinese and music and joined the Peking University Music Research Association, established in 1919. At that time, musicians who had returned from studying abroad, such as Xiao Youmei, Li Shutong and Zhao Yuanren, were actively promoting Chinese new music, that is, creating new Chinese songs and related music learning materials with reference to Western music education systems. Li Jinhui was also inspired and hoped to promote the development of new forms of music in China. However, due to his learning experience in Chinese traditional music, he believed that most of the forms of Western classical music in China were not acceptable to the common people at that time. Hence, Li hoped to use Chinese folk tunes under

¹ A further useful examination of the *Chinese Jazz Age* may be found in Jones (2001:1-20).

arrangements in a Western music style to add Chinese lyrics in creating new songs. According to Fu (2008), Li collected thousands of Chinese folk songs during his four years in Beijing, and established the Mingyue Music Association in 1920, an important step towards his goal of creating hybrid music.

Li Jinhui moved to Shanghai in 1921. On becoming editor of *Children's Weekly*, he discovered that China lacked at this time a form of music which was suitable for children. Hence, his early music works were mostly children's musicals and children's songs. According to Jones (2001), Li composed *Maomaoyu* in Shanghai in 1927. *Maomaoyu* is generally regarded as the first domestically produced Chinese popular song. This song uses the rhythm of jazz and accompanies it with brass instruments. Before jazz entered China, Chinese music had its traditional pentatonic scale and was accompanied by Chinese traditional musical instruments. However, since the 1920s, more minor or major pieces and swing songs emerged, along with the addition of Western orchestral instruments, illustrating some of the ways in which Chinese popular music was influenced by jazz. In fact, contrary to popular perceptions, Li did not study jazz specifically in the 1920s. The jazz elements that appeared in *Maomaoyu* proved one of the ways in which jazz had become popular in Shanghai in the late 1920s, and how Chinese musicians were affected, trying to imitate and use it when they created new works.

In the 1930s and 1940s, the prospering jazz scene in Shanghai attracted jazz musicians from all over the world. Li became a significant example of Chinese musicians who learned jazz from foreign jazz musicians in Shanghai during this time. Jones (2001) mentioned that Li began studying jazz with Clayton after they met through a working relationship at the Paramount Hall. By studying jazz, Li created a series of popular songs with Chinese characteristics. In recordings made in the mid-1930s, some of Li's most iconic songs, such as *Maomaoyu* and '*Tebie Kuaiche*' (特别快车), were significantly different from the original version of the accompaniment, and the swing style was more obvious. Peng (2010) argues that besides the re-arrangement of Li

himself, this may also have been a result of the improvisation of the band players during the recording. Regardless, this case shows something of the early growth and changing uses of jazz in China, which fed into a wider trend of jazz being employed in promoting the development of Chinese pop music at the time.

In fact, while Clayton's Harlem Gentlemen played jazz and Li's songs at the Shanghai ballroom in 1935, a new direction had been found for Chinese musicians. Through these foreign musicians performing in China, Chinese musicians were exposed to jazz music and new forms of Western popular music. Over the next few years, the appearance of a large number of Chinese pop songs with the swing style (including, for example, 'Fragrance of the night' (夜来香), 'Shanghai Nights' (夜上海), and 'Falling Flowers and Flowing Water' (落花流水)), gave wider groups of Chinese citizens a taste for American jazz. At that time, boys born in local noble families, as part of their access to high quality domestic and international educational opportunities, were curious about the Western instruments and jazz (Jimmy King is a prominent example further discussed in the next section). According to Song (2008), many Shanghainese got together on weekends to play jazz together around the 1930s. This traffic in ideas and jazz inspiration was also not entirely in one direction, development of music and jazz in China having their own limited but also distinctive impact on jazz elsewhere in the world through to the 1950s. In 1940, for example, a popular song with jazz elements 'Rose, Rose, I Love You', composed by Gexin Chen, was recorded in an English version by Frankie Laine in 1951, earning the top spot in the American popular music charts. Thereafter, The King's Singers, a British sextet, adapted the song, further ensuring its longer-term popularity in Britain and around the world (Qiong, 2011),

In the strictest sense, Li Jinhui was more like a composer who mainly focused on Chinese pop involving some jazz elements, rather than a jazz performer. Jimmy King, by contrast, was a Chinese jazz guitarist. King, whose Chinese name was Jin Huaizu, always used his English name because of his noble family background. King formed a jazz band when studying Physics at Shanghai Saint John's University, giving

performances at private parties or at university functions. The prevailing social concept at that time was that only foreigners or people with low social status should play for bands in entertainment venues (prejudices which will be examined in detail in 4.2). It was also for this reason that the relationship between King and his family broke down when he started playing jazz in the ballroom in the later period. After graduation, following a well-paid job with the French concession police station, King disregarded family opposition, studying jazz with Lobing Somson from the Philippines, the most famous jazz musician in Shanghai at the time and was hired by Ciro's Dancing Palace as the guitarist and deputy head of Lobing's band. According to Qian (2016:66), the famous dance halls in Shanghai at that time were full of foreign bands and foreign musicians. King's fame derived from his being atypically a Chinese musician in one of these bands.

Opinion is divided on whether King formed the first all-Chinese jazz band in China. King's band dated from 1946 (Qian, 2016:66; Pei, 2019:10-11). Whereas, as Marlow has shown (2018:59), Yuezhong's band was established in 1935. Subsequently, Marlow indicated that the reason for this oversight in existing studies was because the low performance level of this jazz band could not be compared with the Philippine band, so it was not taken seriously by contemporaries. Other scholars, such as Chen (2007) and Fu (2008), contended that the Qingfeng Dance band founded by Li Jinhui in 1934 was the first all-Chinese jazz band. However, by analysing the songs employed in their performances, it becomes clearer that Li's band played in a more pop style because it played mainly pop music created by Li himself at that time. In the light of the fluid boundary between Chinese pop music and jazz music in China at the time, the statement by Shen (2017) is perhaps a more plausible characterization of the contemporary scene: "King's band is the first Chinese jazz band in the Paramount". Qian (2016) emphasized that King's band played real jazz. I think the emphasis on "real jazz" here partly derives from King's formal learning experience with a jazz teacher, which is usually overlooked. In addition, he often directly bought jazz scores from the United States at a high price for rehearsal, inspired by this learning experience (Ding, 2018). A

significant finding from this case is that it matches with other foreign jazz bands of the same period, there being no difference in performance style. One of the band members at the time, Zheng Deren (2009), recalled that “the level of our band was relatively high, just like that of the Filipino band at the time”.

King and his band not only made a great mark in the early history of jazz in China, but also contributed to the contemporary resurgence and growth of jazz in China. Some of his band members regrouped in the 1980s and resumed performances in Shanghai, receiving considerable attention (as will be seen in the next chapter).

Early Jazz Educational Features

Although jazz music had been banned in China for decades, when it returned to mainland China, the new development of jazz, including jazz education, remained closely related to the first decades of China’s jazz boom. An interview with Zhang Xiaolu, for example, who is one of the first jazz teachers at the Shanghai Conservatory of Music, included an indication that his grandfather, from whom he took inspiration, used to be a jazz musician in the Paramount Ballroom during this earlier period. Under the influence of his grandfather, he was interested in jazz from childhood and gradually became part of the new generation of jazz musicians and educators in China (Chen, 2006). To further appreciate the developments underpinning these individual cases within a wider and often neglected subject, the situation of early jazz education will be explored. An understanding of the ways in which this scene was characterized will help better to analyse the formation and development of contemporary jazz education in the following chapters by comparing the differences. Three issues will be discussed: what are the ways in which jazz was learned in this period; who are the people who were studying jazz; and what were their motivations for learning jazz?

The early stages of jazz education began in the 1920s, developing in various forms across several cities in China in the following decades. According to Qian (2016:30), during the 1920s to the 1930s, the early centres of jazz education were Shanghai,

Wuhan and Guangzhou. A comparison of different sources would suggest that there were three main types.

The first type was that of setting up private schools to teach jazz, including, for example, the JuYuan in Wuhan mentioned above. Qian (2016:31) has indicated that jazz training institutions similar to JuYuan also appeared in Harbin, Guangzhou and Dalian during the same period. The second type was to take private lessons from the foreign jazz musicians who were in China at that time. Li Jihui and Jimmy King, who used to study jazz in Shanghai with American jazz musician Clayton and Filipino jazz musician Somson respectively, are two representative examples of this. Jazz teaching activities in Wuhan are characterized by Zhang (2014): “Almost all members of the jazz bands in Wuhan from the 1930s to the 1940s were foreigners, and most of them were Filipinos. In addition to performing daily in the ballroom, these musicians also taught jazz in their spare time.” Marlow takes a similar view, while also highlighting the third type, learning from the earliest Chinese jazz musicians themselves:

In Shanghai in the 1930s, the band members were mostly Filipinos, and there were almost no Chinese. Several years later, a few Chinese tried to have these foreign musicians as their teachers from whom they could learn the skills, because they realized the income and interests of the band musicians were very high. [...] shortly, several Chinese musicians appeared in the dance hall bands, [...] these Chinese musicians had their own disciples and developed into a second generation; and in this manner there were more and more Chinese jazz musicians. (Marlow, 2018:58).

During this period, the places where jazz music appeared, such as high-end restaurants and luxury ballrooms, were beyond the reach of the middle and lowerclass. From the description of Marlow, it can be seen that the main purpose of most Chinese jazz

learners was to gain higher earnings and benefits through mastering jazz skills and performance. Zhang (2015) has cited the example of Zheng Deren, a member of Jimmy King's band. Zheng first worked as a library administrator prior to learning to play instruments. The monthly salary of 50 Yuan from his administrative work was minimal in sustaining him, given the high local costs of living. After receiving a recommendation and introduction from a friend, he was hired by COSMO dance hall to become a musician, his salary rising to more than 200 Yuan per month, the same as the income of the "golden-collar class" at that time. However, even with such significant opportunities, a dominant hierarchy remained at this time in terms of domestic and international musical talent, the salary of foreign musicians being several times those of their Chinese counterparts.

According to the three different ways of learning jazz at that time outlined above, I would also divide the learners into three categories. The first type were young people born into upper-class families, often regarding the study of jazz as a fashion and more as a hobby. For special cases in this class, like King, it was very rare to take jazz performance as a career. The second category included Chinese musicians, like Jihui, who hoped to enrich their musical knowledge and get more sources of creative inspiration by learning jazz. The last, also the category with the largest number of jazz learners, were the people in desperate financial straits wanting to change their life by learning jazz, capitalizing on the economic opportunities provided by the growth in domestic-international music markets and import-export of goods. An important motivation for Zheng and other musicians mentioned above who studied or played jazz was that of getting a higher salary. This aspiration does beg the question as to whether learners could get significant financial returns through jazz education in the contemporary era? Such a premise will be further explored in later chapters.

4.2 The Relationship between Chinese Traditional Music and Pop Music and Jazz

Jazz is closely related to Chinese pop music and traditional music from the very beginning. According to Jones (2001) and Marlow (2018), the song *Maomaoyu* used Chinese folk melody and Western dance rhythm, and its instrumentation and performance adopted jazz style. As the first popular music in China, it is a local product of the fusion of jazz and Chinese traditional music, which can be regarded as the symbol of the earliest “Chinese jazz”. Chen (2007) highlighted the close relationship between Shanghai early pop and jazz music. Before the establishment of the Chinese communist regime in 1949, the popular music that one could hear in China consisted of blue notes of jazz and Western scales interwoven with pentatonic scales and folk tunes. This music also included the poetic lyrics, rhythm like tango, rumba, foxtrot, Broadway, and Hollywood string – dominated sound, as well as the simple chord or fixed rhythm by the Chinese fiddles and percussion instruments. These elements of music from the East and the West were regarded as blending together in a harmonious and balanced way.

In addition, pop music teaching entered China’s official music institutions earlier than jazz. When Beijing MIDI School of Music was established in 1993 and jazz education was just beginning in private music educational institutions, pop music had been officially accepted by institutions such as Shenyang Conservatory of Music and Xinghai Conservatory of Music.

Tao Xin, a professor at the Shanghai Conservatory of Music, pointed out in an interview that Chinese traditional music was gradually dying out in contemporary China. The main reason for this phenomenon was the proliferation of commercialized popular music and the popularization of Western classical music. Most Chinese people have lost their original appreciation of Chinese traditional music, and the number of platforms suitable for the development of traditional music has gradually decreased,

leading to the current situation of fewer and fewer people deciding to learn it. Tao further specified that “the development of jazz in China may be an effective way to save traditional Chinese music, and also enhance the performance of Chinese local pop music” (2018). The idea that the development of jazz might help traditional Chinese music would appear paradoxical. However, when jazz originally came to China in the 1920s, one early trend was to combine it with Chinese traditional music, including through the efforts of such Chinese musicians such as Li Jihui and Chen Gexin, producing the original embryonic form of Chinese pop music. Understanding this close connection between different genres, including ways in which jazz became integrated into the changing developments of Chinese traditional music and formation of early Chinese popular music, provides further insight into the development of contemporary jazz education in China. The next section will give a brief overview of the development of Chinese traditional music and Chinese popular music, focusing on analyzing the relationship between the two and jazz in these different periods. Thereafter, the findings will be used to enable a reassessment of the impact of these links on broader Chinese music education policy.

4.2.1 Chinese Traditional Music

Regarding the concept of Chinese traditional music, Zhou (2003:1) noted that it was a general term for the music forms in China before the Qing Dynasty, continuing to circulate thereafter as an umbrella concept for a range of types of music. Zhou divided traditional music into five categories, including folk songs, folk instrumental, folk dance and music, ‘*quyi*’ (曲艺- a collective term for Chinese traditional art forms with “speaking and singing” as the main artistic expression method), and Chinese opera. For Du (2006:80), Chinese traditional music could also be classified into literati music, folk music, religious music, and Chinese court music, according to their cultural level or purpose. In more than five thousand years of Chinese history, countless musical forms

emerged in various dynasties and ethnic groups, all of which have been regarded as having great historical and cultural value.

However, an increasing amount of evidence shows that these traditional music forms have been gradually marginalized in the contemporary era after being widely employed for thousands of years. According to Xiao, 2009; Wang, 2011; Fang, 2011 and Li, 2016, there are several reasons for the marginalization of Chinese traditional music. First, there are many types of Chinese traditional music with no uniform notation, most of these relying on individual oral teaching, which was not as easily transferable into new forms of mass education. With the decrease in the number of learners committed to this type of education, and no audiovisual or written records for the music, many types have been lost. Second, in the process of contemporary urbanization, classical music and popular music forms which were influenced by Western culture spread rapidly throughout China, contributing to the gradual changing of the Chinese public's taste of music and jeopardising the status of traditional music. In a questionnaire survey drawing on 500 students who were not majoring in music, Li (2016) showed that 92% preferred pop music, and that 30% were also interested in classical music. By contrast, less than 5% of those surveyed showed an interest in Chinese traditional music. The last and most significant reason, which goes back to the first, concerns the contemporary Chinese music education system imitation of the Western music education system. From musical notation to harmonic theory, the norms of Western classical music were increasingly adopted. For instance, the entrance examinations of all contemporary music schools in China require mastery of Western harmonic theory (Wang, 2011). Even if students wanted to learn Chinese traditional music in the future, they would need to learn Western music theory first. In section 4.3, the significance of these developments will be further examined in relation to the Chinese music education system.

Chen (2010) argued that preserving Chinese traditional music and inheriting Chinese culture had become the mission of many Chinese musicians and the government. At

present, the government's positive attitude towards Chinese traditional music and the strength of its full support can be seen from some policies enacted. For example, in 2017, the General Office of the Central Committee of the Communist Party of China and the State Council issued the "Opinions on Implementing the Inheritance and Development Project of Excellence in Chinese Traditional Culture", requiring all localities to actively implement a series of policies, including: actively promoting the project of Chinese traditional music in schools; adding more types of traditional Chinese music into projects involving tangible cultural heritage; increasing support for projects to create Chinese traditional music; using the media to strengthen the promotion of Chinese traditional music, from newspapers, books, radio and television stations, to Internet sites; and promoting international cultural exchanges focused on Chinese traditional music, introducing the genre to other countries.²

Some subtle connections can be found between Jazz and Chinese traditional music. For example, some of the early jazz performers were originally from the middle and lower classes of society. In terms of musicality, the use of pentatonic scale can be found in both, and both also incorporated different regional cultures during their respective development processes. Hence, Chinese musicians who are interested in jazz have, with official support, started a series of experiments on the theme of the integration of jazz and traditional Chinese music, echoing the work of their predecessors in the early jazz era. This was not only a result of the similarities between the two types of music, but also because of their initial educational background. According to a literature search, it becomes clear that most of the first generation of jazz musicians in China after the reform and opening up came from a Chinese traditional music learning background. For example, Liu Yuan, the godfather of jazz in China, was born in a folk music family and learned a variety of traditional Chinese musical instruments from an early age. Kong Hongwei, first-generation jazz pianist in China, had learned Chinese traditional

² A more detailed study of the policy descriptions may be found on the relevant page of the Chinese government website (http://www.gov.cn/zhengce/2017-01/25/content_5163472.htm).

instruments sheng and suona with his father since childhood. These musicians lived in a period of transition when traditional music was already on the decline, but it still underpinned their initial education. When they encountered jazz, it inspired and built on their existing knowledge, encouraging the integration of the two through jazz performance. Furthermore, the further development of jazz also, paradoxically, promoted development of Chinese traditional instruments. In order to be able to play jazz, suona player Guo Yazhi invented the “live core”, which allows suona, which could only play a song in one key, to change multiple keys, adapting it for use in jazz improvisation. From another perspective, these musicians and their attempts allowed the development of jazz in China and at the same time promoted the revival of Chinese traditional music. In addition, it also laid a foundation for the emergence of jazz with Chinese characteristics in the future.

4.2.2 Chinese Popular Music

As indicated in 4.1, popular music first appeared in China in the 1920s as a hybrid form called ‘*Shidaiqu*’ (时代曲), which combined Chinese folk music and the American jazz style. According to Wang (2009), after the founding of the People’s Republic of China in 1949, *Shidaiqu* were regarded as decadent music, vulgar and capitalist in nature, banned thereafter from being performed.

After the reform and opening up in 1978, popular music once again returned to mainland China from the West, Hong Kong and Taiwan. Jazz was no longer associated with Chinese folk music at this stage but was often linked with rock music, the most important part of popular music in China from 1989 to 1992 (Wang, 2009:78). My interviews and other sources would suggest that jazz music has gradually developed in China following these original rock music performers from this period. Because of the historical relationship between jazz and rock music, many Chinese rock musicians of this period also became interested in jazz.

4.3 The Music Education System in China

The history of Chinese music education can be traced back to ancient times, but modern and contemporary Chinese music culture has undergone a new cultural transformation in the midst of profound social changes, especially in the exchanges and collisions with different types of Western music culture, contributing to the formation of a new music education system. To explore whether jazz education is the new direction of music education in China, three aspects will be explored here: re-examining the history of Chinese music education; the opposition between contemporary jazz and Chinese music education; and the policy of Chinese music education after the founding of the People's Republic of China.

4.3.1 *Re-examining the History of Music Education in China*

The modern and contemporary Chinese music education system gradually formed from the '*Xuetang Yuege*' (学堂乐歌) movement. Chen (2013) demonstrates that the emergence of the *Xuetang Yuege* movement laid the foundation for the establishment of the contemporary Chinese music education system. For Su (2017), this movement marked an extremely important turning point in the history of Chinese music. A new music culture came into being with the creation of new-style schools in China after the abolition of the imperial examination system. During this period, a large number of Western music and Western musical instruments were introduced, and based on Western music theory, the music learning mode was based on the staff notation. In addition, this period produced the first generation of Chinese music educators in modern music history, such as Shen Xingong, Zeng Zhi and Li Shutong.

In fact, the emergence of *Xuetang Yuege* and the early adoption of the Western music education system in modern Chinese music education was closely aligned with the historical events at that time. The failure of the Opium War as well as the subsequent westernization and the Hundred Days' Reform, made scholars headed by Liang Qichao realize that only progress in culture and consciousness could change the backward and declining situation of China (Levenson, 1970). Therefore, the emergence of the Western music education system actually followed the overall Western education model and entered China in the early twentieth century. According to Chen (2013), the teaching model in this period was mainly a Western music education system derived from classical music based in Germany and Japan. With regard to the impact on jazz education in China in the future, this period has provided a new way for the recording and preservation of Chinese traditional music with the entry of Western staff notation.

4.3.2 The Early Antagonistic Relationship between Chinese Music Education and Jazz Education

The early Chinese music education system and jazz education had an antagonistic relationship. This antagonism was first embodied in Xiao Youmei and Li Jinhui, two outstanding Chinese musicians.

Xiao, after experiencing education systems in music in Universities in Japan, Leipzig from 1906 to 1916 put forward two important aspects of developing music in China: developing music education and training students to become professional musicians with systematic music theory and composition theory (Feng, 2007). Youmei attached great importance to learning from music institutions in Europe and America. In 1927, with the support of Cai Yuanpei, the minister of education at the time, Xiao, who had returned from Germany, founded “Shanghai National Music Institute”, the first independent public music college in China (Wang, 2007), hiring a large number of music experts who came back from studying music in Europe and America (Jin,

2006:156). In the same year, Li Jinhui founded the China School of Singing and Dancing, a private music school specializing in training amateurs for singing and dancing. One is based on the European classical music education system, which was supposed to cultivate a group of excellent local Chinese classical musicians, and the other is based on the cultivation mechanism of singers and dancers for commercial performances.

As a representative of the first generation of musicians in the development of modern music in China, and a leader of the national music educational institutions, Xiao contributed to the construction of music education in Modern China, adopting the European and American Music Education models, focusing on the study of basic music theory, modern notation, and harmony and instruments, aspects which would contribute to transforming old Chinese traditional music into the Chinese new traditional music with “national character”. However, after the outbreak of the second Sino-Japanese war, Xiao changed focus to the socio-political, a number of young musicians, such as Nie er and He lvting, who will be further discussed in the next section (Wang, 2007:48-49).

The main distinction between Xiao and Li was in social class and position. Xiao represented the government and the upper class and was Dean of the national music college, while Li came from a humbler background which included work in an editorial office in Beijing promoting vernacular Chinese and teaching in a comprehensive school that included a kindergarten, elementary school and a middle school. Li, who drew on folk tunes and jazz styles of the time to create music, was not, in Xiao’s opinion, the model example of a ‘real’ musician. As in the United States at the time, no one would consider jazz a part of music education in schools. Contemporaries around the world have not tended to regard jazz as a subject for research. The Chinese pop and jazz music trends by Li Jinhui, started in the 1920s and 1930s, ran counter to these ideas of “classical music” and “academic learning”. In addition, Li’s music training was mainly to enable learners to do stage performance as soon as possible through fast training, in complete contrast to Xiao’s ideas of systematic music teaching. Musicians returned

from overseas study represented by Xiao could not compose music that was aimed at being appreciated by ordinary people.

A second distinction between Li and Xiao concerned their response to the situation of political and social unrest. Although Li wrote some patriotic songs during the War, he continued to explore pop songs and jazz styles, which according to his student, Nie (who later Nie quit Li's *MingYue* (明月) Song and Dance Troupe), was likely to have a number of effects on people leading them into hedonism and not into a patriotic support for the nation (see Liu, 2018). Influenced by Xiao's conviction that music should serve the country, Nie wrote the melody of the 'March of the Volunteers', which is now the national anthem of the People's Republic of China. Later, He Lvting invited Aaron Avshalomov, a Russian Jewish composer, to orchestrate the anthem.

Li (who represented the urban classes) was excluded from any position in the People's Republic of China following the establishment of the Central Conservatory of music in 1950, Ma Sicong, who studied in France, became the President; He Lvting the Vice President, a student of Xiao shared his opposition to Li's music. The opposition between the "academicism" headed by Xiao and the early Chinese jazz (and Chinese pop) represented by Li set back the development of jazz education.

4.3.3 Music Education Policy after 1949

China did not have formal jazz education in public conservatories or universities until 2005. Jazz education has been delayed by decades, compared with its development in the United States, which offered the first college degree in jazz in 1947 at The University of North Texas, the same year that many have cited as the beginning of the Cold War and in the midst of the Chinese Civil War. In the four decades that jazz education has flourished around the world, China has gone through wars, the founding of People's Republic of China, and the Cultural Revolution. Until the reform and

opening up, when former music workers were able to return to the jobs they previously had to vacate, the teaching method was still very much a continuation of the “Soviet model”.

The Central Conservatory of Music, formally established in 1950, introduced what is referred to as the Soviet teaching model (Xie, 2020). From 1954, the Conservatory systematically recruited a large number of experts from the Soviet Union and the socialist countries in Eastern Europe to teach their students. These developments had negative consequences for jazz education: teachers and musicians studying in the West needed to abandon their Western music teaching method, and school jazz education as a subject, which had only recently emerged in the United States, was banned in China because of its inextricable links to a capitalist society³.

Although the Western music teaching model was abandoned, music education in China still achieved an unprecedented pace of development during the decade from the 1950s to the mid-1960s, with the help of various socialist countries in what was then the Soviet Union and Eastern Europe. However, the beginning of the Cultural Revolution completely destroyed the flourishing system of Chinese music education. Between 1966 and 1976, music courses in school education and higher education all but ceased (Ma, 2001:179). Furthermore, some musicians who studied abroad and some band players who performed in ballroom or other places of entertainment suffered persecution. For example, Lvting, the then Dean of the Shanghai Conservatory of Music, was persecuted several times before being arrested in the name of “counter-revolution” (Xu, 2012). King was consigned to working on the farms. At that time, the policy compelled almost all literary and artistic individuals to do jobs as farmers and workers

³ The website of Foreign Relations Bureau of China’s Ministry of Culture: Music Exchanges of New China with the Outside World contains further material on the rationale underpinning this decision (Available from: http://en.chinaculture.org/focus/2009-09/16/content_349227.html).

in the countryside, and suspended almost all the related cultural activities that they had been involved in.

After the end of the Cultural Revolution in 1976 and the third plenary session of the eleventh Central Committee of the Communist Party of China in 1978, school music education was gradually given greater attention and restored to its previous position. However, the suspension of the subject for ten years had led to a significant shortage of music teachers. Therefore, it was not just the absence of jazz teachers and jazz education which characterized the late 1970s to the early 1980s, but also this wider paucity of normal traditional music education and music teachers in China. At the Ministry of Education's National Higher Education Symposium for Fine Arts Teachers held from December 13 to 20, 1979 in Zhengzhou, music educators and related representatives from 31 universities across the country identified the problems, including the lack of a unified teaching plan, teaching outline and teaching materials, the lack of teachers, and the lack of professionalism among teachers, as well as a lack of appropriate teaching equipment. In March 1980, the Ministry of Education issued a notice requesting that the main teaching goal of the college art department was to become that of training music teachers in primary and secondary schools. In December of the same year, the Ministry of Education held a meeting in Changsha to discuss and approve the teaching syllabus for 24 courses of music majors for four-year undergraduate programmes, officially released in September 1981. In September 1986, the Ministry of Education established the first special institution in charge of Fine arts education in ordinary schools, the Office of Fine Arts Education. In 1989, the policy of "General Plan of National Art Education Issued (1989-2000)" setting one of the key goals of music education in China: to train more music teachers before the end of the twentieth century. As mentioned in this government document, China would train 63,900 new junior high school music teachers, 27,000 new secondary normal school art teachers, and 8,800 art elective-course teachers in other universities and technical secondary schools by the year 2000, as well as conducting music training for 27,200

existing junior high school music teachers and 5,000 existing secondary normal school art teachers, to improve their professional level of musical competence (Ma, 2001).

This series of reforms improved music education in China in the 1980s, but as Ma (2001) indicated, the expanding number of students enrolled in music majors led to a decline in the cultural awareness and the quality of course participants. Completion suffered from the excess of undergraduate courses in music. In addition, music teachers from universities during this period were mostly those who had learned from, and whose teaching was still rooted in, the 1950s Soviet model. Although Western music was also introduced, due to the lack of systematic learning, it was not well integrated and absorbed by most Chinese universities.

Summary of Chapter

This chapter reviewed a number of commonly misunderstood aspects of Chinese jazz history which are all closely related to contemporary jazz education and its subsequent development. In the first place, analysis of historical data revealed that jazz music first appeared in Shanghai in 1920. The rapid development of jazz in China from the 1920s to the 1940s was mainly due to its fusion with Chinese music, creating a new form of “Chinese jazz”, through the joint efforts of foreign jazz musicians (such as Smith and Clayton) and Chinese musicians (such as Li and King) in Shanghai. During this period, jazz was transformed from an unfamiliar exotic musical form into a distinctly popular Chinese one that was accepted by the masses as part of Shanghai culture at the time. The strong association of jazz music with Shanghai was a major cultural contribution during the reform and opening up. At the same time, jazz was like a label, representing the prosperity of the previous Shanghai. The development of jazz music and the emergence of related jazz education in Shanghai therefore occurred organically.

Secondly, I found that informal jazz education had formed a certain scale as early as the 1930s. The main teachers were foreign musicians, mainly from the United States and the Philippines, and the prosperity of dance halls and high salaries were the main reasons for the emergence of jazz teaching. Thirdly, I traced the cultural and political intentions behind the development of contemporary jazz education, as well as the influence of popular music and the commercial music market on jazz education. Finally, the analysis of the process of establishing the Chinese music education system has identified some of the obstacles to the development of jazz education. For example, China's initial music education system was adopted from the Soviet Union under the same socialist system, thereby excluding jazz music from the support of the Chinese government in the early stage. In addition, national policies such as the policy of "General Plan of National Art Education Issued (1989-2000)", which included the provision of training more music teachers under the Western classical music education system, highlighted instances of jazz going from informal to formal, and of formal jazz education gaining greater recognition after 2000.

Chapter 5

The Starting Point of Contemporary Jazz Education (1978-1993) in China

In the late 1970s, several major events occurred in China that indirectly led to jazz reappearing on the mainland, stemming from the death of the Chinese leader Mao Zedong in 1976 with the end of the Cultural Revolution and Deng Xiaoping's election as leader in 1978 (Vogel, 2011: Vol. 10). Deng implemented a series of economic reforms and measures of "internal reform and external opening to the outside world", including the entry of foreign businesses and capital into the Chinese market.

The impact of this opening-up had not only been economic, but also cultural. Wang (2009) described that, after the policy of reformation and opening, a variety of overseas household appliances entered the Chinese mainland, recorders and audio-visual products beginning to enter homes and entertainment venues in large numbers. At that time, there were no domestic recording or audiovisual products from mainland China. Therefore, the increase in a large number of tape recorders, tapes, records, and music promoted a variety of movies, music and books from Hong Kong, Taiwan and the West. Jazz as a type of music in the West also flowed into China in conjunction with these tapes and audio-visual products. These recordings became one of the most important resources for Chinese musicians and music enthusiasts who first learned jazz in the 1980s (Wang, 2009; Portugali, 2015; Marlow, 2018). Liu Yuan (born in 1960), who would later be called the godfather of jazz in China, acknowledged in an interview with Miao (2006), his use of all available connections and channels to get tapes of American jazz musicians, including his favourites: Miles Davis, Charlie Parker and John Coltrane. Liu took advantage of opportunities to perform in a Beijing song and dance troupe, which toured Europe and gave Liu access to Western music transmitted on TV. He was

amazed and impressed by the unfamiliar melody and rhythm of music, as well as the unique sound of the saxophone. In 1984, Liu spent 465 Yuan to buy a Chinese-made “parrot” saxophone in a music store in Wangfujing Avenue, Beijing. Soon after, he pursued his initial steps towards jazz study, from the only cassette he possessed, of American saxophonist Grover Washington.

The high price of instruments delayed the uptake of jazz in China. A city dweller who wanted to buy a saxophone would have needed to spend more than half their annual salary. In order to get enough money to buy this Sax, Liu borrowed 200 Yuan from his parents, as well as 200 Yuan from his two sisters. I found that most of the initial jazz learners came from groups with certain income, with the result that jazz later tended to become identified with petty bourgeoisies and elitism in China.

This Chapter is in three parts. The first discusses the general state of jazz education in China from the late 1970s to the early 1990s. It aims to show how informal jazz education emerged in the initial period through examining three specific jazz learning methods, combined with the examples of specific jazz musicians and regions. This section will also examine the political, historical and geographical factors of jazz education, and analyse the influence of individual factors concerning the contribution of Chinese jazz pioneers and foreign amateur jazz players to the development of Chinese jazz education. The second part discusses Chinese music education before the 1990s, considering the history, policy and economic factors which shaped it, analysing the influence of music education in the 1980s on jazz development and jazz education. Finally, the chapter focuses on 1993 and discusses why this can be regarded as a milestone for jazz development and education.

According to Daniel Murphy (1994), jazz education in America had grown from “pre-history” in the 1920s and 1930s to the late 1940s (when jazz courses were established in North Texas State University and Berklee College of Music), and then experienced a period of significant growth in the 1960s and 1970s. All of the historical periods of

American jazz education are usually determined by when courses were established in specific schools. At present, there is no systematic study of jazz education in China, but the track of jazz education in China is similar to that of jazz education in America described by Murphy. This chapter involves a detailed interpretation of the “prehistoric stage” of jazz education in China. Exploring the relationship between jazz education with history, industry (culture and economy), music education (school education and higher education) and Chinese pop music, it reveals the reasons for the emergence of private jazz education in China.

5.1 “Pre-history” of Jazz Education in China

In 1980, at the Shanghai Peace Hotel, six people aged over 60 formed the Shanghai Old Jazz band, the oldest such band in China. Zhou Wanrong, the band founder, recalled that all the members had previously been in various jazz bands in Shanghai in the 1930s and 1940s. The new jazz band reintroduced the 1930s and 1940s tunes to Shanghai (Ding, 2017). However, this in itself did not provide direct and effective help to the development and education of jazz music in Shanghai. According to a report by Li Zongtao in *Xinmin Weekly*, although the Old Jazz band attracted attention from all walks of life since its establishment, and was invited to visit the United States, Japan, Singapore, Hong Kong, Taiwan and other countries and regions, the music played was dance band music from the 1920s and 1930s, not contemporary jazz. Li mentioned that editors of the BBC radio station had also come to China to watch Old Jazz band, but found that the music was different from the jazz they knew (Li, 2004). “The music played by the old jazz band at the Peace Hotel is dance music, not jazz”, Liu commented on Shanghai jazz in the 1980s. This was different from the jazz he had heard in foreign countries, both in musical texture and harmony, and more importantly in the absence of improvisation (*New Weekly*, 2018). The Bebop style of jazz developed after the 1940s and was based on improvisation, by which time China was mired in the Second

Sino-Japanese War and the Chinese Civil War. After this, the cultural policy of the new China prohibited jazz from the early 1950s, that is to say, China never embraced all new jazz styles starting from Bebop until the late 1970s.

Back in Beijing in 1984, Liu had just bought a saxophone and started his jazz study. As Portugali indicated jazz was marginalized without “teachers, education programmes, learning material, performance clubs, music shops, media coverage and basic awareness for jazz music in China” (2015 :55). If, according to Daniel Murphy (1994), the prehistoric period of American jazz education was the 1920s and 1930s, then the prehistoric period of Chinese jazz education may have been much longer.

5.1.1 Three Jazz Learning Methods

Like Liu, most Chinese musicians and jazz enthusiasts gained their knowledge of jazz in the early 1980s, mainly through tapes and CDs. However, there were two other ways to learn jazz during this period. One was to listen to foreign music radio, and the other was to learn from foreign jazz musicians who had travelled to China for different reasons. Saxophone player Du Yinjiao and German diplomat Martin Fleischer are two examples of those who witnessed both of these learning methods.

In 1981, Du Yinjiao, a 16-year-old high school student in Wuhan, was recruited as a member of the Central Military Band of the People’s Liberation Army of China. The selection requirements of the Central Military Band in that year only examined his teeth, hands and appearance, and there was no music test. As a result of this, when Du was assigned to a saxophone, he did not even know what the instrument was. Although Du hoped to learn the trumpet at that time, as a soldier, he obeyed the arrangement and soon began to study classical music and Soviet marching songs. To improve his performance, he began listening to all kinds of saxophone music. Like other Chinese jazz musicians during this period, he accidentally acquired a jazz tape, with music by

American jazz saxophonist Stan Getz (Turner, 1998). According to Moser (2018), jazz cassettes and CDs were so rare in the pre-internet era in China and regarded by players as sacred objects. It is noteworthy that Du's position in the Chinese Army would have made it even more difficult to obtain such resources, making his case particularly interesting.

In 1982, Du began secretly listening to foreign jazz broadcasts on shortwave radio - voice of America (VOA) (Ouellette, 1998; Portugali, 2015), banned by the Chinese government since the Korean War and actively jammed after 1955. Despite the establishment of diplomatic relations between China and the United States in 1979, the VOA remained illegitimate because it often disseminated unfavourable views of the Chinese authorities (Xiao and Du, 2014). However, partly as a consequence of the further promotion of reform and opening policies, and the development of diplomatic activities with the US government, Voice of America still received a large number of Chinese listeners who wanted to understand the West. According to Wang (2013), VOA had 17 million listeners in China throughout the 1980s. Of those 17 million, Du was certainly not alone in listening to and learning jazz. His pattern of radio learning through the 1980s slowly changed in the 1990s when he met a group of foreign jazz players playing in bars and restaurants in Beijing.

Foreigners who played jazz in China in the 1980s were usually amateurs. The only foreign professional musicians working in China at the time were the Mitchell Ruff Duo, who performed in Beijing and Shanghai in 1981, and Bob Hallahan, who performed in Beijing in 1986. In addition, the Howard University Jazz Ensemble as a semi-professional group also performed in Beijing in 1986. The table below illustrates the performance information of these three groups/musicians:

Table 2. *America Jazz Musicians Who Performed in China in the 1980s (Marlow, 2018:240-250).*

Year	Musicians/Group	Cities Visited	Form
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1981	Mitchell-Ruff Duo	Shanghai/ Beijing	Piano/Bass/French Horn
1986	Howard University Jazz Ensemble	Beijing	Jazz Ensemble
1986	Bob Hallahan	Beijing	Piano with Singer Lisa Rich

As the first jazz group to perform in China after reform and opening policies, William Zinsser wrote a report in the *New Yorker* in September 1981 that detailed Willie Ruff and Dwiki Mitchell's live jazz performance. Ruff is now a professor of Music and African-American studies at Yale University. In 1979, Ruff came up with the idea of performing jazz in China. He chose Beijing and Shanghai as destinations because they had major conservatories. Initially, because Ruff could not speak Mandarin and the group had no official support, the project was delayed. After nearly two years of work, Ruff solved the language problem and managed to secure a grant from Coca-Cola to start their two-week trip to China. On June 2, 1981, Ruff introduced himself and his partner, the pianist Dwiki Mitchell, and conducted their first live jazz performance in Shanghai Conservatory of Music. Of the three hundred strong audience presents, all were students and teachers from the Conservatory (Zinsser, 1981:142). As mentioned in chapter 4, this performance is the earliest record of jazz appearing in the higher music educational institutions in China.⁴

After this trip, although Chinese musicians and students from two of China's best music colleges showed great curiosity about improvisation, Ruff and Mitchell felt that Chinese audiences knew nothing about jazz at that time (Marlow, 2018:240-250). In addition, although jazz appeared in the Shanghai Conservatory of Music and Central

⁴ For the earliest live jazz recording by the Mitchell Ruff Duo in Shanghai see: <https://www.youtube.com/watch?v=ZEuO1Eris0E>; for the exchange between Ruff and Mitchell see Keplerlaber, 2008)

Conservatory of Music in 1981, courses on jazz were not offered at either School for the next 23 years. In 1986, the Howard University Jazz Ensemble became the first jazz band to perform in China at the Central Conservatory of Music in Beijing. The short duration of the visits by these professional groups in China prevented them from being able to provide any sustained instruction or assistance towards jazz learning in China at that time.

Since foreign professional jazz bands were rare in China in the 1980s, these so-called foreign amateur jazz players helped a lot in Chinese jazz education during this period. Martin Fleischer from Germany was a typical example. In May 1987, Fleischer, 32 years old, was assigned to the German Embassy in Beijing as the second secretary. After studying jazz for 12 years, Fleischer came to China with his double bass and two copies of *The Fake Book*, hoping to continue in his spare time the jazz practice and music activities that he had developed in a school rock band in Germany. He initially wanted to join a local jazz band, but soon found that was impossible, 1980s Beijing lacking a significant music scene. That even his instrument's name was not common knowledge among the local population was further indication of this paucity of musical activity (See Zhang, 2008; Laskowski, 2010; Portugali, 2015; Marlow, 2018).

After a while, Fleischer decided to organize a jazz workshop so that musicians with a certain classical or traditional Chinese music background who were interested in jazz could join him to study and practice jazz (Portugali, 2015; Marlow, 2018). This workshop was also the first record of informal education in jazz in the format of classes since 1949. Through his embassy connections and the workshop, Fleischer first got to know some rock musicians, such as Cui Jian, later meeting their friends, including Liu. Fleischer believed Liu was the only Chinese musician of that time who could be called a jazz musician. Following these significant efforts, Fleischer formed his first Jazz Band in China, called The Joint Venture Jazz Band. Other band members included Liu Yuan, (saxophone), Liu Xiaosong (drums), Zhuang Biao (piano), and another German, Barbara Hudek (flute). The band broke up after only a few months, as a result of

members' lack of a coherent theoretical and performance basis for jazz music, but more significantly through the lack of funding and the restrictive licenses required to hold concerts, even in such venues as hotels or small restaurants.

In spring 1988, Fleischer founded the second jazz band in China, called The Swinging Mandarins, with Liu Xiaosong (drums) and a Chinese pianist, Liang Heping. Other players in the band included a young American businessman, Paul Shupack, on guitar; and a Swedish-Korean banker, Frederich Cho, and American, Jonathan Zax, both playing saxophone. It can be seen from the working background that these foreign players were amateurs. Even so, The Swinging Mandarins were a great success in China. Until the end of 1989, musicians including Liu, Heping, Xiaosong, and Zhuang Wei learned much in terms of jazz theory and related playing styles from Fleischer and other foreign amateur jazz musicians. Fleischer left Beijing in late 1989, and other members of the band also began to move on, following their separate paths. In three years, Fleischer had helped many Chinese jazz musicians, as well as countless music fans, to learn the more recent and significant developments in jazz outside China. Moreover, *The Fake Book* he brought with him was the only jazz tune collection in Beijing at that time, and was widely circulated in the Chinese music circuit. In general, these efforts provided a significant impetus for the initial development of Chinese jazz education in the 1990s (Portugali, 2015; Marlow, 2018).

5.1.2 Cui Jian and Chinese Rock

Cui Jian, known as the father of Chinese rock, whose song in 1986 'Nothing to My Name' was considered the first rock and roll song in China, and whose album, *Rock 'N' Roll on the New Long March*, was regarded as an important milestone in Chinese rock music, Cui Jian was closely associated with jazz.

Cui met Liu in a Beijing song and dance troupe in 1978, where they had the opportunity to learn Western music. In 1984, Cui and Liu formed a band named ‘seven plywoods’, along with such other members as Yang Leqiang, Wen Bo, Zhong Xiaoming, An Shaohua, and Li Xiuli (He, 2014; Portugali, 2015; Dong, 2017). Cui had already released a cassette album earlier that year called *Contemporary European and American pop-jazz — Cui Jian solo album*. However, according to He Xi in *Xinmin Evening News*, this so-called jazz album had nothing to do with Jazz, but was, rather, primarily cover versions of American pop and rock songs at that time (He, 2014), an indication that Cui and Liu could not clearly distinguish between pop, rock and jazz music. Liu indicated that the style of music they played at that time was a mixture of Western music forms, without clearly identifying which specific ones they were using (Miao, 2006; Portugali, 2015).

Rock as a genre would seem to have been more clearly in line with Cui’s preferences as a composer and performer, compared to jazz with its complex harmony and rhythm but lacking attention to the lyrics. After the success of his song ‘Nothing to My Name’, Cui joined the band ADO in 1988, founded by drummer Zhang Yongguang, with his friend, Liu, pianist Zhuang Biao, percussionist Liu Xiaosong and two foreign embassy employees, Madagascan guitarist, Eddie Randriamampionona, and Hungarian bassist, Kassai Balazs.

Cui’s success attracted many Chinese young people to the idea of learning Western modern music. ADO players also gained wider exposure and had the opportunity to tour with Cui around the world and to meet meeting more Western jazz musicians. Jazz learning was a constant feature, even as part of this (primarily rock) band. According to the interview with Liu, two foreign members of ADO had been teaching others about reggae, blues and jazz. Inspired by these foreign players, Chinese musicians joined

different types of bands. That is why some ADO members were also in Fleischer's jazz band discussed in the previous section, *The Swinging Mandarins*.⁵

From the mid-1980s, the close connection between rock and jazz led an increasing number of people in China to learn jazz indirectly while learning rock music, while it also prompted some to take a more active role in jazz learning. To some extent, the emergence of Chinese rock under Cui indirectly led to the development of jazz in China, thus promoting the germination of jazz education.

5.1.3 Beijing and Shanghai

In the 1980s, only Beijing and Shanghai were the major cities for jazz activities, both also witnessing the emergence of informal jazz learning. In addition to the role played by national policy, there were two main aspects which contributed to this. One factor was that Beijing and Shanghai had the best music colleges in China, and the other was that they had the largest number of embassies and activities by foreign visitors. "Shanghai has been the main focus of the evolution of jazz in China since the late 1980s the scene in Beijing has also evolved" Marlow (2018:136) wrote when explaining the relationship between Beijing and Shanghai in terms of jazz in China. According to Portugali, Beijing and Shanghai were the only two cities in China closely associated with jazz from 1978 to 1989. In a slight departure from Marlow, Portugali emphasized that the first hub for jazz development since the late 1980s was Beijing. In terms of jazz education, although people began to have some informal learning experience in the late 1980s, we have seen that the contribution by individuals without any systematic and formal education was significant throughout the decade. There is also an interesting phenomenon in these two regional examples. The young jazz enthusiasts led by Liu in Beijing, and the earliest jazz players led by the Peace Hotel jazz band in Shanghai,

⁵ More details can be found in (Miao, 2006; Chen, 2014; He, 2014; Portugali, 2015) and Cui Jian personal website <https://web.archive.org/web/20050924222727/http://cuijian.com/>.

formed two distinct new and old jazz groups. In the 1980s, jazz in Shanghai was usually referred to as from the 1930s and 1940s style of Shanghai ballroom music. Distinct from this, the jazz that Beijing came into contact with was generally the jazz after the bebop period. This contrast between the old and the new may provide an explanation for the first development centre of jazz being in Beijing, which was also closely related to the policy of contemporary China.

After the implementation of reform and opening policies, the Chinese government redefined the status of Beijing in China, namely to make it “the political and cultural centre of the country” (Song and Hu, 1997:37-40). In February 1978, the report of *the Ministry of Education on Restoring and Running Key National Institutions of Higher Education* listed 405 universities in China, 88 of which were selected as key universities, and 15 of which were in the Beijing area. Among these 15, the Central Conservatory of Music was the only music institution on the list, and also the only one in the art category (Han, 2009; Jerome, 2015). Furthermore, by the end of 1979, 120 countries had established diplomatic relations with China (Wang, 2009). In Beijing, the creation of numerous embassies brought in staff from all over the world, many of whom were music fans, or, more specifically, jazz fans. The aforementioned Fleischer, Eddie Randriamampionona and Kassai Balazs were notable examples. However, as the original home of jazz in China, Shanghai still had the right conditions for the further development of jazz. Moreover, although Shanghai Conservatory of Music was not included in the list of key universities, it had long been well known as the first independently established national music institution of higher education in China.

5.2 Music Education in China before the 1990s.

As mentioned in the previous section, jazz followed Western culture to mainland China after the implementation of reform and opening policies. However, throughout the 1980s, there was no information about jazz education in China, except for the individual activities of a few musicians. In briefly describing jazz in China, Portugali summarised Chinese jazz learning during the 1980s as being without teachers, education programmes, learning material or even a relevant music store. An important question arising from this description concerns the state of music education in China after the reform and opening policies. This section will discuss Chinese music education before the 1990s, concentrating on policy and economic factors, and analysing the influence of music education on jazz development and jazz education in the 1980s.

5.2.1 Policy Factor

Jazz education did not appear in the wider policy of music education in China after the policy of reforming and opening. One reason was the historical connection between jazz and Chinese popular music, while another factor is related to the Music Exchanges Policy of the Chinese government with the outside world, and the teaching policy of professional music colleges led by Central Conservatory of Music. First, Li Jinhui, after learning jazz, created Chinese pop songs that also borrowed from some Chinese “obscure” folk songs, such as ‘Eighteen Touches’(十八摸-A traditional Chinese folk song).⁶ Under the policy, China has been implementing ‘aesthetic education’, meaning that music which was associated with such subject matter was for a long time criticized and excluded, whether Western jazz or jazz style pop music by Li.

Secondly, after the policy of reforming and opening, the Chinese government hoped to actively promote and increase its international reputation through cultural exchanges. In terms of music, the government encouraged participation in international music competitions and increased international exchange performances. Throughout the

⁶ An introduction available at <https://www.historymuseum.ca/operacantonais/opera132-e.shtml>.

1980s, a large number of musicians and music groups came to visit China from all over the world, such as the French Cellist Paul Tortelier (1980); Italian operatic tenor Luciano Pavarotti (1986); Spanish opera singer Placido Domingo (1988); and music groups including the Philadelphia Orchestra and the European Community Youth Symphony Orchestra. The Central Conservatory of Music and Shanghai Conservatory of Music, two of the most famous music professional colleges in China, received more than ten thousand foreign guests or musicians from over twenty countries. At this time of China's increased involvement in international music and cultural exchange, jazz style appeared only three times. Hu kun won the fifth place in the Sibelius International Violin Competition in Helsinki, Finland in 1980, and became the first young Chinese musician after China's policy of reforming and opening to step into the world music circle and enjoy such success. Since then, many outstanding young musicians in China, including in such areas as vocal, instrumental, composition, conducting, and musical instruments production, have achieved excellent results in major international music competitions and activities. The 1980s were similarly a time of increased international exchanges for Chinese musicians and groups. However, there had been no jazz education or performance in China since the late 1940s, and there were few international jazz competitions in the 1980s. Therefore, the direction of development for music in China during this period was that of learning the form of classical music and exploring the music of the Chinese nation. Jazz education, as part of the Chinese popular music education, only came back in the 1990s, following the discussion of whether popular music should be taught in the classroom, a development which will be examined in the next section.

5.2.2 Economy, Culture and Globalization

Another important factor is economic development: like other areas, the arts, culture and education benefited from increased prosperity. In retrospect, jazz had an important cultural impact in China in the 1930s and 1940s, when the rise of radio, film and other

entertainment industries drove the whole music industry. At a time when various open ports allowed the diversified global culture to enter China for the first time, it was a necessity for people to understand jazz in this international environment. Due to the promotion of international factors and economic factors, music education also developed well during this time. The conservatory established by Cai Yuanpei, and Xiao employed a lot of experts who had studied abroad. Moreover, many private music groups were established, such as Li Jinhui's Ming Yue Song and Dance Troupe.

5. 3 Jazz in 1993

Alongside these globalizing and economic factors, cultural development further facilitated the growth of pop, rock and jazz music, contributing to the growth of limited popular awareness regarding various genres of music. At the same time, academic institutions had begun setting up a few official popular music courses. At the beginning of 1992, Jiang Mingchun, Dean of the Shanghai Conservatory of Music, put forward suggestions that would have involved pop music entering the Shanghai Conservatory of Music, reflecting the changing contemporary social situation and needs for particular music talents, proposals which caused heated discussion between the school and society (Wang, 2009:127). Another factor was that, in 1993, the Central Conservatory of Music and the Music Education Committee of the Chinese Musicians Association jointly held a lecture on popular music theory, open to people from all walks of life (Wang, 2009:126). A more advanced step was that, in the same year, Guangzhou Xinghai Conservatory of Music opened a new social music department to train social music talents, followed by Shenyang Conservatory of Music starting courses on popular music, instrumental music and pop music composition, as well as other related popular music majors (Wang, 2009:127-129). The appearance of these events marked the official

integration of the training of pop music talents into the professional music school teaching system.

Nevertheless, courses of jazz music were still given inadequate attention by public academic institutions. The sluggish development of official jazz courses did not match the demand shown nationally in the 1990s. One consequence of this lack in teaching capacity was the expansion of jazz courses in private schools. 1993 was an important year for jazz in China, including in the founding of MIDI, the first private rock and jazz School in Contemporary China, followed by another private modern Music School, Beijing Contemporary Music Academy. The establishment of these two private Music schools represented the first time that jazz appeared in mainland China in the form of School education. Before that, jazz study in China was mostly oral and autodidactic. Furthermore, the holding of the Beijing Jazz Festival in 1993, as the first jazz festival in China, improved the influence of jazz in China and increased its public profile. These events were examined by Portugali (2015) and Marlow (2018). People knew about jazz through jazz festivals, and some of them began to like jazz and develop ideas of learning jazz through more broadly-based and specifically Chinese jazz scenes. These initiatives promoted the development of jazz in China and provided further support for the development of jazz education. It can be said that 1993 ended the “pre-history” period of jazz education in China as the starting point of jazz education in contemporary China.

5.3.1 Popular Music Industry and Music Education

From the middle and late 1980s to the early 1990s, the development of popular music in China showed two different states. The booming popularity of pop music during this period promoted the development of related cultural industries, but its contribution still has not been officially recognized in academia and education. Wang described in detail the climax of the first Chinese popular music development from 1986 to 1989, and then the entire popular music industry entering the official adjustment period from 1989 to

1992 (2009:32-104). In 1986, the first concert of 100 Chinese pop stars was held in Beijing workers' stadium. The theme songs 'Let the World Filled with Love' (让世界充满爱) received a warm response and became popular in China within a short time. It was also in this concert that Cui sang his famous song 'Nothing to My Name' (一无所有), which marked the official appearance of Chinese rock music. Liang (1987) published an article in *Beijing Music News* to record this event and showing that popular music had wrongly been dismissed as expressing merely vulgar and decadent content'. This concert showed that popular music could also represent something positive, and, compared with traditional music and classical music, popular music could more easily express the strong desires of contemporary society, and the variety of issues. In the same year, in the first national youth folk song and popular song singing competition and the second national young singer television competition, the first clear set of the new singing type of "popular singing" emerged. Subsequently, Chinese popular music developed rapidly. The 'Northwest Wind'(西北风), 'Prisoner Song'(囚歌) and 'Campus Folk Song' (校园民谣) flourished during this period, along with rock music and Hong Kong and Taiwan pop music (Wang 2009:47-48). The government deepened reforms during this period and actively promoted the development of economic and cultural industries. Without the 1989 democracy movement, China may have further relaxed the regulation of cultural policies.

Wang (2009) believed that the development of popular music in this period was mainly caused by the change of public understanding towards popular music, and the strong support for such music provided by changes in the social and cultural environment. At the same time, Wang also pointed out that people could not distinguish the types of popular music, and the concept of popular music itself remained vague, which led to the exaggerated negative influence of popular music. Jazz in China was discussed by the Chinese mainstream as a kind of popular music until it was put forward as a separate subject by Shanghai Conservatory of Music in 2005. The events of the democracy movement in 1989 led to the readjustment of the cultural policy. The government began to regulate and control the popular music industry, returning the critiquing popular

music in society to the mainstream. Chen's 'Critique of Pop Music', in categorizing jazz, rock and disco as popular music, dismissed jazz as hopeless decadent music, rock music as a bad influence on young people, and disco music for not distinguishing between strong and weak beats, and therefore monotonous and boring (Chen, 1989). At the 4th National Music Education Reform Seminar, held in Beijing in 1990, Xu Huaicheng, then Executive Deputy Minister of the Central Propaganda Department, set out a proposal banning music classes in secondary schools, primary schools and kindergartens are not allowed to teach pop music, a proposal endorsed by Teng Teng, Deputy Director of the State Education Commission (Wang, 2009:104).

In addition, in response to the fact that popular music was viewed with suspicion during this period, the Chinese Ministry of Culture and the Chinese Musicians Association and the Dancers Association jointly held a symposium on popular music in July 1990 (Wang, 2009:96). In this symposium, composer Wang Ming distinguished between pop music and rock music and highlighted the problem of China not having an officially recognized definition of pop music during this period. All foreign musical forms and music that appeared in China's new era is called '*Tongshu Yinyue*' (通俗音乐), referred to as pop music. This point is consistent with the contents of the interviews between Liu Yuan and Cui Jian at that time. Chinese musicians do not understand the genres of foreign music, and other non-music workers have no deep understanding of the underlying theory. At this meeting, Zhao Lan pointed out that there are artistic and healthy songs in popular music, which should be separated from other, vulgar, pop music (Wang, 2009:97-98). Significantly different from the music education conference, this conference maintained a certain objective evaluation of popular music.

From the late 1980s to the early 1990s, the development and control of popular music in China affected the development of jazz. Paradoxically, jazz spread among listeners and musicians as part of the pop music boom in the 1980s, but equally, thereafter, when popular and especially rock music, was boycotted, the government did not impose sanctions on jazz. According to David Moser's memories of life in Beijing in 1993, Cui

often came to play jazz with him and Heping, Liu Du and others during this period. Cui said that the first Western music he touched was jazz, but because of the more complicated jazz playing skills, he turned to learn simpler rock. Cui said that in 1993 he could not get permission to perform rock music in Beijing or elsewhere, but jazz was not restricted (Moser, 2018). Therefore, many musicians who played rock music like Cui began to pay more attention to jazz music during this period, even though some of them were originally fond of jazz and through rock music that brought them fame and money.

Moser (2018:90) indicated that the influx of jazz music in China in the 1990s was “still a trickle, not a wave”. Chinese musicians were still unfamiliar with jazz harmonies, and they needed chord instruments, such as pianos and guitars, rather than solo instruments, such as trumpets and saxophones. Another point to note is that, some of the jazz musicians already discussed, such as Liu, Du and Heping, were instrumentalists: unlike Shanghai jazz in the 1930s and 1940s, they did not use vocalists or play jazz masterpieces. The problem of popular music was mainly divided into two aspects, the first being that there were many vulgar and obscene lyrics in popular music. The other problem was that the lyrics of Chinese rock satirized the government and were regarded as having political complexions which might incite mass disturbances. However, these two points did not appear to be issues for the jazz community of the time. As Moser points out, jazz in the 1990s was still music for a very small group of musicians, not music for the general public, compared to the booming popularity of pop music.

To sum up, jazz, which without political overtones or purpose and lacking an identity, became a new target for rock music and some popular music performers when the government began to adjust its cultural policy in the early 1990s, increasing the number of people who wanted to learn jazz because of the cultural environment. It was clearly stated in official meetings that pop music could not enter the school education system, which meant that this type of broad definition of popular music, including jazz, would not appear in school education during this period. In essence, it was also because the

popular music system and theory did not reach a certain level of public awareness. Although popular music was rejected by the official music education system, rock music, which had a mass basis, still flourished. In this period, private popular music education came into being as a result of these changing conditions. Private Music education made up for the gap of popular music education in this period, through the appearance of MIDI and BJCMA, the two cradles of popular music talents in China in the future, while jazz was also presented as a course in these private schools for the first time.

5.3.2 Beijing MIDI School of Music and Beijing Contemporary Music Academy (BJCMA)

The original private jazz education in China begins with rock and pop music education. On March 1, 1993, the first rock school in China, Beijing MIDI School of Music, was established (Wang, 2009:141). According to the interview with principal Zhang Fan, most of the teachers in MIDI School had been rock and jazz musicians, such as Cao Ping, Cao Yu, Zhao Nian, Gu San, Zhao Wei, Lao Wu, Zhang Ling, Liu Wentai, Kong Hongwei. Therefore, when MIDI began to change standards from a three-month short course to a two-year course, the curriculum included not just rock and pop but also jazz. The first semester incorporated the exploration of blues, rock, metal, and the second-year jazz and composition (Dai, 2011).

MIDI has been mentioned in some articles and books about jazz in China, but without providing much detail on why it became the first modern music college, nor has there been any analysis of the original jazz education provided there. For example, Marlow (2018) mentioned that MIDI was founded because more and more young people heard foreign music, jazz and rock, and they liked it and wanted to learn. Therefore, Zhang Fan, the headmaster of MIDI, opened the first modern music school in China. Next, Marlow focused on what happened after the school moved in 2001. As the first

important example of jazz education research, Marlow's materials lack examination of events before and during the school's creation, and these will be explored in detail as part of my next section. Portugali (2015) notes that although MIDI was established in 1993, before 1997, the college offered only a three-month short course covering a variety of popular music genres such as rock, heavy metal and blues. Jazz was not initially included because school principals and teachers thought that it would be too complicated for short courses. Portugali explains that, although there were no formal jazz courses at first, many Chinese jazz musicians actually started their music path through these limited pop music courses. MIDI was the only place where students and jazz musicians could study together and participate in seminars hosted by foreign jazz musicians. Portugali explicitly mentions the time when jazz lessons were set in MIDI and highlights how students were able to learn jazz in the formal absence of jazz before 1997. Furthermore, Li Mo highlights the contribution of Izumi Koga to the development of jazz in MIDI and states that it was Liu who introduced Koga to MIDI in 1993. Providing the initial description of MIDI, Li cites Liu, Izumi and his students Bei Bei and Xiao Dou, and Huang Yong, directly summarizing that the "institutionalized education for jazz in China was prepared for quartets" (Li, 2018:198-199). However, Li's conclusion is not specifically periodized and supported by relevant materials. By contrast, I conducted an in-depth interview with Koga, allowing for more detailed analysis of this conclusion as part of my research.

The development of popular music in the 1980s caused the related music industry in China to flourish, which, in turn, promoted the sale of related music equipment and indirectly provoked further demand for related music training, the main reason for the establishment of MIDI. In the early 1990s, various performance equipment and musical instrument sales agents appeared in mainland China. At that time, there was a company in Beijing called the High Technology Centre of MIDI Performing Arts Equipment. The company's business scope was mainly selling musical instruments and stage equipment related to performance. When the technology centre sold the music equipment, it also needed to train the customers to use it. With the growth of their

customer base, the company planned to set up a special training department in 1993. Later, with the approval of Beijing municipal education commission, the company registered the name of Beijing MIDI School of Music. Half a year later, Zhang Fan was recruited as the principal (Gui, 2005). According to Zhang's interview, the MIDI short course did not have a textbook and a regular teacher at the beginning. Zhang had to search for teachers all the time in order to run the course normally. In addition, he obtained textbooks by translating foreign musical works during the summer and winter vacations. Although the school had only 100,000 yuan in funding at the time, Zhang said that teachers' salaries were much higher than those of other schools (Dai, 2011). The cost of short-term courses in MIDI for three to four months in 1993 was 650 Yuan. Compared with the Chinese art higher education charges in the same year, the art category was generally 400 to 750 Yuan per academic year (Tang, 1993). From this set of data, it can be seen that the short-term tuition pricing of MIDI at that time was either equivalent to or exceeded the cost of studying in many public university art disciplines for a whole year. Koga came to MIDI in this situation, becoming one of the original teachers.

Koga came to China in 1993. Currently, he is the head of the percussion department of the jazz academy affiliated to Beijing Contemporary Music Academy. Before 1999, he worked in MIDI and often performed with Liu Yuan. Koga was introduced as a pioneer in promoting jazz and jazz education in contemporary China (Portugali, 2015:73-75; Li, 2018:198-200). The reason why Koga came to China was actually a sincere lie from his Chinese classmate. According to Portugali, Koga met a Chinese student while studying at Berklee College of Music in Boston and it was suggested that he should go to China to pursue a job opportunity, although the actual situation was that Zhu, Koga's Chinese classmate, invited him to China to participate in a jazz performance. Koga, who had just graduated, also hoped to have a chance to perform jazz. However, when he came to China, he found that there was no jazz performance scene. The invitation had just been an excuse for his classmates to invite him to travel to China (according to my fieldwork on Koga's interview at the end of 2018). Nevertheless, while the

motivations may have involved deception, as Li (2018) indicated, Koga liked Beijing and stayed behind, soon getting to know the young jazz musicians, such as Liu, Gu Feng, Heping, Liu Shaosong and the American, David Moser. Thereafter, Koga became a teacher at the MIDI.

Unlike MIDI, which originally focused on cultivating popular instrument players, the first major established by Beijing Contemporary Music Academy (BJCMA) was pop music singing. In June 1993, Li Gang founded the Beijing popular music training centre in the humble office of Zhiqiang Kindergarten in the Haidian district, Beijing. Since the 1990s was the golden age for the development of popular music in China. Principal Gang had worked in Jilin Opera Troupe, Jilin Youth Art Troupe, Jilin University of Arts and China Central Television for ten years after graduating from Jilin University of Arts in 1982. The significant social, teaching and management experience, combined with the accumulated school and media resources in various periods which he was able to acquire, helped Zhang in the later development of the school. The philosophy of these schools, and related issues about BJCMA and MIDI will be studied in the next chapter. Although, like MIDI, it was not explicitly involved in jazz lessons at first, BJCMA is now the largest jazz school in China with the highest number of jazz teachers and students, according to the data from my 2018 field trip. If Li had not established this school in 1993, the development of jazz education would have been much slower.

5.3.3 Beijing Jazz Festival

In November 1993, the Beijing International Jazz Festival was organized by Jiang Shan and German Udo Hoffman. It was hosted by the China International Cultural Exchange Centre and co-organized by the Yiren Advertising Company and China International Culture and Art Corporation. The Goethe institute Beijing branch and a number of embassies in Beijing were also involved. The concerts were held at the 700-seat China Children's Theatre in Beijing from November 7th to 12th (Rea, 1999:132-135; Portugali,

2015:86-87). According to reports from *Asian Week*, the Jazz Festival attracted a total of 4,000 visitors, full audiences every day. Wu (1997) noted that, before the festival, the few jazz venues in Beijing were dominated by overseas bands playing for foreigners and tourists. Portugali (2015) argued the main reason for the expansion and development of jazz in China in the 1990s was from this Beijing Jazz Festival, which began in 1993. Jazz festivals provided a platform for jazz musicians and enthusiasts in China, as well as a platform for MIDI and BJCMA to showcase their learning achievements.

Most of the audience attending this Festival had not been exposed to jazz before. Portugali described the reaction of people at the concert scene, ranging from headaches and nausea to feelings of enjoyment and enlightenment. Within a short time, there was a shift in attitudes from resistance to acceptance, proving that jazz, an unfamiliar form in China, had a promising future. The description of the above events raises the question, since jazz was not well known as a music genre in China before 1993, how did it come to be known through a music festival? The answer is directly related to a range of foreign jazz lovers and musicians who had worked and lived in China since the 1980s. For example, Martin Fleischer, Barbara Hudek, Paul Shupack, Frederich Cho, Jonathan Zax, and others mentioned in the first section of this chapter, provided theoretical and practical help to the first generation of Chinese jazz musicians. In the age of no jazz education, they took up the role of jazz teachers and contributed to jazz in China for a long time, thereafter, laying the groundwork for the Jazz Festival.

The support provided by German individuals and institutions was not an isolated occurrence. Li (2018) mentioned the relationship between European jazz and China, which was a turning point for European jazz musicians to enter China since the reform and opening up in 1978. From the perspective of market economy, China was, and still is, a country with a large population and a vast geographical area. Moreover, the jazz market had not been developed and had a very broad market potential. By the 1980s, the trend of postmodern jazz from the United States had become international,

especially accepted by European audiences. This trend helped contribute to the rise of Europe avant-garde jazz figures such as German musician Albert Mangelsdorff and Dutch musician Willem Breuker. However, in the 1980s traditional jazz began to be reintroduced. Under the appeal of jazz musicians led by Wynton Marsalis, the vanguard jazz almost fell into decline in the United States. In this context, jazz musicians in Europe at this time hoped to use China as a venue for showcasing their avant-garde jazz (Li, 2018:5-6). From Li's description, it can be found that the Chinese jazz style in the 1980s was partly influenced by the European avant-garde jazz style, which was fundamentally different from the traditional American jazz and the early swing style of Shanghai pop song. This positioning is also one of the reasons why the development of jazz in China was dominated by instrumental music learning in the 1990s.

Judging by the research conducted at the Beijing Jazz Festival (such as by Portugali, 2015; Li, 2018; Marlow, 2018), the event was very successful. Li mentioned that the music festival involved, for the first time, inviting foreign jazz musicians to play with Chinese musicians, which led to the event causing a sensation in both domestic and foreign media. Since then, local bands from Beijing have begun to attract the attention of international media and the emerging local entertainment industry. However, we also need to be aware of the limitations of the event. In an interview on the *Beijing Music Radio* in 1993, Liu said that "although the first Beijing Jazz Festival was successful overall as an event, the numbers attending fell short of the organizer's expectations." One other strange thing is that there are no related Festival videos and pictures could find online or other databases. There may be a couple of possible explanations for this, the first being that the Festival had not really received the attention of mainstream media at home and abroad. It was, indeed, only after the successful launch, that the Chinese and Western media began fully to realize the Festival's significance and to give it greater attention. Another possibility is that, although the government did not prevent the Jazz Festival, it did not promote it either. Cameras were still a luxury in China at this point, and even companies and institutions rarely bought them, therefore, there were almost no private cameras present.

However, even without official publicity and video material, there were other positive spin-offs for jazz development even at this point. After the Festival, seven jazz clubs appeared within a short space of time, in part fuelled by the positive feedback from visitors (Wu, 1997). Before that, only Sanwei Bookstore offered performances as an independent jazz stage in Beijing. 1993 marked a turning point both in jazz promotion and education, with increasingly larger numbers of venues being built up thereafter, and wider audiences learning about jazz from festivals, understanding jazz in bars, and trying to learn jazz in schools like MIDI and BJCMA.

Summary of Chapter

The significant political, economic, and cultural shifts between 1978 and 1993 enabled jazz music to enter China again with the introduction of Western culture and development of jazz education which mainly showed the results of personal efforts and initiatives, building towards more formal schools. Through Liu, the first generation of jazz musicians after the reform and opening up formed the first small group. At the same time, through speaking with these musicians, I discovered the main learning methods of jazz in this period. Meanwhile, the foreign musicians who promoted the development of jazz were mostly non-professional players, but their abilities provided a foundation for Chinese pioneers. In addition, the vigorous development of popular music in this period increased the popularity of jazz, sometimes in unexpected ways, particularly with the political censure of rock giving more scope for the development of jazz as an alternative.

Chapter 6

The First Period (1993-2005) of Rapid Development of Contemporary Jazz Education in China

Previous research on jazz from 1993 to 2005 has mainly focused on overarching histories and case studies of selected jazz scenes. Aside from general description of the two schools of Beijing MIDI School of Music and Beijing Contemporary Music Academy, and biographies of a few related musicians, there is little research on jazz education in this period and analysis of various factors that affected it, including the background of the first generation of jazz musicians after the reform and opening up, and why they developed into jazz educators.

The timeline from 1993 to 2005 is based on the progress of jazz moving from private to public education. Subsequently, with the establishment of MIDI and BJCMA in 1993, the rise of Beijing Jazz Festival, and the subsequent promotion of a series of jazz musicians and the emergence of jazz bars, contemporary jazz education in China has entered a rapidly developing new era. While, previously, jazz education was largely informal, individual and *ad hoc*, it became institutionalized, collective and systematic after 1993. Moreover, with the transition from the first Jazz Festival in the 700-seat Beijing Children's Theatre to the 1,400-seat 21st Century Theatre in 1996, the Beijing Jazz Festival only took three years to move from a total audience of 4,000 to tens of thousands (Marlow, 2018: 137; Rea, 1999 and 2017; Portugali, 2015:86-87).

In 1996 and 1997, BJCMA and MIDI separately added full-time courses and officially introduced jazz as one of the formal curricula (Portugali, 2015:96-100; Koga, 2018). The two schools have different views on jazz education. MIDI's approach is more that of a popular music school teaching rock music, students needing to learn and master

related knowledge of this in the first year of the two-year course, before studying jazz music in the second year (Portugali, 2015:97; Marlow, 2018:215-216). In the 1990s, when jazz audiences were limited, this degree structure influenced many MIDI students towards jazz, becoming famous musicians active on the Chinese jazz stage. By contrast, the BJCMA originally listed jazz as a separate degree to establish the jazz academy, which carries out jazz performance and theory study under the three-year junior college and four-year undergraduate programme. The setup of the two schools has been mentioned by a few scholars (Portugali, 2015; Marlow, 2018; Li, 2018), but no one has examined the significance of jazz in their initial development or explored why or whether the jazz curriculum would influence their future development. There is also no relevant literature analysing the position and experience of teachers and students at that time. In this chapter and the next, I will conduct an in-depth analysis of these two private schools from different perspectives, using them as case studies to explore some common problems within the subsequent development of jazz education in China, including the influence that the jazz teachers and school managers had on jazz education, and how the connection between music festivals and jazz schools promotes the development of jazz education.

This chapter will also analyse the changing state of jazz education in China through investigating the significance of social, geographical and cultural policy factors on jazz education. It is important to note that although jazz development in China as a whole accelerated from 1993 to 2005, I found that music education was also affected by parallel phenomenon of specific regional development, which was another reason for the particular periodization and will be examined in the next chapter.

6.1 Social Environment

Analysing musicians, audiences, teachers and administrators who appeared during this period through their particular social and educational experiences provides insights into the subsequent effects on their input and decisions regarding wider jazz education in their particular areas. This section will also analyse the social status of jazz in this period by comparison, including such questions as, for example, whether jazz audiences were limited to the ‘elite’.

Before 2005, very few Chinese jazz musicians could be recognized by the general public. Others, like Cui, were mainly involved in rock music and popular music. On the basis of previous research (Portugali, 2015; Marlow, 2018; Li, 2018), the musicians that influenced jazz development and jazz education in China from 1993 to 2005 can be divided into three categories: the first generation of Chinese musicians, represented by Liu; foreign jazz musicians who lived in China, represented by Japanese drummer Koga; and native jazz musicians trained by the two private schools and the second generation of Chinese jazz musicians, such as Xia Jia, Bei Bei and Liu Yue.

6.1.1 Jazz Musicians

The First Generation of Jazz musicians in China

The historic social positioning of jazz in China has left a significant mark on its subsequent reputation. In the 1930s and 40s, jazz performance in Shanghai’s Canidrome Ballroom were largely exclusive, as a venue that just “catered to wealthy Chinese and a diverse crowd of foreign businessmen, colonial bureaucrats, diplomats and military officers” (Jones, 2001:4). In fact, from the time when the Communist Party, which represented the working and peasant classes, came to power in 1949 to the early 1990s, jazz has never been the music of the working and peasant classes in China.

My research has found that, after the reform and opening up, the first generation of Chinese jazz musicians had distinguished family backgrounds and high levels of music

education. In the previous chapter, it was stated that Fleischer, who worked at the German Embassy in Beijing from 1987 to 1989, formed two jazz bands in Beijing, one of which was called Swinging Mandarins and was considered by Portugali (2015) to be the first genuine modern jazz band in China. There were only four Chinese musicians in these two bands: Liu, Heping, Xiaosong and Biao. The four musicians are also, to some extent, representative of the first generation of jazz musicians in China.

According to Pu (2003), Liu Yuan is the youngest son of the Chinese famous suona performer and educator Liu Fengtong. Liu Fengtong is a representative example of performers of the Suona genre in Anhui, China. Liu Fengtong became a suona player working in the Central Song and Dance Troupe since 1952 and then performing with various groups in China and around the world and gaining good reputation. Liu Fengtong was also a teacher at the China Conservatory of Music and helped such organizations and universities as Shanghai Traditional Instrument Orchestra, Fujian art institute, and Xi'an Conservatory of Music, in establishing performing arts programmes (Pu, 2003:58-60; Miao, 2005). Growing up in this family background, Liu Yuan learned a variety of Chinese instruments such as the Chinese flute, xiao and suona.

In addition, while there is no academic literature describing the backgrounds of the other three first-generation musicians, there are hints in newspapers and online news. *Southern Weekly* had an article in 2013 called 'The Son of Zhuang Zedong Recalls his Father' (Feng, 2013). The son in this article is the jazz musician Biao mentioned in the previous section. Zhuang Zedong won three consecutive men's singles championships in the World Table Tennis Championships in the 1960s. He was a Chinese representative in the "Ping-Pong Diplomacy" of China and the United States in the 1970s (Griffin, 2014). From 1974 to 1976, he was the director of the National Sports Commission of China. Biao was born into a family of world champions and bureaucrats. In addition, Biao's mother, Bao Huiqiao, was a renowned and influential Chinese pianist who graduated from the Central Conservatory of Music, won many prizes in domestic and international piano competitions since the 1960s, and has been playing

piano solo with the Chinese Symphony Orchestra since the 1970s. Zhuang Biao learned the piano from his mother since childhood, but he did not find his direction for the future until 1993. Bao opened a musical instrument store and gave it to Zhuang Biao for management (CCTV International Channel, 2003). Bao said her purpose of opening the store was not to make money, but to hope that her son would become mature and independent by running the music business. Her confidence and ability to entrust such a responsibility to her son without guaranteed commercial viability came mainly from her social status and family situation.

Unlike Liu Yuan and Zhuang Biao, the family background of Liu Xiaosong and Liang Heping is more difficult to reconstruct. The only information available online about Liu Xiaosong is that he graduated from the National Academy of Chinese Theatre Arts, working as a traditional percussionist for China National Peking Opera Company for five years (Yueqiquan, 2015). Then he went to Spain to study Western percussion and began to work with rock and jazz bands after he returned to China in 1989. However, although there is no family background information, being able to enter a national opera professional college in the early 1980s would likely have indicated that he had received good training in traditional Chinese music since childhood. Second, although he had five years of work experience, following the wage standards of the 1980s and national policies, self-funded studying abroad in the 1980s was not an easy task - the average worker and peasant class could not afford it. Yao (1999) has discussed the funding difficulties of Chinese students studying abroad in the 1980s, suggesting that the proportion of state-sponsored students studying abroad was relatively large. Furthermore, although the number of other self-funded students has been increasing year by year since the late 1980s, the overseas students are usually from well-off families and have excellent skills in various fields.

Liang and Liu are in a similar situation. Liang is mentioned online only as a member of the former Central Philharmonic Orchestra (now the China National Symphony Orchestra) and playing keyboards, composing and making arrangements. However,

Marlow (2018) noted a useful piece of information about his wife, pointing out that Liang's first wife held a PhD in English, and she was able to help him translate sheet music and arrangements frequently. The description of Marlow highlighted the fact that Liang was part of a well-positioned family of intellectuals (2018:120).

In 2019, the *Beijing News* published an article entitled 'The History of Chinese Bands'. Although the reporter Liu Wei was mainly focused on rock musicians and the history of Chinese rock music from the late 1980s to the early 1990s, it is important to note that, from 1984 to 1994, the most famous Chinese rock musicians came from musical families. For example, Cui Jian's father, Cui Xiongji, is a trumpet player, and Dou Wei's father, Dou Shaoru, is a musician proficient in folk and wind music. The work also includes Liu Yuan, mentioned above (Beijing News, 2019). Liu Wei's observation with regard to rock musicians could also be applied to Chinese jazz musicians, who from 1980s to the 1990s also came from musical families; in addition, it would seem that most came from relatively privileged backgrounds. From the above four examples of first-generation jazz musicians, I further discovered that the social and family background of the first generation of jazz musicians made it easier for them to obtain relevant materials than the general public during the initial lack of jazz resources.

According to the above description, the first generation of jazz musicians mostly have a background in traditional music learning. The descriptions of these musicians in this section is also intended to explore whether the experience of Chinese traditional music learning has affected Chinese musicians to learn jazz. In the absence of jazz teachers, it seems that musicians who have studied Chinese traditional music can better understand and self-study jazz to a certain extent. One reason may be that the pentatonic scale is commonly used in jazz and traditional Chinese music. Another reason is negative for Chinese traditional music. Liu maintained that the content and performance forms of traditional music at that time were fixed and backward, and it was impossible to express inner emotions (Saxophonist, 2009). The emergence of jazz with a form of

improvisation has given these musicians who have been unable to find a direction in traditional music performances a new music goal.

The Second Generation of Chinese Jazz Musicians in China

Since the early 1990s, because of the continuous efforts of the first generation of Chinese jazz musicians represented by Liu, a new generation of jazz musicians began to appear and gradually gathered together. Portugali (2015) noted that, in the late 1990s, “Huang Yong, Xia Jia, Lawrence Ku, Yang Dehui, Izumi Koga, Yong Hengwu, Moreno Donadel, Ren Yuqing, Liu Yue, Wen Zhiyong and Kong Hongwei, among others, joined the veterans and formed the second generation of jazz musicians in Beijing” (Portugali 2015:68). In addition to these musicians mentioned by Portugali, other jazz musicians who were active during this period, and who influenced later jazz education, included Jin Hao, Ding Ni, Gu Feng, Liu Suola, Cui Honggen, Darrell Jenks, Matt Roberts. According to relevant literature (such as Portugali, 2015; Qian, 2016; Li ,2018; Marlow, 2018) and other online resources (such as Tang, 2015), this section includes a list of jazz musicians active in China during this period, shown in the following table:

Table 3. *List of First and Second Generation Key Jazz Musicians in China.*

Saxophone	Liu Yuan, Jin Hao, Du Yinjiao, Lu Tingquan, Fan Shengqi, Zhang Xiaolu.
Trumpet	Fu Hua, Wen Zhiyong.
Trombone	Luca Bonvini (Italy), Matt Roberts (USA), Wang Jing.
Piano	Kong Hongwei, Xia Jia, Yang Dehui, Cui Honggen, Liang Heping, Ding Ni, David Moser (USA), Moreno Donadel (Italy), He Le.

Guitar	Eddie Randriamampionona (Madagascar), Liu Lin, Liu Yue, Lawrence Ku (Chinese American), Long Long.
Bass	Zhang Ling, Liu Yue, Huang Yong, Zhang Hui, Ren Yuqing, Yuan Bo.
Drums	Zhang Yongguang, Liu Xiaosong, Cheng Jin, Darrell Jenks (USA), Izumi Koga (Japan), Gu Feng, Yong Hengwu (also known as Beibei), Xiao Dou, Guan Fei.
Vocals	Gu Feng, Zhang Ying, Yao Li, Coco Zhao, Jess Meider (USA), Jasmine Chen.

As can be seen from the table, there were a far greater number of jazz musicians in this period than in the 1980s. Among them, the majority of Chinese jazz musicians not only had a strong background in learning Chinese folk music, but also came from professional music colleges and universities, having learned Western classical music theory. An example of this may be seen in the cases of the two jazz pianists Kong Hongwei and Xia Jia. Kong, nicknamed Golden Buddha, was born into a family of traditional musicians in 1966. He studied Sheng and Suona with his father since he was a child. He entered the middle school affiliated to the Central Conservatory of Music at the age of twelve and studied piano, later entering the Chinese Conservatory of Music to study composition (Chen, 2018:43-46). Xia's mother Sheng Xiyu was a famous Chinese pianist and educator. When Xia was five years old, he learned piano from his mother. Like Kong, Xia also arrived in Beijing at the age of twelve and entered the middle school affiliated to the central conservatory of music to study piano. Then he studied at the Central Conservatory of Music and obtained a degree in classical music and conducting. Xia met Chinese-American guitarist Lawrence Ku and joined his jazz quartet, called Touchstone, in 1997. Two years later, he decided to study abroad and entered the Eastman School of Music in Rochester in the USA (Portugali, 2015:69-71). Also from a musical family was jazz singer Gu Feng, the son of banhu player and

conductor Gu Daru, head of the China Coal Mine Art Troupe (“China Coal Mine Art Troupe”, under the Ministry of Culture and Tourism of The People’s Republic of China) (Jin, 2018); jazz drummer Beibei, whose mother was a member of a song and dance troupe; and Zhang Yongguang, whose father was a suona player (Zhang, 2018).

In addition to Xia Jia, a certain proportion of jazz musicians graduated at the Central Conservatory of Music, which represents the most prestigious institution of music education in China. Particularly noteworthy examples include Liu Suola, Ding Ni, Yang Dehui, Cui Honggen, Zhang Ying, and Wen Zhiyong. There were also those from other Conservatories, including, for example, Jin Hao from Tianjin Conservatory of Music, Coco Zhao from Shanghai Conservatory of Music, Huang Yong from the music department of Capital Normal University. The movement of these musicians with good music education backgrounds to jazz education was a prerequisite for jazz education to enter the formal music education system. However, the material also raises a significant question: if there were such a large number of people studying jazz at the Central Conservatory of Music in this period, why was there no jazz major? Was anyone proposing to establish a jazz major in this period? Matt Roberts’s experience, explored in the next section, provides an answer to these questions.

The Foreign Jazz Musicians

The previous chapter showed how foreign musicians provided a great impetus to the development of jazz music in the 1980s. During this period, the long-term settlement of foreign jazz musicians also had a great influence on the development of jazz music in China, as well as the development of jazz education. The most representative examples of such musicians who made distinctive contributions include Koga, Lawrence Ku, Moreno Donadel, Jess Meider, Moser and Matt Roberts. Before Koga, for instance, there was no professional jazz drum teacher in China (Li, 2018:174-175). According to Portugali and Marlow, Koga graduated from Berklee College of Music (Portugali, 2015:73-74; Marlow, 2018:170-171). However, the reasons why this young Japanese Jazz drummer came to China and stayed to teach jazz have not previously been traced, nor the reasons for his connection with famous musicians like Liu Yuan,

or the importance of his classmate Wang Jue in getting Koga to come to China. In my interview with him in 2018, Koga offered some answers:

It was Liu Yuan who brought us together in the early 1990s. He gathered the best musicians in China at the time to play jazz, although the reason I came to China in the beginning was because Wang Jue invited me to participate in a jazz show in Beijing. But even without this kind of deception, I still like Beijing, a city with a rich cultural heritage. Later, I met Liu, Heping and other musicians here and became one of the first teachers of MIDI through Liu. (Koga, 2018)

Koga mentioned that Wang Jue's mother Zhu Mingying was a famous Chinese singer and cabaret artist who was awarded the title of "National First-Class Actor" by the Chinese Ministry of Culture (Koga, 2018). Zhu was among the first generation who studied abroad in the 1980s (Fu, 1985; Xie 1991; Wang, 2003). Because she graduated from Berklee, her son Wang was inspired similarly to study in Berklee. Zhu has had a significant impact within the music industry, her performance of the song '*hui niang jia*' (回娘家) becoming popular in China in 1984 (Gao, 2006:110-111). As a result of the help and support Koga received from Wang and Zhu, he had the opportunity to know Liu, and to participate in the first Jazz Festival in China before joining the MIDI as a music teacher (Koga, 2018).

Other foreign musicians originally came to China to learn the Chinese language or Chinese culture, not staying for long periods of time. Moreno Donadel, an Italian jazz pianist, is one such example. Donadel originally came to China in 1993 representing the Italian national team in the world martial arts competition in Zhoushan and won third place. In 1997, he came to Shanghai for the second time and won the title. It was also because of these two experiences that Donadel came up with the idea to study in China that he came to Beijing in June 1998 to study martial arts at Beijing Sports University.

Unlike some of the foreign amateur musicians mentioned in the previous chapter, Donadel is a professional musician. He was born into a musical family, his father being a Violin player. In addition to his studies in instrumental ensemble, harmony, solfège and music theory, he learned jazz piano from Italian musician Marcello Tonolo at jazz musical school of Dizzy Gillespie in Bassano Del Grappa (Koga, 2018). Foreign musicians with a similarly rich music education background include Jess Meider, a graduate of the Berklee School of Music, and Lawrence Ku, a graduate of the Longy School of Music and the New England Conservatory. In particular, Ku, who is a Chinese American, came to China because he wanted to learn Chinese. During his Chinese study in Capital Normal University of China, he met Liu Yuan, Kong Hongwei, Huangyong, Xia Jia and Ren Yuqing at CD Café jazz bar. Ku was based in Beijing from 1997 to 2004 and taught at MIDI and BJCMA. After 2004, Ku and Ren Yuqing started jazz performances and jazz education in Shanghai.⁷

In addition, amateur foreign jazz musicians such as Moser and Matt Roberts have helped the development of jazz in China. Although they were not professional, their standard was equivalent to many Chinese professional musicians (Li, 2018:181-183). Roberts has been a member of a jazz band since high school, and he joined the Barbary Coast Jazz Ensemble during his freshman year in Dartmouth College (Li, 2018:164).

As a sophomore in 1987, Roberts came to Peking University for an Asian Studies programme. He met some friends from the Central Conservatory of Music in Beijing and formed an octet, finding that many students there were becoming more interested in jazz, but the Central Conservatory of Music still had no major in the subject. Roberts proposed that he could help establish a jazz major, but this initiative was rejected without further explanation. Li considered this incident an example of the administrative power of the Central Conservatory of Music, which is leading the

⁷ See two interviews with Ku for details, available at <https://news.guitarchina.com/?p=7831>; and <http://www.artsbang.com/article/74>.

development of Chinese music education, and which is still dominated by conservatives. At that point, jazz was still not allowed in higher education and school education (Li, 2018:165-166). Although jazz musicians enjoyed a certain high social status in China, during this period they were not yet able directly to influence the direction of such formal institutions.

6.1.2 Audiences

Although necessitated by the lack of jazz teachers at the time, the initial method of learning music by ear was nevertheless effective. Such methods of learning are also the foundation of most vernacular music of the world and of many non-Western classical traditions, something which has been underestimated in formal education. Analysis of jazz audiences in China from 1993 to 2005 can inform our understanding of some of these developmental processes of jazz education, including who made up these jazz audiences, and how their listening to the music in such fora or festivals influenced some with regards to learning jazz.

Chinese jazz audiences from 1993 to 2005 fall into four main categories: Chinese musicians, friends and students of Chinese musicians, people with no direct musician connection but engage with jazz festivals, and listeners who learn about jazz through radio programmes and websites. The first learners of jazz were also mostly from these four groups. Moreover, there are no reports or materials about Chinese children learning jazz during this period. The main audiences were adults, with learner having had a certain basis of music. For instance, Liu Yuan, who occasionally heard jazz when he was abroad, and Du Yinjiao, who heard jazz from Voice of America, had a good pre-existing music foundation or were surrounded by a music learning environment, both of them later becoming famous Chinese jazz musicians.

The Influence of Chinese Musicians

In an interview with Liu Yuan, he mentioned that, in the era before jazz was played in Beijing, he also paid attention to the jazz scene in Shanghai. However, he found that the music played at the Shanghai Peace Hotel was different from the music he had seen abroad or heard on jazz tapes. Hence, he took a group of young people, such as drummer Beibei, bassist Liu Yue and keyboard player Xia Jia, and let them learn and play jazz. (New Weekly, 2018)

These three young musicians were later active in various jazz scenes and became the backbone of jazz education in Beijing, subsequently teaching at MIDI and BJCMA music schools. Although they did not only teach jazz, students in these schools were also exposed to jazz because of their influence. Furthermore, these students formed part of the audience for jazz festivals and performances. Another member of the first-generation Chinese jazz audience, Du, was the first to organize an 18-member big band in China. From secretly listening to jazz radio at the beginning to studying and then forming a band with Moser, Liu and others, he later returned to the Military Band of the Chinese People's Liberation Army and tried to organize his own jazz big band. In this respect, Du used different opportunities to expose people around him to jazz (Portugali, 2015:276-278; and Li, 2018:187-189).

Sounds from Jazz Festival

The jazz festival is an important venue for musicians, listeners and staff (including volunteers) to learn and develop jazz individually (Webster & McKay, 2015:180). In addition, the jazz festival is an important way to develop new jazz audiences (McIntyre, 2001:67). From the first Beijing Jazz Festival in 1993 to the first Shanghai Jazz Festival in 2005, Chinese jazz audiences gradually increased and spread out geographically. Of course, this process could also be influenced by such factors as the critical mass of pre-existing audiences and the experience of the performers available. Initially, some of the Chinese musicians and listeners who appeared in the Beijing Jazz Festival were not familiar with jazz. Moreover, "only four Chinese bands actually performed on stage.

Their performance ability could not be directly compared with other European jazz bands at this time, as it was still at an early stage and continuing to develop over time.” (Zhang Youdai, 2020). As such, foreign jazz bands invited to the Jazz Festival in China provided local jazz musicians with a chance to listen, to learn and to improve their jazz playing. In other words, many Chinese jazz musicians were also loyal audiences for the Jazz Festival during this period.

Zhang Youdai and His DJ Life

The beginning of this chapter described the examples of the increased capacity in the first few sessions of the Beijing Jazz Festival, which has subsequently attracted more and more attention. However, the main disadvantage of the festival as a site for learning is the relatively limited catchment area, which means only a limited audience in Beijing as opposed to the whole of China. By contrast, although the Jazz Festival played a part in popularizing jazz in China, radio was more important in extending its reach. Many of the general audience went from casual listening to jazz to becoming committed jazz fans, and some of them even became jazz musicians. Zhang Youdai, who is one of the main pioneer Chinese radio DJs and club DJs, began editing and hosting China's first jazz radio program named ‘Jazz Train’ (爵士列车) in Beijing People's Broadcasting Station in 1991. As an important figure in the Chinese jazz scene, he is rarely mentioned in existing accounts: although Portugali mentions him in his description of how Chinese jazz guitarist Simon Shi knew and learned jazz: “Born in 1974, Shi began to join a cover band after graduating from high school. During this time, they often listened to a radio program called ‘Midnight Blues’ (午夜蓝调), which was broadcasted by Zhang”, beginning in 1993. Simon got to know blues through this programme, and later learned about jazz (Portugali 2015:65-66). There are many people like Shi who started learning jazz through Zhang's radio programmes. According to Zhang's interview, the first batch of jazz lovers in China and Chinese jazz musicians, have almost all listened to his radio and learned about jazz in the days when there was no internet and no “Dakou” records since the early 1990s (for more details on Dakou, see section 6.3.1). For instance, jazz

saxophonist Jin Hao, jazz bass players Huang Yong and Ren Yuqing, jazz singers Gu Feng and Zhang Ying, are all his listeners (Zhang, 2020).

Zhang, who was still a student at the Central Academy of Drama in 1989, was given a part-time job as an editor in a programme called “One Hour of Foreign Music” by the Central People's Broadcasting Station because of an accidental opportunity. The host of this show was an American called Art whose wife was a staff member of the US Embassy. “I’ve never asked what Art’s full name is. I just remembered being invited to his house one day and found that his house had a room full of jazz vinyl records. For me, it's like discovering a new continent”, Zhang said. “Art told me that he used to do jazz on the radio in the United States. There was never a radio show about jazz before, which gave me the idea of starting a jazz radio programme in China.” (2020). Later, in late 1990, Zhang wrote a report to Beijing People’s Broadcasting Station to apply for a programme about jazz. At that time, there were very few types of music played on radio programmes; the radio station also hoped that some new music genres would be added. Hence, China’s first jazz programme appeared in early 1991, and Zhang became the host for the first time from an editor behind the scenes. At first, Zhang said, his broadcasts were only available to people in the Beijing area, but later, with the popularity of tapes, some listeners recorded his programs, and the tapes were taken to all parts of China, until the Internet spread, his radio programmes slowly being moved online (ibid, 2020). Network anchor “Uncle Iron Bean” was one of the people who ripped his programme on tape. He once wrote in his online diary that in high school in the late 1990s, due to poor grades and great pressure, the only way to comfort him was to listen to a recorded set of Zhang Youdai’s programme tape. This made him successfully admitted to Harbin Institute of Technology in 1999. When he went to Harbin, he took these tapes with him (Tiedoushu, 2017).

The Internet in China and Jin Hao Jazz Network

At the beginning of the 21st century, people began to have more access to jazz music, and the Internet became a new channel. In September 1994, the construction of China

Public Computer Internet (CHINANET) was launched, and the first phase of the construction of China website was completed in January 1996. From 1997 to the end of 2000, the number of websites in China increased from 1,500 to 265,405. As a typical example, Jinhao Jazz Network was established by Chinese jazz saxophonist Jin Hao in 2000 and became one of these 265,405 websites.

According to Jin, it was probably from 1997 to 1998, with the growth of the internet, that the number of people searching for and listening to jazz online began to increase significantly. Jin also started to introduce and discuss jazz with netizens in major music forums. In conversations with jazz fans in some forums, Jin came up with the idea of setting up a jazz website, because these people could not otherwise get the resources and guidance about jazz learning. Visitors to the site came from various regions, most of them jazz lovers who had heard it from different channels.

From the leading role of original Chinese musicians to the influence of private schools and jazz festivals, and from regional radio to the internet, jazz listeners began to become a significant independent group and, to a certain extent, transformed into jazz learners through these different educational influences.

6.1.3 Administrators and Teachers

“Scratch the surface of an excellent school and you are likely to find an excellent principal. Peer into a failing school and you will find weak leadership. That, at least, is the conventional wisdom. Leaders are thought to be essential for high-quality education” (Leithwood and Riehl 2003, some further exploration of what is meant by ‘leaders’ can be found in Section 6.2.2. The previous chapter briefly introduced Zhang Fan and Li Gang, the principals of MIDI and BJCMA in Beijing. This section will analyse the reasons for the appearance of jazz-related courses in the two schools, based on the education levels of the two principals, their backgrounds, and the school policies and

concepts. Thereafter, it will examine the teacher selection, organization and of the two schools in order to understand the differences between them and the public music academies of this period. Finally, it will highlight Prof Zhong Zilin, who has contributed to the establishment of private music institutions.

Zhang Fan

Beijing MIDI School of Music was not originally created by Zhang Fan. He was the principal who was hired and not the owner of the school. When the MIDI was founded in 1993, it was affiliated with the High Technology Centre of MIDI Performing Arts Equipment Company, where Zhang was a regular customer. Zhang was officially responsible for the construction of the school, serving as its principal in 1994. Three years later, the original company quit, Zhang beginning to operate independently (Dai, 2011).

Fan was an unemployed youth, without even a bachelor's degree. He previously attended Beijing College of Finance and Commerce, but he was expelled from the school for fighting and did not receive a degree certificate. Thereafter, Zhang was hired by the China Film and Cultural Exchange Centre to work on the introduction of overseas films and television, but, after two years, he decided to leave the job. Unlike the principal of a public school, this school was originally a training institution, so it had no teachers or teaching materials. Therefore, being the principal of such an institution was not a rewarding position. Zhang was able to cooperate with this equipment company to become the principal of MIDI mainly because of his good interpersonal skills and self-taught knowledge of some related music and equipment during school and work. In the first few years, MIDI did not actually make money from school operation, which led to the withdrawal of the original company. Then, Zhang became the true owner of this school.

Having transferred from a company that sells musical instruments and equipment, the courses at the beginning in MIDI were all related to musical instruments and music

equipment. According to some examples cited by Zhang in the interview, it initially included such figures as Liu, Koga, and later Zhao Nian, Zhang Ling, Kong Hongwei - all musical instrument teachers who knew jazz or jazz musicians. With these excellent jazz teachers, the jazz course became part of school learning from the beginning. However, it is worth noting that, while jazz was a required part of a two-year course, it was not the main focus of learning at MIDI.

In 2000, Zhang began to curate MIDI rock music festivals, with the aim of attracting more students and rock music lovers. The school has always been involved in the development of rock music learning and rock music festivals, but there has been no systematic framework for managing this. From the training institution of the music equipment company to the school, the original owners of MIDI had been a company making equipment and their chief motif was making profit from sales. The development trajectory of MIDI was as a music school to improve rock music through training artistic talents from various aspects, or more like a factory for producing instrument players who would serve the existing market. This model is completely different from the official music school that focused on training classical music and Chinese and Western opera talents but did not target the popular music market at the time. Through the school's official website admissions profile, MIDI is called the “Whampoa Military Academy of Chinese Rock Music.”, in reference to the most famous military school in Modern China. It can be seen that the teaching purpose of MIDI had a singular but clear focus.

As mentioned above, although Zhang did not have a professional music background and a good educational background: it was his interpersonal skills that led him to become the principal of MIDI, and they also helped him in his initial search for teachers. First, Liu was invited by Zhang to become a teacher, and then Liu introduced a group of excellent musicians to the school. During this period, the school was able to attract many talents because of the good salary on offer (See Chapter 5). Due to the lack of management skills, the school was mainly dominated by teachers. Although Zhang had translated some foreign books as teaching materials, and the school also moved from

dilapidated office buildings to separate campuses and teaching buildings several times, it is still like a large art centre.

Li Gang

Unlike Zhang, Li Gang had rich experience in school teaching and management of state-owned enterprises for many years when he founded BJCMA. In fact, Li is a man with a long-established and clear life plan. He claimed the turning point in his life was in 1990, when he was 30 years old. Li was a university teacher at the Jilin Academy of Art at the time, participating in the “The Fourth National Young Singer Television Grand Prix” of China Central Television, in which he won the third prize as part of the popular singing competition. Since 1984, the most important singing competition in China was sponsored by the State Administration of Radio, Film and Television and undertaken by China Central Television. After winning the award, Li worked for the State Administration of Radio, Film and Television, believing that he was no longer a suitable age for pursuing further personal development in the popular singing direction. He said that he loved music since he was a child and hoped to be able to do things in the field of music that no one has done before. Based on his own experience, he set himself the goal of developing popular music education in China, and so started the Beijing Modern Music Training Centre (Tencent Video, 2017).

BJCMA was originally different from MIDI in that its main direction was pop music singing training. However, because of Li's relatively macroscopic plan for the construction of the school, and his multiple identities, the development and construction of the school was more rationalized than MIDI. The management and teaching models of the school imitated the contemporary Chinese public universities. The only difference was that the core goal of Li in running this school was to teach all art subjects not then covered by Chinese public universities. Therefore, the subsequent development of BJCMA was more like a comprehensive art university, including music, dance, radio hosting, film and television drama performance, radio and film directing

and other majors. Li's aim was to make the school recognized by the government and the public as China's first modern music school.

Since 1993, the BJCMA has been relocating because of land contracts. For the better development of the school, Li came to Liyuan Town, Tongzhou District, Beijing in 1998 to discuss matters related to the purchase of cooperative land. At that time, Tongzhou District had just been established for a year, and there was wasteland everywhere. Therefore, Li, who had the qualification to run a school, quickly obtained permission and obtained land at a relatively low price. Nevertheless, Li still borrowed 77 million yuan from banks and some small and medium-sized enterprises in Beijing (Li and Li, 2011:25-26). In 1999, a new BJCMA campus was built. Li (2018) describes that the completion of the new campus has made BJCMA the biggest music school in Beijing, even surpassing the Central Conservatory of Music, the best music academy in China. Since then, the BJCMA started full-time courses, as most public universities do. A secondary vocational and technical college was separated from the BJCMA, and a new jazz academy was established in the original school. ⁸In the same year, Koga came to BJCMA from MIDI, followed by more jazz musicians from MIDI and elsewhere. BJCMA has become the same as most public universities in terms of courses and campus settings. This migration of jazz musicians was captured by Li Mo:

In 1999, a vocational school was divided from the BJCMA, and jazz courses offered at the original academy. Around this time, jazz musicians gradually moved from MIDI to BJCMA. Xia Jia, Italian pianist Moreno Donadel, and Koga were among the earliest faculty of the jazz courses at BJCMA. Since 1999, they have recruit new members of the Beijing jazz community continuously to this school. The recruitment enlarged the jazz portion of BJCMA into a

⁸ More details can be found on the website of BJCMA, available at <http://bjcma.com/xyjj/xycj/9516.html>.

substantial department. Henceforth, jazz musicians were and remain the core staff of the academy (2018:211).

As early as 1996, Li had already started experimenting with jazz lessons in schools and hired several foreign musicians as teachers, such as American bassist Lawrence Shuster and Italian pianist Fabrizio Pellizzaro Ferreri (Portugali, 2015:104).

Li's building of the new campus and clear division of majors have made jazz teachers see a clearer career plan, which is the main reason for teachers moving from MIDI to BJCMA. There is another reason: Zhang originally invited Liu to teach in MIDI mainly because Liu had rich experience and reputation in rock music, and even later the school hired Koga and others, but never really took jazz as the main course or teaching direction of the school. For Li and BJCMA, jazz departments were set up in a more systematic way. In particular, after Koga became the Dean of this jazz department in 1999 and had three years of teaching and performance experience in China, he recruited Lawrence Ku, Moreno Donadel, Huang Yong, Liu Yue and others, which made the education of jazz education in China present a formal development (Portugali, 2015:104).

Although Zhang and Li had the same place in the employment of jazz teachers, they still had a great influence on the development of the two schools after the mid 1990s because of their different classes and different backgrounds. For example, because Li had positions as a public university teacher, a singer from China Central Television and a member of State Administration of Radio, Film and Television, he had easier access to good teachers, music educators, artists and even public officials in the country's education system than Zhang.

Zhong Zilin

Zhong Zilin was recruited by Li as the first honorary President and expert adviser of BJCMA, and he made an important contribution to the development of modern music and jazz education in China. In 1996, when Zhong was Dean of the department of

musicology at the Central Conservatory of Music, Li wanted to apply for the accreditation of higher education institutions, which required his school to employ an expert in the field as a teacher or administrator. This is a policy of the Chinese government for the accreditation of private schools (policy factors will be discussed in section 6.4). Li listened to suggestions through various channels - Zhong was considered to be the best candidate. After repeated invitations from Li, Zhong became the first honorary Dean of BJCMA.

Zhong was one of the first Chinese musicologists to study Western modern music including jazz. As early as the late 1970s, Zhong published and translated articles on the study of Western modern music in newspapers and magazines such as *Guangming Daily*, *Foreign Music Reference* and *People's Music* (first published in 1978 by the Central Conservatory of Music). In order to explore Western modern music and popular music, Zhong visited the New England Conservatory of Music and the University of Michigan as a visiting professor in 1985, later touring various regions of the United States as a visiting scholar in 1993 and giving lectures at universities such as the University of Pennsylvania and Collins College (Guo, 2014:11-15). After his first trip to the United States, Zhong set up optional courses on American Popular Music (1990) and The History and Style of Rock Music (1992) at the Central Conservatory of Music. In the class, he proclaimed the classic statement that “music history without pop music history is an incomplete music history” (Cai, 2019:12-19). This argument was based on his long-term research on the history of Western contemporary music. This was an astonishing assertion in the public art schools of the time, especially in the Central Conservatory of Music.

Before 1996, Zhong had published and translated numerous articles on jazz and rock music. Back in the early 1980s, when jazz was still criticized as decadent music and criticized, Zhong (1981:43) qualified his appraisal of jazz cited above with positive aspects to counter the prevailing academic negative climate:

Classical music cannot entirely replace jazz and other pop music, [...] with the increase of foreign cultural exchange activities, it is necessary to understand Western modern musical culture from jazz [...], we can draw a lot of useful things from jazz, for example, rich rhythm (this is especially important), the performance skills of solo instruments, special band texture techniques, improvisational performance capabilities, natural stage style, etc. These, for the creation of our own Chinese light music, are undoubtedly a point of reference. (Zhong, 1981:43)

Zhong's view was not widely shared because of the lack of public awareness of jazz. In order to popularize the knowledge of jazz, Zhong and Zhou Yaoqun, another professor at the Central Conservatory of Music, translated the book *A Study of Jazz* by Paul Tanner and Maurice Gerow, and edited it into a series called "What is Jazz" published in five issues in the *Journal of Music Learning and Research* in 1990 and 1991 (the journal of *Music Learning and Research* is the predecessor of *the journal of Tianjin Conservatory of Music*). In 1993, Zhong proposed that both avant-garde American music and American popular music should be introduced to students in the Conservatory of Music, as both types were part of modern Western music. His view is that we should not only study Western music in a targeted manner, but also study the complete modern Western music system. Avant-garde music here was represented by John Cage, while American pop music referred to jazz and rock (Zhong 1993:13).

Years of Western modern music research and several visits to the United States made Zhong more aware of the importance of developing Western modern music such as jazz and rock. Therefore, after accepting the invitation to join BJCMA, he immediately began to contribute to the construction of the school. Li noted that "the judging panel that was responsible for assessing whether the school could establish the Beijing Contemporary Music Academy included principals and specialists from six different universities. The school was able to pass the audit primarily because of the efforts by Zhong." (Li, 2009). The assessment was on the second Monday after the Chinese Spring Festival in 1996. The specialists contested that the introduction of pop music

into higher education classes would cultivate a group of degraded singers and pollute the cultural environment. Zhong's defense, based on his experience of three trips to study pop music and professional music education in the United States, was highly influential. "Music is never divided into good and bad. Classical music also has some shallow and vulgar performances. Pop music can also be elegant and refined, but the key is education. If we neglect education, we will leave a cultural vacuum" (ibid, 2009).

In addition, Zhong often invited some internationally renowned music educators to visit the school and held master classes and seminars. For instance, the Italian pianist Fabrizio Pellizzaro Ferreri, who Zhong introduced to the BJCMA, gave Li his first introduction to jazz. This culminated in him establishing a separate jazz academy three years later, which attracted the attention of Chinese jazz musicians at that time. More standardized school management and systematic and clear division of disciplines also attracted teachers who had been teaching in MIDI, such as Koga and Beibei. During his tenure as Honorary Dean, Zhong insisted on working for free, freely donating more than 200 books to the College Library (Li, 2009). Due to such support and help from Zhong, BJCMA grew rapidly and became a significant higher education institution. Zhong laid the foundations for jazz education at BJCMA, and, as a professor at the Central Conservatory of Music, more musicians and students in the official Conservatory of Music also gained a new understanding of pop music and jazz. For example, pianist Xia Jia and bass player Liu Yue, who later worked at the BJCMA and were active in the Chinese jazz arena, both graduated from the Central Conservatory of Music.

6.1.4 Pop Music and Opera

This section will discuss the general situation surrounding the development of pop music and opera in China during the same period. The first part will explore pop music. In Chapter 4, I discussed the close connection between Chinese pop music and jazz.

Due to this inseparable relationship, I concluded that the development of Chinese popular music education and jazz education had to a certain extent the same trajectory. From previous research, it was found that jazz was not taught as a separate subject at the outset of most music schools. For example, in MIDI, jazz related learning is just to assist rock learners to improve perform skills. According to He Yaqi (2019), jazz at Wuhan Conservatory of Music has been considered to be included in the teaching of popular music and has not been proposed separately until 2016.

As for opera, practitioners and educators, on account of the support of national policies and historical factors, were in the elite class of China. Like jazz, opera was also introduced to China from the West, but it has been rapidly integrated into China's higher music education system and become the main subject of vocal music learning in China since 1950s. By analyzing the development process of opera in China, it is may be helpful to explain some issues encountered in the development of jazz in China.

Pop Music

Wang argues that after a three-year adjustment period from 1989 to 1992, pop music was gradually introduced from 1993 to 1996, followed by a period of diversification, internationalization and innovation from 1997 to 2003 (2009: 65-210). In this new stage, the operation of the pop music market has taken shape, such as in the implementation of the Contract Salary system, the emergence of the Brokerage system, and the preliminary improvement of the Copyright system.

The Contract Salary system here refers to the commercialized singer training mechanism or production process in mainland China. Specifically, when a record company discovers that a person has a certain talent in music, it will first sign a long-term contract for several years with the person. After signing the contract, the creative team from the company will first define the music style of the singer, mainly in order to determine a style that can be accepted by the market at that time and welcomed by the audience. Subsequently, the company will hire professionals to create songs and

record for the singers (singers with creative abilities can also write songs on their own with the consent of the company). Meanwhile, the publicity team will begin extensive promotional work for the singer and the albums being produced in preparation. The ultimate goal of the Contract Salary system is to make the singer famous so as to make a large profit for record company (Wang, 2001:18).

The Brokerage system is a new cultural operation mechanism to overcome the disordered operation of the pop music market. Before the start of this system, Wang (2009) believed that the disordered state of popular music development was mainly characterized by the illegal behaviour of popular singers and malpractice within the industry. For instance, in 1996, singer Wei Wei's unreasonable request to increase performance costs led to a backlash from audiences; in 1997, singer Luo Qi was arrested because of drug abuse; in 1998, singer Mao Amin's was accused of tax evasion and singer Guan Hong was killed during a performance in Changsha. This series of incidents fuelled significant adverse reactions towards the performers from wider society, in part critical of the systems regulating singers and artists. This concern reflected a standardized broker system which was still relatively new, dating back to the first organisation Blue Moon Star Brokerage Company in 1993 (Wang, 2009:107-108; 2001:13). Blue Moon mainly has four aspects of services, music related information advisory services; finding and training a new generation of singers, with songwriter/established singers supporting; recommend talents for record or cultural audio-visual communication companies; and providing a set of standardized service guidelines for the corporate culture market. This service list became the standard for most brokerage firms that followed (Wang, 2009:107-108). In addition, Wang (2009:108; 2001:13) highlights that the establishment of the Music Copyright Society of China in February 1993 showed the improvement of the Chinese copyright system, protecting rights and interests of Chinese songwriters and other music copyright owners. However, it would appear the date is incorrect and that the management organization

for music copyright in mainland China was officially established on 17 December 1992.⁹

During this period, many students who graduated from public Conservatories joined the ranks of pop music creators and singers. Notable examples included Teng Ge'er, who graduated from Tianjin Conservatory of Music, Ding Wei, who graduated from Shanghai Conservatory of Music, and Zhang Mai, who graduated from Sichuan Conservatory of Music (Wang, 2009:129). Thereafter, the government, universities and cultural enterprises gradually attached greater importance to the discussion of pop music theory, and various seminars on pop music were established. A noteworthy example was in May 1994, when the first Guangzhou Pop Music Seminar was hosted by Guangzhou Municipal Government, and attended by Zhu Xiaodan, head of propaganda department of Guangzhou Municipal Party Committee. Zhu affirmed the development of pop music in Guangzhou at the meeting, believing that it must be given sufficient critical attention and properly guided and supported. This was the first time a government cultural official had publicly endorsed such popular music (Wang, 2009:147-148). Subsequently, professional art institutions have established majors related to popular music, such as the Department of Social Music set up by the Xinghai Conservatory of Music in 1993,¹⁰ and the popular singing and instrumental music majors, established by the Shenyang Conservatory of Music (See Wang 2009:106-216). This means that the initial formation of popular music as a discipline at the public conservatories was twelve years prior to similar ones in jazz. Based on information from my fieldwork in China in 2018, China's first jazz major started at Shanghai Conservatory of Music in 2005.

Although the subject of popular music was established earlier than jazz in China, it has not formed a complete teaching system. According to Wang (2009:187), most of the

⁹ See the official website of Music Copyright Society of China, available at <http://www.mcsc.com.cn/mIL-5.html>.

¹⁰ In June 2006, the Department of Social Music of Xinghai Conservatory of Music was renamed as the Department of Popular Music.

first teachers who initially taught pop music courses graduated from classical music majors, especially those who taught pop singing where almost all only have opera singing techniques and related practitioner experiences. The few teachers who have studied abroad in Europe and the United States only briefly explain and tried to copy the singing style that they have seen in Europe and the United States. “When students learn a song, they don't know what genre the song is, and the teacher won't talk about it.” Wang said (2009:188). Until 2020, when my fieldwork was conducted, I found that Chinese pop music educators still only pay attention to the teaching of singing or playing skills of a certain song currently in the popular repertoire, without realizing pop music programme is a comprehensive subject that requires a deep understanding of history, area, style and industry during the study period. Wang Tao, head of the Department of Popular Music at the Zhejiang Conservatory of Music, said that “the initial pop music study was mainly singing study and most of the songs were Chinese, including pop songs from Hong Kong and Taiwan, as well as some patriotic songs in the mainland (Interview. 2020). Which means these pop music programmes are engaging with popular music just inside China, not outside of China. At the beginning of the 21st century, although many schools had opened pop music courses, there was no connection between the institutions themselves. “Most of these institutions opened pop music majors because of the needs of the local pop music market, in order to cultivate pop singing talents (Wang, 2020).” Although there is no unified teaching model, with the development of the Internet and the process of globalization, the pop music education has also made some progress in China. For example, some official music institutions such as Xinghai Conservatory of Music and Shanghai Conservatory of Music began to separate the study of jazz from the major of popular music, and almost all institutions began to add majors related to the popular instrumental study. In addition, music management and music industry majors have emerged in recent years.

Due to the lack of a complete education system for popular music, many of the first practitioners of popular music had not pop music or even music background. Wang points out that many actors began to perform as singers in popular music in the 1990s

and 2000s (Wang 2009: 215-216). For example, actor Zhao Wei released the first album *Shallow Little Swallow* in 1999 after receiving good reviews from the TV series ‘*Huanzhu Gege*’ (还珠格格); actor Zhou Xun released the first song “Piao Yao” in 2000 and won the “Best Outstanding Male and Female Newcomer Award” in the 2001 Chinese original pop music chart together with professional singer Sečen gerel and the famous rock band Dada. In 2004, the song “Kan Hai” in her first album *Summer* won the “Annual Golden Melody Awards of 11th Chinese Song Ranking” (Wang 2009:215; Beijing Times, 2004; Wang, 2009:215). Actors without professional music training could become singers because of the class nature of actors and the film industry in China. Meanwhile, this phenomenon also reflects that the practitioners who engaged in popular music at that time came from a much wider range of classes and trades.

Opera

Studying other art forms that have been introduced to China from the West may help to understand the situation of jazz education in China. The introduction of opera and related musical forms to China from 1993 to 2005 is explained in the publication *Music Exchanges of New China with the Outside World from 1949 to 2009* by the Outreach Bureau of the Chinese Ministry of Culture (Li and Wen, 2009). For example, it emphasizes that since reform and opening up, the professional music schools represented by the Central Conservatory of Music take learning western classical music and promoting traditional Chinese music as the core purpose. As early as 1990, the China National Opera Ensemble visited Finland and performed *Madame Butterfly* and other classic operas on the Finnish stage. Through this initiative, Chinese artists made their debut on a Western stage to perform Western opera, the visit receiving great acclaim. In 1997, the famous film director Zhang Yimou was invited to Italy to direct Puccini’s *Turandot*. He brought a new lustre to the classic opera by combining Chinese opera costumes and performance skills, which made a big splash in Italy. In addition, the China national orchestra visited the United States, Austria, Denmark and Germany to perform traditional Chinese music in 1996, 1998 and 1999. Li and Wen (2009), in describing these performances, noted that the word “elegance” is frequently used on the

official websites of the country. In sharp contrast to this, news about jazz performances was rarely reported during the same period. In a few related reports, there has never been a similar text. The fact that classical Western opera repertoire and traditional Chinese folk music were used by national troupes when visiting and performing abroad indicates that both art forms were recognized by the Chinese government as advanced cultural forms and actively promoted during this period.

6.2 Geographical Factors

Jazz education in different periods in China is affected by certain spatial factors, and the reason for the initial emergence of jazz education in different regions is affected by the local jazz scene. Mills suggested that a crux of music education is performance, and the performance scene is the way for learners to find the essence and power of music (2003:325). The whole music scene including jazz, I suggest, is also a music education scene. According to several articles on Chinese jazz scenes from 1993 to 2005 (Portugali 2015; Qian 2016; Marlow 2018 and Li 2018), the main cities where jazz scenes concentrated are Beijing and Shanghai. Portugali (2015) divided the jazz scene in China into three types according to case studies, namely central, secondary and peripheral (See Chapter 5 in his Ph.D. dissertation). Portugali used the theory of spatial diffusion and time-geography to understand the proliferation of the jazz scene in China. He divided the study of the jazz scene into three stages in China, namely, formation, expansion and creation. In his study, he defined Beijing and Shanghai as China's two primary jazz centres, then spread from these two centres, and developed jazz in other cities such as Chengdu and Guangzhou, Portugali called it China's secondary jazz scenes. The third type is with the increase of local jazz musicians and the emergence of more jazz scenes in China to become China's peripheral jazz scenes. In describing the stage of secondary and peripheral, Portugali explicitly mentioned several time points.

For example, the mid 2000s was the time when important jazz activities first appeared in Chengdu; the first time when permanent jazz activities first appeared in Kunming was in the late 2000s (Portugali 2015:202, 220). In other words, Portugali's research found that the dissemination of jazz from the two centres of Beijing and Shanghai to the sub-regions began after 2005. According to my research, the major cities of jazz education before 2005 also focus on Beijing and Shanghai. The coincidence of the start time and two central cities attests to the argument at the beginning of this paragraph that the initial rise of jazz music education was indeed influenced by the local jazz scene.

In addition, for the spatial factors analysis of the formation and spread of jazz education in China, I sought to investigate a series of unresolved questions: How and through which channels did jazz education penetrate and spread from Beijing to Shanghai? What triggered this spatial process? Why and how does jazz education take place in these cities or places, but not elsewhere? Why did formal jazz education first appear in Shanghai and Shanghai Conservatory of Music? Are there any necessary connections and interactions between the jazz scenes in China and the location of educational institutions? In order to discuss these issues, this section will detail the places where jazz education occurred during this period, and, will also cover some of the key characters appearing in this space.

6.2.1 Cities (from Beijing to Shanghai)

The geographical transfer from private jazz education to official public jazz education from 1993 to 2005 was seemingly from Beijing to Shanghai. Throughout the 1990s, there were no other large-scale jazz teaching institutions in China. Over time, in Shanghai in 2004, the Department of Modern Instrumental Music of the Shanghai Conservatory of Music opened a jazz music teaching and research section. Zhang Xiaolu, who is a saxophone teacher in the orchestra department, was transferred to this department as the director of this section and opened the first formal Modern Jazz

Saxophone Performance course. In 2005, the renamed Department of Modern Instrumental Music and Percussion, opened a series of new professional performance courses, such as Jazz Piano, Jazz Trumpet, Jazz Trombone, Jazz Electric Bass and Jazz Guitar (Ding, 2018). Since then, the jazz curriculum developments at this oldest conservatory marks a milestone, which means jazz education is officially part of Chinese music education. Besides, private jazz school education has not disappeared but has also expanded to Shanghai. For example, jazz bassist Ren Yuqing, who moved to Shanghai from Beijing in 2004, started planning JZ school after opening JZ club.

The pace and trace of jazz education has been found in turn from this period from bars, restaurants, jazz music festivals, and private schools in Beijing to Shanghai. However, the two cities have not established a direct connection in jazz. Liu, the representative of jazz in Beijing, heard the music played in Shanghai bars in the 1990s and thought it was different from the jazz he heard abroad, so he did not agree that Shanghai had real jazz at the time (See Chapter 5). As a promoter of jazz in Beijing, the ideology from Liu laid the trend for jazz to develop independently in Beijing over the next decade. Jazz saxophonist Jin Hao suggested that in the 1990s, the relationship between Chinese musicians was not very close, and usually Chinese musicians would not be respected for their outstanding playing skills. Jazz requires more interaction between musicians, which cannot be combined with the traditional concepts of Chinese musicians (Jin Hao, 2018). Because there are few jobs, musicians have a lot of competition to survive, and by extension, few of them risk giving good things to others to make their own survival impossible. This is a practical problem. If more funding and positions were given to every musician, it would be alleviated, but this is not presently the case. Koga affirmed that he had hardly had jazz interactive exchange activities with other cities or regions until 2018, and he particularly emphasised that he had no direct contact with jazz musicians in any other city except Beijing before 2005 (Koga, 2018). The views of Jin may be a bit extreme and just represent a small number of Chinese musicians, but interviews with Koga better reflect the regional characteristics of the jazz development in China during this period.

Furthermore, one interesting finding is that although the progression from private jazz academies to the official conservatory is from Beijing to Shanghai, there is essentially no connection between Beijing jazz education and Shanghai jazz education. The main members of the Shanghai Conservatory of Music participating in jazz education did not participate in the Beijing jazz education and jazz scene. Koga, who was the head of Jazz Academy in BJCMA at the time, mentioned that SHCM had no direct contact with him and his school. Moreover, Koga considers jazz in Shanghai and Beijing as two separate circles (2018).

6.2.2 The Establishment of Jazz at the Shanghai Conservatory of Music

Jazz discipline in Shanghai Conservatory of Music was founded eight years after BJCMA. However, the materials obtained from my fieldwork in 2018 show that SHCM did not establish a relationship with these private schools in Beijing before and after the establishment of the jazz course.¹¹ If Beijing did not directly lead to the creation of formal jazz education in Shanghai, how was the establishment of jazz at the Shanghai Conservatory of Music accomplished? According to my sources, no scholars have conducted research on the reasons for the establishment of jazz in SHCM. Therefore, this section analyses the reasons for the emergence of formal jazz education in Shanghai through the relevant four main characters, namely Yang Liqing, Zhu Lei, Zhang Xiaolu and He Le.

Yang Liqing

Yang Liqing, the President of Shanghai Conservatory of Music from November 2000 to February 2009, was regarded as a representative figure in promoting Chinese contemporary music. Yang has a rich musical education background and international experience. After completing his undergraduate and postgraduate studies at the

¹¹ Interviews with Izumi Koga, Zhang Xiaolu, Zhang Xiongguan and Ding Xiaoyu in July 2018.

Shenyang Conservatory of Music and the Shanghai Conservatory of Music, he was sent to Germany by the Chinese government in 1981 and then completed his doctoral studies at the Hochschule für Musik, Theater und Medien Hannover (Lv, 2013; Ming, 2013:4).

It was Yang Liqing who was responsible for the establishment of formal jazz education in Shanghai. First, Yang broke the previous faculty employment policy, which is concentrated on local musicians in Shanghai. During his tenure as president, Yang broke with the traditional apprenticeship system, whereby only SHCM graduates were able to join the faculty and attracted a large number of outstanding musicians from both other Chinese Conservatoires and from abroad, thereby expanding the scope and diversity of the faculty (Zhang, 2003; Lv, 2013; Wu, 2013). In terms of other reform policies, Yang decided to construct new music disciplines. Under his leadership, the Department of Music Engineering, the Department of Art Management, and the Department of Modern Instrumental Music were established in 2003 (Tao, 2018). Finally and decisively, he installed young managers. Zhu Lei, then a 29-year-old composition teacher, was made the youngest department chair of the Shanghai Conservatory of Music by Yang and began to take charge of the Department of Modern Instrumental Music (Meng, 2017). As the first department chair, Zhu knew that his first priority was to find the best and most suitable teachers, and his responsibility and mission was to modernise this traditional and old-fashioned conservatory. Combining the history of Shanghai and the existing resources of teachers, the construction of the jazz discipline was put on the agenda in a short period of time (Ding, 2018; He Le, 2020).

Zhu Lei

In 1995, Zhu as electronic organ teacher, taught at the Shenyang Conservatory of Music immediately after graduating. In 1996, he subsequently won the first place in the First National Electronic Organ Competition, which was sponsored by the China Ministry of Culture; the first prize of the Asia-Pacific Professional Electronic Organ Competition, and as the representative of the Asian region the second place in the 32nd World

Electronic Organ Competition, becoming the first Chinese electronic organ player to win an international award (Wei, 1996:18). Despite these credentials, it was still unusual for non-local musicians to join the SHCM before 2000. Zhu entered the Composition Department of SHCM from Shenyang Conservatory of Music in 1998. This was apparently engineered by Yang Liqing, who was also deputy Dean of SHCM and head of the Composition Department at that time (Liu, 2009:564-568). Such a decision reflects the determination of Li to reform the Shanghai Conservatory of Music, which he had already begun to plan when he was the head of the department.

In the first year of establishment, the Department of Modern Instrumental Music only offered Modern Electronic Organ Performance, Classical Guitar Performance, and Accordion Performance courses. Alongside Zhu's transfer from Composition, Yang hired two new professional teachers, accordionist Xu Dawei who studied abroad in Russia and famous guitarist Ye Dengming.¹² Although taking the lead in establishing the department and enabling these initial appointments, Yang seems to have viewed Zhu's role as crucial in providing the new direction and framework. The choices made hereafter were indicative of framing innovations within existing professional networks, Zhu initially focusing on the existing faculty of SHCM. His recruitment of Zhang Xiaolu of the Orchestra Department and He Le of the high school attached to the SHCM, are representative of the factors which influenced such decision-making (Ding, 2018).

Zhang Xiaolu

Zhang's career rise was rapid through Yang and Zhu's patronage, from being a course teacher in 2004, to head of the jazz teaching and research section the following year (Zhang Xiongguan, 2018). Zhang thereafter became head of jazz curriculum development at SHCM, a choice closely related to his family and previous educational background.

¹² Profiles of these two musicians can be found on the official website of SHCM, http://www.shcmusic.edu.cn/view_22.aspx?cid=94&ppid=33&id=20&navindex=0.

Zhang was respected by Zhu because of his grandfather, Zhangyuanpei, a famous jazz saxophone player in the Paramount, Shanghai's premier ballroom in the 1930s and 40s, participating in many leading jazz orchestras, such as Jimmy King's big band (Portugali, 2015:151-152). Alongside his grandfather's legacy, Zhang's career was also influenced by two uncles (professional saxophonists), and his father's access to overseas jazz albums, working in an acrobatic troupe (Chen, 2006; Portugali, 2015:151). In 1990, Zhang had just been admitted to the high school affiliated to SHCM to study clarinetas SHCM had not yet established a saxophone major at the time. However, it was a formative encounter with foreign jazz musicians that would inform his subsequent approach to learning and teaching:

In 1990 Zhang started to play jazz saxophone and practice with few of his friends, among them, pianists He Le and Zhu Mang. One day, he remembers, a number of musicians from Japan formed a big band and invited him and his friends to join. Thanks to this band, says Zhang, they got exposed to updated jazz and distinguished musicians such as Charlie Parker. Gradually, this small group of local musicians started to bring (back) the vivid spirit of jazz to Shanghai. (Portugali 2015:151)

Unlike Liu, who had never been exposed to jazz at the beginning, Zhang was influenced by Shanghai jazz of the 1930s and 1940s before he learned. In addition, the exchange with Japanese musicians made him more determined to learn jazz saxophone, leading to study at SHCM and Boston. After graduating with a master's degree in 2002, Zhang returned to SHCM to become a saxophone teacher in the Department of Orchestra, later moving to Modern Instrumental Music (Chen, 2006).

He Le

In addition to Zhang, He Le is another teacher who had experience in jazz performance since his studies, before joining the Department of Modern Instrumental Music in 2003 (Li 2018: 174-175). In part, his experience was also particularly shaped by connections

maintained from earlier school days, including with friends who later went on to form different jazz bands, building up careers within the industry (He le, 2020; Yue, 2014).

He was the first teacher to teach jazz at the Department of Modern Instrumental Music. In 2003, He, who had just entered the department, started a new course of Jazz Piano Performance, a one-to-one course. There is no official record of this as, when Zhang and He transferred, the subjects and courses of that year were already set up and temporary. He knew of his lack of professional jazz training, prompting his studies at Stanford University in jazz piano performance in 2004 (He Le, 2020).

The Road to Jazz education

Jazz in SHCM grew from the first group of students who loved jazz, such as Zhang and He, and finally this group of students became the first group of jazz teachers to build jazz as a discipline there. However, the reason SHCM could establish and improve a jazz discipline was having a leader experienced in studying Western modern music abroad and with the vision to carry out such experimental and demanding projects, the work largely being driven by individual effort initially. Although SHCM and BJCMA had no connection during the establishment of these new teaching plans, the model in SHCM is similar to the way the BJCMA hired Zhong Zilin as Dean to guide the establishing of the school.

6.2.3 Jazz Learning-Environment in China

Goecke defines a jazz learning environment as “any physical or virtual setting in which jazz-related learning takes place.” He also pointed out that activities of jazz education could conceptually take place in a variety of spaces and under any formal and informal circumstances. Later, he made a more comprehensive list of environments in which jazz learning takes place:

Recording studios, radio stations, jazz clubs or bars, cafes and coffee shops that embrace jazz performance, public libraries that offer a variety of jazz-related materials, music festivals, jazz camps or workshops, music classrooms, urban spaces frequented by jazz buskers (street musicians), outdoor block parties and picnics, for profit and not-for-profit cultural centres, art galleries, listening and performance sessions at private residences, “after-hours joints” (late night house parties), and the concert stage. [...] virtual spaces on the internet [...] include artist websites, educational jazz forums, websites that focus on jazz history, social media sites such as Facebook, and video-sharing sites such as YouTube. Private music lessons may also be taken via online video conferencing from services such as Skype. And of course, jazz learning also takes place in simply attending concerts, gigs, and street performances as an audience member, as well as experiencing radio, television, CDs, tapes, records, and other media at home. (Goecke, 2016:4-5)

Combine the above list with the development of jazz in China between 1993 and 2005, the range of jazz learning environments in China that appeared, in addition to the three schools (MIDI, BJCMA and SHCM) and three channels (Jazz Festival, Zhang’s Radio Program and Jin Hao Jazz Network) mentioned above, the main places of occurrence are in jazz bars as well. In this section there will only be discussion of the physical setting in which jazz-related learning takes place, which is the jazz bars that appeared in Beijing and Shanghai during this period, and then attempt to find the connection between the jazz community and the jazz schools in their development process.

Jazz Bars in Beijing

Although the advent of the Beijing Jazz Festival in 1993 introduced some local musicians and audiences to what jazz was, from 1993 to 2005 there were only a few

places where jazz performances could be seen except during jazz festivals. These places are roughly divided into three categories. The first category is the Western-style restaurants with bar and bars with regular jazz performance, such as Maxim, Jazz-Ya, Big- Easy, High-Society, Blue-Lotus and Lu Shang Café. The second category is a Chinese special bookstore called San Wei Bookstore. The last and most important one is CD Café, the first real jazz bar in Beijing.

Maxim

Maxim is the earliest Chinese-French joint venture French-style restaurant, opened in Beijing in 1983 by French couturier Pierre Cardin. The opening of the restaurant was a sensational event and was reported on the China Central Television news programme with the title of the first “bourgeois restaurant” in China (Xian, 2013). The band Swinging Mandarins’s first performance was at Maxim’s. Although Fleischer returned to Germany later, other members of the band occasionally performed in Maxim. Moser (2018) described how he was invited by Heping (former member of The Swinging Mandarins) to have his first “jam session” at the Maxim in 1993. Moser came to the restaurant at a weekend and described the place as almost empty, with “just a few French tourists clustered at a table, ignoring the jazz band completely.” The customer situation that Moser mentioned has existed since the restaurant opened in the 1980s and the high cost of meals is the main reason for the lack of customers. According to actor Gong Haibin, his salary in the 1980s was 16.5 yuan per month, and the price of a meal in Maxim was hundreds of yuan (Alili, 2016). Another witness He Guangyin, who was working in the restaurant, mentioned that when his salary was 41.5 yuan per month, the price of meals in Maxim had already been at least 200 yuan per person (Xian 2013). More than eighty percent of the customers are employees of foreign embassies or companies in Beijing. The high prices mean that customers are mainly French tourists or employees at the French embassy, as a result, the restaurant has been dubbed “the second French embassy” (Alili, 2016).

The Chinese director of the restaurant, Song Huaijia, who as the Chinese representative of the Pierre Cardin brand, was also known as the godmother of Chinese fashion and masterminded China's first fashion show. With her wide network of contacts in political, literature and art circles Song gradually developed Maxim from a single restaurant into a diversified salon for the Chinese elite. Song took the decision to start music performances in Maxim, and initially the bands playing were usually foreign. In Liu's view "Maxim was the most active place for foreign bands at that time. Many times we had to buy 150 yuan of foreign exchange certificates to change the entrance ticket" (New Weekly, 2018).

The jazz drummer Zhang Yongguang recalled that in Maxim initially he could not afford even a cup of coke; if he was thirsty, he would go to the toilet to drink some tap water and then come back to listen to music. In this situation, one of Song's contributions was to provide this restaurant as a free performance venue for these "poor musicians", therefore, these pioneers of rock and jazz finally found a fixed performance place. Since then, Cui, He Yong, 'Tang Dynasty' Band and others have played rock music in there, and Liu, Heping, Du and others also began to play jazz in this venue. Huang Liaoyuan, a famous curator, recalled, "I didn't have the money to eat at Maxim, but I went there two or three times a week, just to watch the music live. For me, the existence of Maxim not only gave the space for the survival of Chinese rock music but also created an opportunity for us to communicate directly with the West. This was very rare at the time. Every time I went to Maxim, I felt like I was not in Beijing, but abroad." (Xian, 2013).

Maxim provided the first generation of jazz musicians with the first platform for learning jazz in China after the reform and opening up. It was on the bar stage in this restaurant that Moser met Du, Xiaosong, Cui and others. In the second week of meeting Cui, Moser was invited to Cui's house and gave him some jazz theory tips. In the following years in the 1990s, Moser discovered that Chinese musicians were woefully unfamiliar with the basic repertoire of jazz tunes. In the era before the Internet, relevant

materials such as jazz tapes and CDs were hardly found in China. Most players who wanted to learn jazz could only communicate with other musicians through the jam session. Hence, Moser believed that in Beijing, players are willing to gather at bars with few audiences or even no pay, simply because they like jazz and want to join the session.

Jazz-Ya and Big-Easy

Jazz-Ya and Big Easy are two Western-style restaurants with bars. Jazz-Ya is a Japanese-Italian fusion restaurant that opened in 1995. Big-Easy is a restaurant that features American-style food. Like Maxim, prices in Jazz-Ya are also high. According to restaurant manager Li Bo, a Chinese-style fish-flavored pork rice cost 9 yuan in 1995. In Jazz-Ya, the price of a simple pasta is 40 yuan (Gloomsky, 2016). Although the decoration style and food type of the restaurants are different, the environment and condition for jazz performance in these places are the same as at Maxim. These jazz performances in the restaurant would only provide musicians with a small platform for mutual learning and performance, usually free of charge or only a small fee. This kind of small live performance did not attract the attention of most customers at the time. The original purpose of people going there was to eat, and live music was just an atmosphere that made the restaurant look tasteful and upscale. Moreover, most jazz musicians in China in the 1990s, as Moser indicated, were still in the process of exploring and learning, and their level of performance was generally not high, which is another reason for the lack of attention given to their performances.

High-Society, Blue-Lotus and Lu Shang Café

From the mid-1990s to the early 2000s, Beijing began to have a few bars where people could listen to jazz occasionally. This type of bar was usually aimed at the upper class or a specific group of people. For example, the clientele of High-society can be seen from its name, as the owners wanted to position the bar as a high-end social place. Bar owner Xiao Lan promoted the concept of jazz and wine pairing. Jazz performances were held every weekend, and one of the musicians who often performed there was Moser, who was also mentioned at Maxim's. According to Xiao, an increasing number

of Chinese returning from overseas and foreigners coming to work in China, wanted to continue enjoying the atmosphere of Western pop culture. Blue lotus, a hybrid bar, brought together Chinese furniture tables and chairs, Western-style sofas, European carved wooden windows and Mediterranean style decorations. It was best known for serving a standard meal of state banquet, prepared by the chef from the Diaoyutai State Guesthouse (a place where Chinese state leaders would conduct foreign affairs activities, and which was also a hotel where the state received heads of state and important guests). It is recommended by many celebrities because its clientele is restricted and the food delicious. Jazz performances here were usually by foreign bands, but most of the time it also offered performances by its own women's folk bands and orchestras. Jazz drummer Yongguang, mentioned above, was also an occasional performer (Zhang, 2008). Lu Shang Café usually played jazz music in the store on weekdays. There were electronic and Latin music performances on Thursday, Friday and Saturday nights, and Hip Hop on weekends. Jazz nights usually were held in the store on Wednesdays, the audience consisted mainly of students from Tsinghua University (recognized as the top educational institution in mainland China alongside Peking) and international students. Other places like the Great Wall Hotel, Jinglun Hotel, the German Bar in Guo Mao, Sunflower Club, Poacher's Inn, Keep in Touch, Goose and Duck Bar also featured jazz musicians and sporadic jazz performance during this period. Chinese jazz musicians and resident foreign jazz musicians would often emerge repeatedly in different bars during this period because these places did not have completely fixed jazz performance personnel.

San Wei Bookstore

Moser (2018) indicated that “While there were several hotel jazz groups and sporadic jam sessions, the first real jazz gig in Beijing was at the San Wei Bookstore”. San Wei Bookstore is the first individual bookstore in Beijing founded by the couple Liu Yuansheng and Li Shiqiang in May 1988. The gig to which Moser refers actually took place in the teahouse attached to the second floor of this bookstore. In 1993, Moser first

met saxophone player Du and drummer Xiaosong at Maxim, and immediately after that meeting, Du took him to the San Wei bookstore (Li, 2018:187-188).

In 1988, people could buy books in only a few places in Beijing, such as the state-run Xinhua Bookstore or Wangfujing Book Building. However, these places were all in the form of closed-frame book sales, which means that any book had to be searched for by the salesperson first and could not be read freely for a long time. Liu, a former teacher, and Li, who loves books, decided to set up a bookstore not because they wanted to make money, but to make a contribution to develop social cultural activities. “As ordinary people, we don't have the ability to do anything big” Liu said. “but we hope to promote the development of a culture of quality among the general public.” (Zhang, 2006; Ling, 2018).

Liu believes that in the years since reform and opening up, there are fewer places in Beijing where people can experience traditional Chinese folk culture. She was inspired, seeing bookstores with coffee shops or bar tables in foreign countries, to open a teahouse in the hope of using it as a cultural exchange space to introduce foreign cultures to Chinese customers and Chinese culture to Westerners. In addition to a bar, Liu's teahouse also takes into account the role of more cultural salons. This new teahouse hosted an increasingly frequent number of cultural events hosted in them, such as book signings for writers, receptions for foreign delegations, and academic seminars (Zhang, 2006; Ling, 2018). As its fame grew, even Dan Quayle, vice President of the United States at the time, sipped tea there during a visit to China (Moser, 2018).

Music is integral to teahouses, many such establishments inviting Chinese musicians to perform Chinese tunes as event background music. Partly reflecting this, traditional Chinese musical instruments, often placed in the store for decoration. In Liu's case, this visual signalling, a '*guqin*' (古琴-traditional Chinese stringed instrument) placed in the shop, became the main factor for the first appearance of jazz performances in Sanwei Bookstore. A Belgian student who was studying at the Central Conservatory of Music

at the time was attracted by the *guqin*. In the conversation with Liu, he expressed his desire to perform jazz here and was allowed. Soon after, he and his friends held a small concert here. Although no one remembers the name of these young students, they made Liu and Li appreciate jazz. Guqin also attracted another foreigner, Luca Bonvini, a jazz trombonist who came from Italy to study guqin at the Central Conservatory of Music. In this bookstore, Luca first met Roberts and Moser, later forming the Guangjiao jazz band with Moser, Yong, Heping and Xiaosong.

From the constant contact with Chinese and Western music, Liu and Li believe that performance of traditional Chinese musical instruments should not just be confined to the corner as background music, and jazz as an art form also needed to be introduced to more scholarly young audiences. With the help of teachers from the Central Conservatory of Music and the advice of musicians like Moser, Chinese traditional music concerts began every Friday at the San Wei bookstore, followed by jazz performances on Saturday nights. The emergence of stable jazz shows attracted many people interested in jazz music, Udo Hoffmann, the organizer of the Beijing Jazz Festival, was becoming a regular at the San Wei bookstore (Li, 2018:188). According to Moser, he and the Guangjiao jazz band played there nearly every Saturday for four years. Even Christopher Bo Bramsen, Danish ambassador to China from 1995 to 2001, was also an occasional guest musician within Guangjiao at the jazz shows at the San Wei bookstore (Portugali, 2015:67). Although some other bars and hotels also offered places for occasional performances, “San Wei bookstore turned out to be not only the earliest but also the steadiest jazz gig in Beijing” (Moser, 2018).

CD Café and Jazz Education

The CD Café (Central District) was opened in 1995 by the businessman and music devotee Hu Xiaoyun. It used to host diverse music acts and bands, among them was Liu Yuan’s jazz band. In no

time, The CD Café became the main venue for live jazz in Beijing and the meeting centre for its growing scene (Portugali, 2015:67-68).

Hu Xiaoyun (described by Portugali as a businessman) and Cui, noting that there was no jazz venue in Beijing, opened this bar initially, as far as Hu was concerned, to make money. In 1995, most of the musicians performing rock and jazz in Beijing were from the same group and it was difficult to find performance opportunities. Liu hoped to find a venue for these musicians. The famous Beijing Sanlitun bar gathering place had only four bars in 1995. Before Hu invited him, Liu had asked all of them and was rejected because the owner did not like jazz. Therefore, Liu, who loved jazz, responded very positively to Hu and then became dedicated to jazz, and determined to build a scene in Beijing. In 1997, CD Café was renamed CD Jazz Café, and jazz became the main form of performance.

Liu and the CD Café contributed to the development of jazz education in Beijing, even in China, before the formal jazz education began in 2005. One of the reasons is that Liu Yuan and CD Café discovered and trained the first teachers to teach jazz in China. In 1993, Zhang Fan, the principal of MIDI, invited Liu to teach at MIDI because of his extensive rock performance experience. Subsequently, Liu recommended Koga to join the MIDI and become the first jazz drum teacher in China. The income from this job gave Koga, who had just arrived in Beijing, the basic conditions for long-term living in Beijing. Since then, as a friend and colleague, Koga has been partnering with Liu as a drummer in Liu's band. Li (2018) emphasized that "Koga founded the education of jazz drumming in Beijing. Under his tutoring, new generations of jazz percussionists, like Bei Bei and Xiao Dou, became the prominent figures on China's jazz stage. It is not exaggerating to say that without Koga, jazz's development in Beijing would have been substantially delayed, due to a lack of specialized local jazz drummers." The two new generations mentioned by Li actually have a close relationship with the CD Café. One night in 1995, Bei Bei, who learned to play drums for a while, occasionally saw Koga's performance at CD Café in 1995 and was attracted by his unique style of play. At that

time, MIDI did not have an official jazz drum course, Bei Bei followed Koga to learn how to play jazz drums at CD Café. Two years later, Bei Bei brought his neighbor Xiao Dou to the CD Café to watch the Liu Yuan trio. The other two musicians of the day were pianists Xia Jia and Koga. Since then, Xiao Dou has been going to the CD Café every week. In 1997, MIDI formally adjusted its curriculum, and at the suggestion of Liu and Koga, Xiao Dou, who was interested in jazz drums, became one of the first students to learn jazz drum in MIDI in 1998.

Since 1995, “Liu recruited talent from music schools and he and his new jazz scenesters began teaching, learning, and jamming together.” (Shen, 2015). The music school here drew musicians from the two Conservatories and the music departments of comprehensive Universities in Beijing.

To a certain extent, CD Café gradually became the main venue for training early Chinese jazz teachers and students around 1997. It had a close relationship with the establishment and growth of jazz discipline in MIDI and BJCMA. Most of jazz musicians like Koga who performed in CD Café before 1999 also became music teachers of MIDI, such as pianist Xia Jia, Kong Hongwei, Moser; bassist Yong, Liu Yue, Zhang Ling and guitarist Lawrence Ku. It is precisely because of these musicians with a background in jazz music learning and performance that the MIDI, which has focused on rock music learning, opened some jazz courses in 1997. In 1999, the new campus of BJCMA was completed. Moreno Donadel, an Italian jazz pianist who had just come to China for a year, got this news because he performed in the CD Café.

In general, the number of venues for performing jazz is relatively small. Bars and restaurants such as the aforementioned Maxim and San Wei Bookstore only provide musicians with a platform to communicate and play jazz. And the performance fees given by these places such as CD Café cannot maintain the daily expenditure in a big city like Beijing. Therefore, teaching in a music school is a vital source of sustenance for those jazz musicians. This is the main reason why many people perform in the CD Café and then teach in schools.

Jazz Bars in Shanghai

The emergence of jazz bars in Shanghai is different from Beijing. It has a history from the 1930s. After the implementation of the reform and opening policies in China, the Shanghai government found the original members of the Paramount band and reorganized a jazz band to perform at the Peace Hotel in order to provide a Western entertainment environment for foreign experts who were living in Shanghai. This band is the Shanghai Senior Jazz band mentioned in Chapter 5. However, this group of old musicians did not directly promote the emergence of formal jazz education, although their performance at the Peace Hotel evoked many old Shanghainese' jazz memories. From the description of online articles about Shanghai's jazz bars in the mid-1990s, it was found that jazz bars provided the first training venue for the first batch of jazz teachers at the Shanghai Conservatory of Music. The jazz bars that will be mentioned in this section are House of Blues & Jazz, Long Bar, Cotton Club and JZ Club. Through the links between these four bars and the Shanghai Conservatory of Music, I will trace the beginnings of formal jazz education in Shanghai during this period.

Four Bars

House of Blues & Jazz, a bar on Sinan Road opened by a famous Shanghai actor and host Lin Dongfu in 1995, is one of the earliest privately-run bars with live performances in Shanghai in the 1990s. During this period, most of the bars and restaurants represented by the Peace Hotel still played old Shanghai songs from the 1930s and 1940s, not the jazz music that was developed in the 1990s. Lin had a strong interest in jazz and blues since he was a child. As a senior jazz fan, he once went to the United States to conduct research trips to understand jazz. Lin considered that he could find some musicians who could play the American jazz of the time, although there was no professional Chinese jazz musician in Shanghai. Many of Lin's musicians are foreigners who performed other types of work in Shanghai. For example, Graham Earnshaw was a Reuters reporter in Shanghai during the day, and after work he came to Lin's bar to perform at night. Another musician Matt Harding, from a Mormon

family in Utah, USA, after studying Chinese for three years in college, came to China to improve his language skills. Through the introduction of a friend, he also came to the House of Blues & Jazz. For some time afterwards, Harding and Earnshaw performed there together (Han, 2017).

At the end of 1995, Harding was invited to be the music director of a bar launched by Huang Angang, the president of a company called Shanghai Shenshen Food and Entertainment Services Co., Ltd., and who ran a series of entertainment venues along the Huaihai Road, such as bakeries, restaurants, dance halls, and nightclubs. The bar was officially opened in 1997 and named the Cotton Club. Here, as in the House of Blues & Jazz, jazz was mostly performed by foreigners. At the time, there were many consulates in the area where the Cotton Club was located. The American Consulate at 1469 Huaihai Road is less than 200 meters from the bar. Li mentioned that foreigners worked in the consulate during the day and played jazz at the Cotton Club at night (Han, 2017).

In 1996, the Beijing Jazz Music Festival opened the Shanghai branch venue. Liu's band and five foreign jazz bands came to Shanghai and demonstrated the contemporary jazz style to the Shanghainese. The foreign jazz bands were Steve Bailock's Swingthing (USA), Django Bates' Human Chain (UK), Sixun (France), Enrico Rava Trio (Italy), and Pierre Doerge's New Jungle Orchestra (Denmark). In the same year, at the Long Bar of the Waldorf Astoria Shanghai on the Bund, several expatriates working in Shanghai formed a jazz band and recruited students from Shanghai Conservatory of Music, such as He Le, Zhang Xiaolu, Wang Xu and Wang Wen. A year later, the Cotton Club started performing bands, and the band was originally formed by students from Shanghai Conservatory of Music. According to Ren, the student band at the time was at a very elementary playing level. For this reason, the Cotton Club began to hire foreign bands composed of Gregory Smith and others in 1998. The band mainly played blues, and jazz was also gradually introduced to the audience at this time. However, the Cotton Club did not refuse to cooperate with local musicians while inviting foreign jazz

musicians. In fact, the Shanghai Conservatory of Music is less than one kilometer from the bar and less than ten minutes' walk away. Therefore, many students such as Wu Yue, Fu Tianyi, Feng Yucheng and Coco Zhao, were still resident musicians. In addition, Wynton Marsalis, the jazz art director of the Lincoln Center in New York, performed a live impromptu performance in 2000, and also invited American trombonist Andy Hunter to train local musicians in the Cotton Club (Ren, 2018).

JZ Club was founded by Ren Yuqing in October of 2003, a self-taught bass player who started to form bands in 1993. Later, as a bass player, he collaborated with many Beijing rock musicians, such as He Yong, Dou Wei and Zhang Chu. It was Li's influence that led him to open a jazz bar. "Liu has a great influence on me. He took me into the door of the jazz", Ren said. In 1997, while working with Cui to record music, Ren met Liu and then became a member of Liu's jazz band in the CD Café in 1998. Ren had been unhappy during his six months of cooperation with Liu, mainly because he had no previous experience in jazz and could not integrate well with the band, so he felt very stressed and decided to leave. In 2000, he studied jazz for a brief period in Singapore and then went to Shanghai (Miao, 2009). A Beijing musician himself, Ren mentioned that, everyone felt that Beijing was the only place for rock and jazz in China, and no one wanted to go to Shanghai. "I think that kind of idea is terrible and ridiculous. Although I am from Beijing, I don't want to frame myself in a circle. I don't think music and art should be just a small circle", he said. In 2001, he served as music director and band leader at the House of Blues & Jazz in Shanghai. In 2003, he became music director of the first Shanghai Renaissance International Jazz Festival. After three years, he had many ideas. Hence, he founded JZ Club. Ren mentioned that this is the first club run by jazz musicians in Shanghai. At that time, there were more than 20 Chinese musicians in Shanghai who could play jazz. Almost every day, all these musicians would meet here after work, turning JZ Club into the "home of Shanghai jazz players." (Ren, 2018). In addition, the bar was next to the Shanghai Conservatory of Music on Huaihai Middle Road, so it initially attracted a lot of students, some of whom then started performing on stage. For example, Li Xiaochuan, a jazz trumpet teacher at the

Shanghai Conservatory of Music and a classical trumpet student at the time, was one of the regulars and performers there.

Income and Environment

Jazz performances in bars were accepted more readily in Shanghai than in Beijing for historical reasons. In early 2005, Lawrence Ku, a Chinese-American jazz guitarist who still lives in Beijing, often came to Shanghai to perform. He believed that while the standard of local musicians in Beijing and Shanghai was comparable in 2005, local jazz players in Beijing had made rapid progress and had shown a marked improvement in their performance since he first came to Beijing in 1997. But compared to Beijing, Shanghai offered more performance opportunities and higher income. As Ku indicated “There were fewer performing opportunities to be found in Beijing and not as much money to be made, but the balance I found was to teach in Beijing and then go to Shanghai every month” (Miao, 2005). Ku believes that Shanghai is influenced by foreign cultures more for historical reasons. Local bars or restaurants preferred to invite more foreign professional musicians than their Beijing counterparts. Many of these musicians stayed in China for a long time because they liked Shanghai. This situation has led to the emergence of many high-level fixed performance venues in Shanghai. Coupled with the proximity of some jazz bars to the Shanghai Conservatory of Music, some students already interested in jazz are influenced by these foreign jazz musicians, making jazz development in Shanghai faster than in Beijing.

Given the above, the emergence of private jazz education in Beijing was mainly promoted by Zhong of the Central Conservatory of Music and the musician Liu. Formal jazz music education in Shanghai is mainly due to the reform of the Shanghai Conservatory of Music initiated by Yang Liqing and Zhu Lei. From the establishment of jazz courses in private music schools to the establishment of formal jazz disciplines at the Shanghai Conservatory of Music, there are no interactive activities of official or non-official jazz education between Beijing and Shanghai. At this stage, the influence of jazz musicians and jazz lovers on private jazz education is dominant. However, the

key players in the transition of jazz from community and non-formal education to formal education are not necessarily jazz practitioners, such as Yang and Zhu. Moreover, although the two private schools in Beijing discreetly offered jazz courses under the influence of jazz musicians or enthusiasts, the leaders and decision makers are also two non-jazz practitioners, g Fan and Gang.

From the above description, the only clue that indirectly links the emergence of formal jazz education in Beijing and Shanghai is the opening of the Shanghai venue of the Beijing Jazz Festival in 1996, thus influencing some student jazz lovers studying at the Shanghai Conservatory of Music. In summary, among the spatial factors, the development of jazz education is based on regional development in Beijing and Shanghai. In a relatively independent development environment, the biggest impact on jazz educators is the local jazz stage.

6.3 The Influence of Cultural and Political Factors

Although evidence from both the Central Conservatory of Music and the Shanghai Conservatory of Music indicates that there were a number of students or teachers interested in jazz in the 1990s, unusually, it was Shanghai that first opened formal jazz courses in 2005, rather than Beijing, the capital and heart of the nation's cultural life. Why did jazz courses only appear in private music schools in Beijing? Why did Shanghai become the first city where formal jazz education appeared in China? By considering, as a microcosm, the discursive and social formations through which jazz music was produced, understood, taught, and consumed in this period, it is possible to understand the reasons behind the differences in this development of jazz education. The discussion below, divided into three parts, will explore previously underappreciated factors which shaped this outcome, including the Dakou Culture, the recycling and illicit trading of garbage music recordings, as well as tracing the

significance of historical and cultural differences between Beijing and Shanghai, and the impact of national and local policies at the time. The first part analyses the *Dakou* Culture, which emerged as an unintended consequence of opening up under the socialist market economy system. Even when acknowledging it, scholars have not previously considered the importance of *Dakou* in the spread of jazz music and musical education. *Dakou* concerns the reclaiming of music from tapes and CDs exported from other countries to China as garbage, originally intended for recycling or disposal. *Dakou* Culture was a form of musical exchange which emerged from widespread black-market trading and circulation of these recovered materials. Jazz was one of the genres which flourished through this *Dakou* culture, which helped private individuals, but also aided in alleviating the previous shortage of jazz teaching resources. However, while *Dakou* culture was highly significant in shaping the growth of jazz education in China, it was also prevalent in both Beijing and Shanghai, albeit in different forms. In order to appreciate these differences, the second and third parts of this section explore, in Beijing and Shanghai respectively, how local policies and pre-existing conditions combined with this influx to impact development of jazz music and jazz education.

6.3.1 The “*Dakou* Culture” under the Socialist Market Economy System

According to interviewees who are currently engaged in jazz education in China, such as Lin Chang and He Le, the main problem faced by such education in the 1990s was the lack of jazz teaching materials and teachers (Lin 2018; He, 2020). Koga believes that teaching jazz in China by foreign jazz musicians individually could only offer minimal support in those instances (Koga, 2018). However, all respondents indicated that the rapid growth of the *Dakou* craze during this period, and the subsequent spread of *Dakou* Culture, had a very positive influence, both in promoting jazz in China and filling this shortage of educational resources. In related articles describing Liu’s practising of jazz in the 1990s, *Dakou* records have also been mentioned many times, including, for example:

The only way Liu Yuan could learn jazz is to rely on a few Dakou tapes obtained from illegal channels, and then learn by listening to these tapes. This method was also the only way for musicians of that era to acquire foreign performance techniques and musical dynamics. Liu listened to the Dakou records over and over again, trying to imitate and practise the works of jazz masters such as Charlie Parker and Miles Davis. Dakou records were often heard by him repeatedly until these could no longer be played. (Eyelight, 2015)

Why did *Dakou* records and *Dakou Culture* have such an impact in driving the growth of jazz in China? The answer lies partly in a series of further reform and opening policies implemented in China in the 1990s.

In 1992, in his Southern Tour, Deng Xiaoping called on China to accelerate the process of reform and opening, pointing out that a market economy did not equal capitalism, and that socialism also had a market; a planned economy did not equal socialism, and capitalism also had a plan. (Pi, 2009). This argument breaks the previous theoretical understanding that China binds socialism with planned economy. Subsequently, On October 12, Jiang Zemin announced at the 14th National Congress of the Communist Party of China that the goal of China's economic reform is to establish a "Socialist Market Economic System." (An, 2018; Shen, 2019). After 1993, China entered the era of having a market economy, its post-Socialist phase. Portugali (2015:63) considers that with the acceleration of economic growth, accompanied by a rising wave of commercialism and consumerism in China after Deng's Southern tour in 1992, the music industry and the entire pop music culture in China reached a turning point and jazz in Beijing entered a period of change and expansion. However, this expansion was not limited to Beijing, thanks to the import of *Dakou* records into China.

To make up for the lack of production materials, as China entered its new market economy era, it began to import solid waste, such as plastics and paper from the United States, Europe, Japan and other places. Such material included many genuine music discs, tapes, and vinyl records that had been backlogged in foreign countries because of poor sales, and which had no value to their distributors in those markets, apart from as scrap. These records were ‘destroyed’, then exported as solid waste products to China. Zhao (2020) recalled that there were not many vinyl records in the early days, mainly tapes and CDs. However, partly to save on disposal costs, the level of ‘destruction’ was minimal, records usually having a cut or a round hole on the edge. Except for one or two songs that cannot be played, almost everything was intact, some even completely intact records. Some Chinese saw the business opportunities of this material, buying the scraps at low prices and reselling them. The punched discs and tapes mainly came in through several major ports in Guangdong, Fujian, Tianjin and Shanghai, and then from a large number of *Dakou* trade gathering places in such major cities such as Beijing and Nanjing. These cities with large-scale *Dakou* markets laid the foundation for the formation of local jazz scenes. It should be noted that these developments were not always restricted to the immediate geographical vicinity. While the Conservatory of Music in the city where such markets were based later formed a complete jazz education system, growth in jazz and jazz education may also be observed in Conservatories in neighboring cities, an argument which will be elaborated in Chapter 7.



Figure 2. Some Jazz “Dakou” CDs. (Qiaocha, 2018)

Wu Min, who had operated a *Dakou* business at that time, indicated *Dakou* records began to enter the Chinese market on a large scale from 1992, followed by a series of spikes in interest from 1995 to 2004. The popularity of the Internet later led to a decline and the slow end of the ‘age of *Dakou*’, reminiscent of the decline of purchasing tactile musical media globally (Cao, 2016). Initially, many of the purchasers in China were cultural elites and intellectuals in the upper and middle classes of society, or young people living in senior cadre families or army families. These groups were dissatisfied with the “filtering” of mainstream channels and held disdain for the “mediocre” nature of mainstream culture, eager to find the stimulation of new musical material and ideas of “rebellion” in the underground channels of *Dakou* (Chen, 2016). Hence, the bases for selling *Dakou* records were generally around pre-existing and well-developed cultural fora, such as schools or libraries. The entrance of the Shanghai Conservatory of Music was a notable gathering point for such *Dakou* transactions. Zheng Xingyu, now a jazz piano teacher at the Sichuan Conservatory of Music, was a student of the Shanghai Conservatory of Music in the 1990s. Interviews with him suggested that many students of the Conservatory of Music would buy *Dakou* records at the school gate. Crucially, the original way that he learned jazz was through these records. It is such testimonies that indicate the significance of these records in shaping future jazz educators (Meng, 2017).

Given the controls imposed on the import of literature and other popular culture regarded as politically problematic, it would seem strange that such materials as *Dakou* were allowed to be imported and traded in this way, without more oversight. The reason for this lapse lies in the import and bureaucratic imperatives themselves. China’s import and export of audiovisual products was mainly managed by China National Publications Import & Export (Group) Corporation in the 1990s. Yan (2002) explains that the employees in charge of imports and exports did not understand Western music, or the interests fueling the Chinese music market. Compared to an imported and undamaged high quality brand CD, worth hundreds of Yuan, most people became

accustomed to being able to sample a variety of styles of music through purchasing various *Dakou* records for no more than ten Yuan (Shao, 2015). Because these *Dakou* records were initially only sold as “garbage” in the underground market, they did not receive the attention of the market supervision department. Since then, the Chinese government has begun to rectify the *Dakou* market, while also cracking down on piracy. It was only with the increasing development of piracy in 1994, and the resulting “Regulations on the Management of Audiovisual Products” by the State Council of China in August of that year, that such oversight started to increase (Liu 2016). However, during this period, *Dakou* Culture was able to penetrate various places in China, allowing for the emergence of jazz fans in areas that had no previous history of the music.

With the development of the underground *Dakou* market, many related music activities and cultural industries have spawned. One example is the emergence of bands in the form of Western modern music, as well as music magazines introducing Western genres. For example, Tian Square band and *Music Heaven Magazine*. Through these bands and magazines, people began to understand the different types of music in the West. Portugali has suggested that “new socio-economic groups wished to distinguish their status and differentiate themselves from the mass.” One way to distinguish different groups is to choose these different types of music. “The *Dakou* generation of musicians and youth in Beijing [...] found common grounds in rock, metal, punk, folk, hip-hop and dance scenes, while other ‘arty’ and nouveau riche groups began to adapt the style of jazz, which seemed to them more sophisticated and high-class.” (2015:112). Most musicians and young people preferred rock and other contemporary music genres to jazz, but this did not mean that jazz was initially exclusive to the elite. In fact, this discussion about the perception of the identity of jazz being more suitable for Shanghai during this period will be discussed more in the next section.

In general, there were several important ways in which *Dakou* Culture promoted jazz. Firstly, these audiovisual resources played a role in jazz teaching materials in the 1990s

when such resources were otherwise scarce, allowing many musicians who originally liked jazz to find a way to imitate them through practice. This is particularly significant given the added necessity of rehearsal for jazz learning as a musical form. In addition, *Dakou* sellers and buyers themselves organically formed direct chains of jazz promotion. According to Yang (2019), in order better to select products, the *Dakou* sellers at that time developed an in-depth understanding of the contents of all kinds of *Dakou* records. Their success was predicated not only on their commercial acumen, but also the cultural connections they were able to make through interacting with and addressing the desires of their customers. The importance of such personal networks cannot be understated. In the 1990s, when *Dakou* records were circulating all over China, these had a wider audience, and were more effective at spreading jazz in China, than established radio stations and jazz musicians. This argument was endorsed by Zhang Youdai. Zhang is the first-generation of jazz radio host in China. He showed that his jazz radio program could only be broadcast in Beijing in the 1990s, and the emergence of *Dakou* records revealed the potential jazz audience in the whole of China (Zhang Youdai, 2020). The particular impact of such records was, of course, influenced by local conditions, Beijing and Shanghai representing significant examples of just how different these experiences could be.

6.3.2 *Jazz in Beijing under Commercialization and Depoliticization*

From 1993 to 2005, jazz education in Beijing was primarily private, mainly due to the development of jazz being generally neglected by the Chinese authorities and music industry. In part, this omission is a result of Beijing having no previous history of jazz performances. Although this developed rapidly in the 1990s, jazz still did not create a profitable business market in Beijing. Portugali emphasized the great progress of the jazz scene in Beijing in the 1990s and the efforts of jazz musicians such as Liu Yuan to promote jazz, but contrasted this with it not being as popular and profitable as other popular music scenes in China (2015:112).

Beijing's position as the cultural and political centre of China includes a sense of authorities focusing on its inheritance and preservation of the long history of distinctively Chinese culture. Therefore, a Western art form such as jazz would face added difficulty of displacing such pre-existing cultural supporters and structures, and would take a long time to develop in Beijing. Although the appearance of the Beijing Jazz Festival since 1993 has made some audiences understand the definition of jazz, the short Festival has not gained a sufficient base of jazz fans in Beijing in the 1990s to become a hub for further development of wider interest in the genre. Jazz educator Lin Chang emphasized that most of the audience who participated in this Festival at that time were satisfying a passing curiosity, rather than being really interested in continuing to purchase and consume jazz. There were very few jazz audiences present, the only participants embracing the festival being a few local musicians (Lin, 2018). "Jazz has always tended to be 'music for musicians,' and this was no exception in Beijing. Players congregated at clubs with little or no audience and zero pay, just to be part of the buzz.", was Moser's description of the 90s jazz scene in Beijing (Moser, 2018). Although Liu later started to operate a CD café, and gathered some jazz musicians and jazz fans, the bars in Beijing at that time were almost reluctant to play jazz, which was not seen as something which would attract customers and profit. In the 1990s when commercialization was a dominant factor in the growth of these businesses, jazz did not form its own specific market in Beijing, lacking a sufficient audience base and consumer crowd. This is also the main problem why jazz failed to become fully viable commercially in China in the 1990s. Liu recalled that in the early 1990s, jazz musician John Zorn was pelted with eggs by the audience while performing in Guangzhou, leading to the performance being halted. Liu claimed that similar situations often happened in Beijing in the 1990s as well, and the performance atmosphere in jazz did not improve until after 2002 (Hei, 2014).

In addition, added political concerns prevented jazz music from entering the official music education system in Beijing, because of factors such as the interactions between rock and jazz music, and how this was viewed by authorities.

Most early jazz musicians in Beijing were also very active in the rock music scene, so, as indicated above, the spread of Dakou records fed more directly into this interest rather than spreading jazz. A notable example may be seen in the recollections of Liu, who worked with Cui. Qian (2014:208) has confirmed that rock players and jazz music were closely related in the 1990s, most jazz fans discovering the elements of jazz in the rock repertoire and then growing their interest in the latter genre. Although on the surface it seems that jazz music did not have prominent political features, including the absence of lyrics, most of the musicians who played jazz in the 1990s in Beijing still possessed the political label of rock musicians. As such, political restrictions which targeted rock also affected the primary users and learners of jazz in the capital. Especially after the student activism in the late 1980s, the Chinese government strengthened its supervision of the popular music market. Under the policy of depoliticization throughout the 1990s, political and subversive Chinese rock songs were criticized by the music industry, and Cui was banned from performing in public as a representative of Chinese rock music (Wang 2009:101). “For a long time popular culture was prohibited in China’s school music education, to prevent the spread of Western culture, against which the PRC maintained a strong revolutionary orientation” (Ho and Law, 2012:413).

These musicians in Beijing also sought, in some instances, to conceptualize jazz as an agent of cultural expression and ideological contention in addition to rock music. Such moves further restricted the development of jazz education politically, but they also led the musicians themselves to view it as a longer-term project, lacking the same immediacy of impact and limiting their emphasis on jazz education in of itself. Moser (2018) indicates some of these sentiments, in the dialogue with Cui in the 1990s, who believed jazz needed a longer time to grasp than rock music, but the spiritual and political influence may be deeper (Saxophonist, 2009). Therefore, there appear contradictions between the characteristics of jazz pursuit of freedom and breaking Chinese tradition and stereotypes, which were particularly valued and protected by authorities in the politically sensitive atmosphere of 1990s Beijing.

However, even when not viewed as political, it was still difficult to promote jazz within the official music education system in Beijing. Local musicians who studied jazz were often self-taught and did not have a degree in jazz throughout the 1990s. Moser emphasises that the Beijing musicians of the 1990s were not familiar with jazz harmony. They had started imitating jazz pieces from *Dakou* Records, but, unlike their Shanghai counterparts, did not have a previously established tradition of jazz music to draw on for greater context or understanding (Moser, 2018). The lack of extensive market demand meant that there were no jazz teachers who had the opportunities or incentives to seek the qualifications of an official music school. Therefore, when pop music and rock music prevailed in Beijing, jazz was used by most musicians only as a tool for practising and improving their own musical techniques. Jazz was more a means to an end for Beijing musicians at that stage, rather than an end in itself. Instead these musicians brought their artistic pursuits into their classrooms at two private music schools. In comparison, the history of jazz in Shanghai led to very different outcomes from the spread of *Dakou* records, as well as other policy and economic changes.

6.3.3 Jazz in Shanghai, as A Lifestyle or Cultural Tradition

Shanghai has always been regarded as a model of modern Chinese cities. It has almost completely transplanted the basic form of modern Western cities due to its unique geographical location. It is not only a window on China in the semi-colonial and semi-feudal period, but also a new experimental field for integration into the world economic system (He, 2011:69).

Paradoxically, before the Shanghai Conservatory of Music began to offer jazz courses, there were no reports suggesting private music school teaching of jazz was occurring in Shanghai. This formal adoption of jazz education seems to have occurred overnight. However, in looking back, it is clear that, in contrast to Beijing, jazz had been in the city for almost a century, and that *Dakou* Culture had such a significant impact precisely

because it built on these pre-existing foundations of jazz performance and informal jazz studies. After the establishment of the socialist market economy system, jazz was an important part of Shanghai's construction of cultural and global multiculturalism, coinciding with its rapid economic development.

Since the beginning of new expansion plans in 1990, Shanghai has become the main focus of further deepening reform and opening up in terms of international music and cultural exchange. In 1990, Deng Xiaoping issued a series of speeches on the development of Shanghai and agreed to the plan proposed by the Shanghai government to develop the Pudong New Area (She, 2018). A clear example of this may be seen in the implementation of China's first global talent recruitment policy in Pudong, Shanghai. The emergence of this policy was also subtly connected with jazz history, including through the aforementioned decision of the Shanghai government for the jazz band (Old Jazz band) to reappear in the Peace Hotel in the 1980s. The reasoning behind such moves was to allow experts from the West to experience Western entertainment in Shanghai (Ren, 2018. Most of these experts are related to the financial industry).

To some extent, the Shanghai government continued with the idea of jazz as a cultural tool or means to attract Western economic investment, building on its desire to become a cultural metropolis and significant increased investment in the construction of cultural facilities such as Shanghai Grand Theater, Shanghai Stadium, Shanghai International Convention Centre, Oriental Art Centre, and Shanghai Drama Centre. These facilities not only exemplify Shanghai as a metropolis with rich cultural resources, but also receive good commercial and cultural benefits, and play an active role in cultural exchanges and expansion. In May 2003, Wenhui Xinmin United Newspaper Group, a public institution directly under the Shanghai Municipal Party Committee Propaganda Department, hosted the first Shanghai Jazz Festival (Zhang, 2004). There was widespread circulation of information about the event, reports on the Jazz Festival appearing in almost every Shanghai newspaper. The foreign investment dimension was also readily apparent, the Jazz Festival receiving financial sponsorship (and donations

in the form of red wine) from the Norwegian government. However, Zhang (2004) has argued that this Festival was more like an urban image project, designed for maximum media impact, quickly establishing a cultural symbol in Shanghai. Zhang described the majority of the audience at that time as celebrities from all walks of life, stars and diplomats from various countries. The rest of the audience came to the scene to obtain the autograph of these stars from the stalls rather than to enjoy the jazz performances on stage (Zhang, 2004). In this regard, there are some parallels between such an ‘official’ jazz festival and its counterparts in Beijing, neither having the intended impact on the spread of jazz and serving audiences less committed to the genre itself. However, in contrast to Beijing, Shanghai’s jazz festivals and public activities were not limited to such one-off high-profile events, and it instead drew on deeper roots of popular engagement with the music.

As part of the depoliticizing of leisure in the 1980s, the Shanghai government also began to hold jazz activities outdoors to enrich the leisure time of Shanghai residents in the early 2000s (Latham, 2007:235). A notable example of such activity may be seen when the Luwan District Government of Shanghai invited Ren Yuqing as music director to hold a jazz festival in October 2003. Then this three-day Jazz Music Festival Shanghai was held at Luwan Fuxing Park. The lineup consisted of bands from Shanghai jazz bars, and the audience reached more than 1,000 people every day (Ren, 2018). In addition to historical and policy reasons, many bars also started to play jazz music, driven by Consumerism and the *Dakou* Culture that began in the 1990s. Miao (2005) explained the differences between Beijing and Shanghai in how audiences treat jazz scenes. For example, watching jazz in Beijing is regarded as a spiritual enjoyment that can cultivate sentiment, while in Shanghai listening to jazz in a bar is regarded as a material pastime enjoyment (Miao, 2005). When audiences in Beijing close their eyes and appreciate the rhythm of jazz music, most audiences in Shanghai may have more conversations with drinking valuable champagne or red wine.

As such, the consumption power and commercial drive of jazz in Shanghai far exceeded that of Beijing, with participants willing to pay more. This commercial impetus also

helped to increase the number of foreign jazz players appearing in Shanghai in the 1990s, enriching the possibilities for musical exchange and learning by students in the Shanghai Conservatory of Music in the 1990s, but also serving as a further source of recruitment and advertising for the courses. By the early 2000s, those students such as Zhang Xiaolu who liked jazz in the 1990s had graduated, these graduates also meet the rigid requirements of the Conservatory of Music to establish related new disciplines, that is, teachers with relevant qualifications.

This increased market demand helped jazz gain the attention of the Music Higher Education Academy in Shanghai accelerating development of jazz education there in the early 2000s. In 2004, according to the decision of the Central Committee of the Communist Party of China, the Shanghai Conservatory of Music, originally affiliated to the Ministry of Culture, was transformed into a school jointly managed by the Ministry of Culture and the Shanghai Municipal Government. The main responsible organization was changed to the Shanghai Municipal Government (Sang, 2009). This change allowed the Shanghai Conservatory greater autonomy and the possibility for pursuing innovation in such decisions as its curriculum. The flexibility in this learning environment, and Shanghai's jazz environment more widely, were the main reasons Zhu Lei of the Shanghai Conservatory first thought of jazz when he was building a new discipline (He Le, 2020).

Summary of Chapter

From 1993 to 2005, the process of transforming jazz education from private education to formal education in China was undertaken. It was also the first period of rapid development of contemporary jazz education. In this period, the shortage of jazz learning methods and resources was significantly improved. From various jazz bars where Chinese and foreign jazz musicians were located, to two private music schools

and then the Shanghai Conservatory of Music, the venues of jazz learning were gradually increasing.

From the analysis of the various factors that affect jazz education in China, in the process of the generation and development of private jazz education in Beijing, Social factors affecting jazz education in this part are also mainly reflected in the early efforts of original jazz explorers such as Liu, Koga and pop music education managers such as Gang, Fan, which have promoted the development of jazz education in China. Throughout the 1990s, jazz pioneers led the development of jazz in China, but as this group of people was in Beijing, without government support and promotion, so any development was subject to regional limitations. Unlike Beijing, although social factors have also led to the birth and development of informal jazz education in Shanghai, regional cultural policies and school reform guidelines are the key conditions for formal jazz education. Geographical factors are rarely significant during this period, and the few jazz exchange activities are the spontaneous behaviour of individual artists. The only major event recorded was the 1996 Beijing Jazz Festival, which once set up a branch venue in Shanghai.

Although the direct relationship between jazz in Beijing and Shanghai is not so close, jazz education has gradually covered the entire map of China from two places in 2005. In the next chapter, I will analyse the overall state of jazz education in China from 2005 to 2020. No scholars have recorded and analysed relevant data before this period. Therefore, the content of the next chapter would, I suggest, go some way to filling the gap for future research on jazz education in China.

Chapter 7

The Mature Period of Jazz Education in China (2005-2020): Developments in the Public Institutions

While scholars, including Portugali (2015) and Marlow (2018), have begun to chart the recent growth of formal jazz education in China, they have concentrated exclusively on a few select institutions, neglecting the jazz music developments occurring across a much wider range of China's centres of music education, whether established Conservatories or universities and private schools. In the next two chapters I will concentrate on the mature period of jazz education from 2005 to 2020. Drawing on the results from fieldwork and analysis of existing sources further to explore such educational growth, I shall emphasize the significance of other institutions, and the insights that studying them may provide for our understanding of the conditions that have allowed or hindered the increase of formal jazz education as a discipline in China.

This mature period is informed both by the fieldwork data and major developments ranging from the growth of official jazz courses to the wider dissemination of learning resources, further outlined below. This chapter will trace the development of a jazz culture in public institutions during this period, and, in particular, the extent to which these have been supported both educationally and politically. The analysis will range from mapping and comparing the experience of different conservatoires and the networks connecting these to the specific nature of public jazz education in the Capital Beijing and China's universities. The subsequent chapter will continue this approach by exploring related but also distinct areas from this period, including from private institutions to the contribution from independent initiatives, in terms of changes to jazz learning through private schools, the creation of new jazz communities, and individual learner experiences.

7.1 The Map of Formal Jazz Education in Conservatoires

Since the Shanghai Conservatory of Music refined their approach to jazz and established a jazz teaching and research section in 2005, it has gradually received greater attention from various formal higher music education institutions in China, especially Conservatories. As of mid-2020, eleven official conservatoires have been approved by the Ministry of Education in China. In addition to the China Conservatory of Music, Xi'an Conservatory of Music and Harbin Conservatory of Music, eight other conservatoires all have formal majors or courses related to jazz. It is worth noting that although three of the eleven conservatoires have not yet created jazz courses, some of their teachers have years of experience in jazz performance, or have a degree in jazz, such as Kong Hongwei of the China Conservatory of Music and He Yaqi of the Xi'an Conservatory of Music. According to fieldwork data, teachers who have degrees in jazz like He Yaqi are increasing in number. As such, there are foundations in terms of personnel in these conservatoires to potentially offer jazz courses and develop jazz education in the near future.

Using fieldwork data, interviews, and questionnaires between 2018 and 2020, as well as relevant conservatoires' official website information and online resources, it is possible to summarize the relevant developments concerning jazz education in conservatoires that have opened jazz courses, shown in the table below.

Table 4. Information Aggregation of Formal Jazz Education Activities in Conservatoires.

Organization Name	Start Time	Key Figures	List of Relevant Majors and Courses (2020)
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Shanghai Conservatory of Music	2005	Zhang Xiaolu, He Le, Liao Jiwen.	Majors: Jazz Sax, Jazz Piano, Jazz Guitar, Jazz Bass, Jazz Drum and Jazz Trumpet. Courses: Jazz Performance, Jazz Harmony, Jazz Ensemble, Jazz History, Jazz Creation, Jazz Improvisation, Jazz Piano Foundation Studies.
Xinghai Conservatory of Music	2007	Benoit Stasiaczyk, Lin Chang.	Majors: Jazz Sax, Jazz Piano, Jazz Guitar, Jazz Bass, Jazz Drum, Jazz Trumpet, Jazz Violin, Jazz Accordion and Latin Percussion). Courses: Jazz Performance, Jazz Ensemble, Jazz History, Jazz Creation, Jazz Improvisation Theory, Jazz Analysis.
Tianjin Conservatory of Music	2007	Liu Zhuxi, Lu Tingquan.	Majors: Jazz Trombone, Jazz Drum and Jazz Trumpet. Course: Jazz Ensemble.
Shenyang Conservatory of Music	2007	Liu Yan, Cai Jingzhe.	Major: Jazz piano and synthesizer. Course: Jazz Big Band Ensemble.

Sichuan Conservatory of Music	2015	Lv Yan, Murray James Morrison.	Majors: Jazz Vocal, Jazz Double Bass, Jazz Drum, Jazz Guitar, Jazz Sax, Jazz Piano, Jazz Trombone and Jazz Trumpet. Course: Jazz Performance, Jazz History, Jazz Theory, Jazz Solfeggio, Jazz Ensemble.
Wuhan Conservatory of Music	2015	Sun Kangning.	Major: Jazz Piano. Course: Jazz History and Theory, Jazz Ensemble.
Zhejiang Conservatory of Music	2015	An Hang, Ding Xiaoyu.	Courses: Jazz History and Jazz Harmony.
Central Conservatory of Music	2018	Zhong Zilin, Ding Ni, Cui Honggen.	Major: Jazz Piano. Course: Jazz History, Harmony, and improvisation (Optional courses).

The table shows that the number of jazz-related courses and majors offered by conservatories varies significantly, indicating some of the differences in the scale of available provision. This section analyzes the development of jazz education from 2005 to 2020 by exploring the processes behind establishing jazz-related courses and majors in these conservatoires. Several case studies of different conservatoires will be considered comparatively, highlighting similarities and differences. The themes explored chart the comparative development of jazz education through the lens of the institutions in and of themselves, the connections between them, and the multifaceted

impact of individuals. The initial focus was to ask in what ways each conservatoire established their jazz related majors, and what are their respective teaching modes? Even allowing for local variations, it is possible to group these modes or approaches into distinctive categories, something not previously appreciated by scholars. The second and closely related strand of enquiry was that of asking to what extent there are connections between different conservatories (whether in China or internationally), and in what ways these have impacted their form and development of jazz education. The third strand examined the impact of personnel, mainly through the question of who the key figures are influencing development in each case. The reason for this multi-strand approach was partly to ascertain the significance of domestic as opposed to international influence in shaping the most recent growth of jazz. The other rationale was that of assessing the balance between institutional connections as opposed to individual influencers. While in some cases, the two were synonymous, individuals who studied abroad helped to create or reinforce connections between their institution and those in the US or elsewhere. Investigation of the different ways in which these courses have been created also prompts the further question of how new jazz majors have developed in Chinese music institutions since their establishment, and the impact of this on the discipline as a whole.

It is worth also bearing in mind, before considering the process in detail, a few brief illustrations of the similarities and differences in timing and overall format between institutions in establishing these majors. Xinghai Conservatory of Music first set up a series of jazz performance majors in 2007. Conversely, in the same year, Tianjin Conservatory of Music and Shenyang Conservatory of Music began by establishing a Jazz Orchestra before constructing their jazz majors. By the mid-2010s, the development of new jazz courses had reached a peak in higher music academies, conditioned to some degree by pre-existing musical education structures and the response to other institutions. In 2014, Nanjing University of the Arts began to set up a jazz teaching and research section in the Department of Popular Music Performance. The following year, Sichuan Conservatory of Music, Wuhan Conservatory of Music

and Zhejiang Conservatory of Music set up jazz courses in quick succession (Based on the feedback from the questionnaire survey of jazz teachers in relevant schools). In 2018, the Central Conservatory of Music, the top institution for professional music education in China, finally opened its first jazz piano major, taught by Cui Honggen (whose career is discussed below), ending what was regarded as an embarrassing national situation of Beijing, as the initial jazz centre after the reform and opening up, being without any official jazz education (Liu, 2019).

7.1.1 Curriculum Development and Western Methods of Teaching

Through the surveys, it was found that there are mainly three ways in which jazz majors were established and in which the teaching modes in these conservatories were shaped. The first was to cooperate with Western music schools or hire foreign jazz music education experts who would then serve as the foundation for establishing a complete department of jazz. This is the route taken by Shanghai Conservatory of Music, Xinghai Conservatory of Music and Sichuan Conservatory of Music. The second was to hire native teachers who could provide jazz instruction, but only provide jazz professional courses related to these teachers' previous background. Most of the jazz teachers in this second category were young Chinese musicians with study experience from the first batch of conservatoires to offer jazz majors, as, for example, Sun Kangning of Wuhan Conservatory of Music, Ding Xiaoyu and An Hang of Zhejiang Conservatory of Music. The third way was by training pre-existing music teachers who had an interest in jazz through the Conservatory of Music, then using these educators with their newly enhanced repertoire and skills to set up jazz courses. A particular challenge of this latter method of training and course establishment is that it was mostly predicated around a long period of self-learning. Such a method, while potentially offering possibilities for organic growth of learning, may have had other implications in terms of the resulting musical culture and shape of the courses on offer (as will be discussed below). Cui

Honggen of the Central Conservatory of Music is an example of a teacher who learned through this method.

Shanghai Conservatory of Music and Xinghai Conservatory of Music (Guangzhou)

The Shanghai Conservatory of Music and the Xinghai Conservatory of Music formally established their full departments of jazz in 2005 and 2007, respectively, and were the first group of official music institutions in China to implement systematic jazz teaching. Since these institutions had no pre-existing jazz discipline or relevant teaching experience, both conservatoires initially chose to seek help from the Western world.

According to Marlow, the Shanghai Conservatory of Music (SHCM) used teleconferencing technology in the summer of 2006 to establish contact with the Manhattan School of Music (MSM), New York. Justin DiCioccio, then the head of the jazz programme in MSM, initially gave a jazz session to about fifty jazz students and teachers of the SHCM via teleconferencing. Later, he started a monthly series of jazz training courses to help the faculty of the SHCM in their professional development. The curriculum included big band rehearsal techniques, how to improvise, and creating a jazz programme (Marlow, 2018:219-221). Marlow indicated that SHCM and MSM had been in contact a couple of years before this event. I would argue that the pre-existing institutional collaborations between SHCM and MSM influenced the formation of jazz projects. SHCM had already drawn on MSM's experience prior to establishing a jazz discipline. The building up of jazz education provided a significant collaboration opportunity for the two conservatoires. Further examination of these connections also indirectly answers a question in the previous chapter: why the SHCM had never contacted BJCMA and MIDI that already had majors in jazz. As one of the first music schools in the United States to recognize the primary importance of jazz as an art form, both in the construction of jazz as a discipline and in teaching experience, the MSM was regarded as having much more experience than these two private schools in Beijing,

which had only begun their programmes in the mid-1990s.¹³ This method for course/curriculum development highlights one example of the ways in which the international dimension may continue to affect the development of jazz education in China, as indeed in other contexts, through the privileging of pre-existing expertise from elsewhere over otherwise successful domestic developments. Such methods, while offering valuable experience, also restrict the potential for organic development of inter-institutional collaboration at a local level. However, the ways in which this international dimension manifested itself could also result from different sources and different forms of interaction, whether within or between institutions in China. The case of SHCM is particularly instructive in illustrating this.

The original jazz teaching method of the SHCM was most influenced by the American modern higher music education system. For example, when considering teaching material, in addition to the books of American jazz theorist Mark Levine, SHCM initially used related books from Berklee College of Music for providing instruction on basic jazz theories (Ding Xiaoyu, 2018). MSM's help was one reason behind this use of the American style. Another reason was that some of the initial jazz teachers of the Conservatoire had a background in studying jazz in the United States, thereby sharing a pedagogical language, which, in turn, further aided in the facilitation of these inter-institutional connections. Besides Zhang Xiaolu and He Le, mentioned in the previous chapter, it is important to highlight the contribution of jazz guitarist Liao Jiwen, who graduated from the Berklee College of Music in the United States in 2003 and was hired by the SHCM in 2006. According to an interview with his student Ding Xiaoyu, Liao brought Berklee's jazz teaching model to the SHCM. As a jazz expert, he taught three different jazz courses to first-year students, two basic courses in jazz (Jazz Music History, and Jazz Music Theory and Creation), and another specialized course on Jazz Guitar Performance. As such, Liao's teaching of the new students through such courses also shaped the foundations of the curriculum which other educators would then build

¹³ From School official website introduction, see <https://www.msmnyc.edu/programs/jazz-arts/>.

on (Ding, 2018). This foundation was not only practical, but also extended to teaching innovation and the codification of teaching method for educators both across and beyond the institution. Liao (2010) wrote and published *The Real Popular and Jazz Harmony* “流行与爵士和声学基础” and this is the first jazz harmony textbook of SHCM. Ding highlighted that both courses and teaching materials by Liao have made important contributions to the establishment of related jazz theory courses at the SHCM (2018).

Although Liao Jiwen left Shanghai in 2016, his Berklee model was recognized and further developed by the SHCM. In May 2017, the SHCM and Berklee College of Music (BCM) decided to establish a strategic academic partnership and jointly organize a new modern music school, the SHCM-BCM Contemporary Music Institute (Zhang, 2018). According to Liao (2017), students in this new institute would be jointly recruited by SHCM and BCM, followed by joint training, leading to degree certificates being awarded from both schools. SHCM’s involvement in the project would require certain changes, centred around curriculum reform/staffing investment and exchange programmes. The school would introduce the core curriculum system of BCM and the latest music teaching methods and an SHCM “Berklee Chair Professor” would be established. The exchange programmes would be predicated around BCM teachers initially giving lectures at SHCM (mainly teaching jazz performance, jazz sight singing and ear training), followed by SCHM young teachers and outstanding students going to BCM for music training. From June 14th to 23rd, 2017, a 25-person jazz band built by SHCM and BCM, as the first music project of the new school, embarked on a tour of China, performing in Xi’an, Wuhan, Nanjing, Hangzhou and Shanghai. Wang (2017) suggested that this highly professional performance strengthened the local understanding of jazz and, to a certain extent, further promoted the development of jazz in these areas. Such views were also echoed within the school management, Lin Zaiyong, then Dean of the SHCM, suggesting that “the SHCM has insisted on conducting research and exploration in the fields of modern music, popular music, and practical music. The establishment of the SHCM-BCM Contemporary Music Institute will strongly promote the development of the SHCM and the contemporary Chinese

music market. I hope through 5 to 10 years of construction, the SHCM can fully integrate into the forefront of world music disciplines.”¹⁴

SHCM has carried out a comprehensive effort to build up of this new discipline, in accordance with the way in which jazz education has been developed in American Higher Music Education System, maintaining this basis as integral to their work for more than ten years. Part of the evidence of how this development has manifested itself may be seen in numbers, as well as in reports from interviews. At the end of 2018, the SHCM had 60 jazz students and 6 official jazz teachers specialising in a range of instruments, namely Zhang Xiaolu (sax), He Le (piano), Zhu Haiming (bass), Chu Weiming (drums), Zhang Xiongguan (guitar), and Li Xiaochuan (trumpet) (Zhang Xiongguan, 2018). “With the development of cooperation projects with BCM, the school expected that this number will grow steadily in the future”, Zhang XiongGuan emphasized that, “compared with other Chinese music academies, SHCM have a more systematic jazz teaching system and more professional jazz-related band training courses” (Zhang, 2018). In follow-up interviews for this research, Sun Kangning of Wuhan Conservatory of Music and Ding Xiaoyu of Zhejiang Conservatory of Music both agreed with Zhang’s view (Ding Xiaoyu, 2018; Sun Kangning, 2020).

However, while the SHCM adopted the American style for constructing a jazz discipline and for their teaching mode, the official jazz teachers involved have all been Chinese. By contrast, Xinghai Conservatory of Music (XHCM) took the more direct approach of seeking help from the Western jazz education community, hiring Western jazz educators to the conservatoire personally for the construction and teaching of jazz as a discipline. In July 2006, the Music Sound and Directing Department of XHCM confirmed that it was being renamed to the Department of Modern Music, formally adding two majors in film and television music creation and jazz music performance. In 2007, Benoit Stasiaczyk, then head of the Jazz Department of the Conservatoire

¹⁴ See SHCM website, http://www.shcmusic.edu.cn/view_0.aspx?cid=293&id=284&navindex=0.

National de Région de Metz, France, accepted an invitation to become the director of the Jazz Teaching and Research Section of XHCM (Lu, 2019). Subsequently, a team of four jazz teachers led by Stasiaczyk was formed. The other three teachers were jazz guitarist Landon Mattox and jazz drummer Anthony Gonzalez from the United States, as well as the only Chinese teacher, pianist Lin Chang (Lin Chang, 2019). In September 2007, five courses including Jazz Piano Performance, Jazz Drum Performance, Jazz Ensemble, Jazz History and Jazz Solfeggio were officially opened and the first batch of five jazz students were recruited, including three jazz piano students and two jazz drum students (Lin Chang, 2018).

In general, XHCM is also an example of an institution adopting the model of foreign music academies in the construction of a jazz discipline. The important difference to note is that this particular variation of the model mostly incorporates some elements of the European jazz style, driven by Stasiaczyk's input and that of the Conservatoire National de Région de Metz, rather than the purely American education style of the SHCM. Stasiaczyk has remained in China, continuing to control these departments and offer teaching until 2021, and potentially beyond. To a certain extent, such continued commitment by this external expertise not only promotes the progress of Chinese jazz students, but also facilitates the training of qualified new jazz teachers on a larger scale. At the same time, however, the continued reliance on this external expertise does have potentially problematic consequences, particularly on the shaping of musical culture and on limiting opportunities for the growth of musical education leadership among Chinese graduates. This case of XHCM may be contrasted with those instances (more or less successful) which have been directly led by Chinese educators. These initiatives have been supported by more informal connections with either Western counterparts or Western musicians more generally, such as Sichuan Conservatory of Music. This is not to say such approaches as that taken by XCHM prevent Chinese graduates achieving leadership positions. Jazz graduate Sun Kangning, for example, became the leader of the jazz curriculum development project of Wuhan Conservatory of Music in 2015, and

another graduate, Hu Chao, was hired as the head of the Jazz Department of Jilin University of Arts in the same year.

Sichuan Conservatory of Music (Chengdu)

The formal establishment of the jazz discipline at the Sichuan Conservatory of Music (SCCM) began in 2015, the enrollment of jazz students beginning the following year. There have been more longstanding efforts to create jazz teaching provision there, going as far back as 2007. Unlike the two conservatories previously described, the SCCM has no formal links with any Western Conservatory of Music, nor made use of any Western models when developing a jazz department, their main outside involvement being help from some Western musicians on an individual basis. However, SCCM's early experiences highlight some of the potential challenges.

The current head of the jazz subject, Lv Yan, began by teaching the pop keyboard performance course at the SCCM in 2007, while also seeking from that time onwards to develop the institution's formal jazz education (More background information on Lv can be found in Portugali, 2015:202-218). During the process of jazz curriculum development, Western musicians involved in the preparation and teaching at SCCM included Murray James Morrison from Canada, and Jason Wampler and Elad Sobol from the United States. Among them, Wampler studied composition in Denmark, and Sobol's major was music education (Lv Yan, 2018). It is worth noting that all three were proficient in jazz, but only Morrison had a formal jazz diploma. Morrison received a master's degree in jazz studies from the State University of New Jersey, and a doctorate in music from New York University. When Morrison was a foreign expert at SCCM from 2012 to 2015, he contributed to a significant number of the course reform processes at the conservatoire (Morrison, 2019).

In contrast to the smooth progress of developing jazz education at SHCM and XHCM, prior to its success, SCCM had tried to carry out jazz teaching before 2015, always experiencing some significant issues in pursuing these ventures. Portugali referred to

the jazz teaching attempts of SCCM around 2012 when studying jazz activities in Chengdu. Some of this information is particularly relevant to contextualise our investigation of the curriculum development processes:

Today, jazz can be learned at the instrumental division (department of pop instruments) in the department of contemporary music at SCCM. The first and second year students in the department are required to study basic genres of popular music, such as blues, pop and rock, and later on few of them can continue to learn jazz. [...] When Murray James arrived in Chengdu the SCCM asked him to give a course of jazz and improvisation. At first, he was very excited and looked forward to this task, but after a few lessons he realized that his students were not acknowledging his teaching methods. Many of them, Murray James records, skipped the lessons, came unprepared and even refused to play exercises in class. [...] When he asked them to start a certain tune in a “minor scale”, some of them would reply: “No, no... we cannot; we are not supposed to do this before our third year.” (Portugali, 2015:212-213).

According to the time when the interviewee information was collected in Portugali’s research, “today” in the previous citation refers to 2012. Before Morrison attempted to teach jazz and improvisation courses, jazz was not a separate music major at the SCCM, but, instead, ran as an unpopular optional playing style in a performance course for third-year students in the popular music department (Lv, 2020). As indicated by Portugali (2015:209) and in two interviews with Liu Jibin (2018) and Lv Yan (2020) of SCCM, Chengdu has always lacked a solid jazz community (Liu, 2018). As a result, most students did not know what jazz is and generally did not like it. Even if some students liked jazz at first, they gradually lost interest because they had no outlets: they could not find a place to listen more or to practice jazz after the basic course (Portugali,

2015:209-211). Another important factor was that the jazz teaching methods of teachers at the SCCM did not have a unified standard at that time (Portugali, 2015:207-208). Whether it was Lv Yan or other teachers who were interested in jazz, these instructors had no systematic jazz learning experience. The initial attempts to teach jazz were mostly based around years of non-professional jazz live performance and did not form part of a logical teaching system. During this period, the teacher only instructed students on how to imitate jazz performance skills and did not focus on the meaning of jazz. Therefore, Morrison encountered setbacks in the initial teaching process, mostly because the students at the time were not familiar with jazz. Moreover, this course was a practical lecture given to the whole class, containing students of all grades in the pop music department. Without the related basic jazz theory, students, especially the first and second graders, found it difficult to adapt to Morrison's course (Lv, 2020).

In 2013, SCCM began to carry out curriculum reform. Under the proposal put forward by Morrison, courses such as Improvisation and Pop Music Style Analysis were introduced into the Conservatory for the first time, with the purpose of making jazz one of the basic courses in the Popular Music majors, so that it would gradually become known and accepted by students in the first and second years. However, comparing this initiative with Xinghai Conservatory of Music highlights that the promotion of jazz education in areas such as SCCM, where there is a lack of pre-existing jazz activities, should first be targeted at small-scale teaching. Jazz requires a fixed and long-term study, and a short-term basic education through popularization courses is limited in its impact on the wider development of jazz education in the conservatoire. It is only by focusing on the training of some students who have a particular passion for jazz, and then employing them as a new generation of jazz educators, that jazz could develop significantly in these places. After many years of different attempts focused around the same approaches, SCCM summed up their experiences and finally realized this problem. In 2015, after discussions in a series of conferences about discipline preparation, including combining with the current models of other conservatoires in China, SCCM decided to reconstitute their teaching of jazz as a separate discipline and formed a

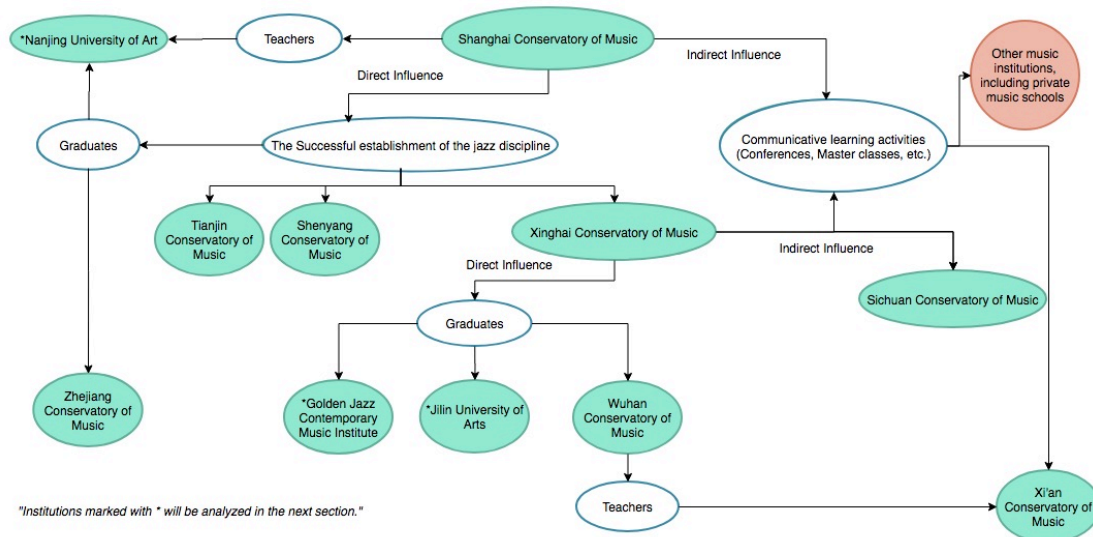
teaching team of 11 jazz teachers led by Lv Yan. Except for Lv, the other teachers were Jason Wampler, Elad Sobol, Zhang Defeng, Liang Ying, Lu Qiming, Yu Ke, Wang Jin, Liao Yufeng, Liu Jibin and Li Shaobo. Students who became jazz majors thereby began a formal and systematic four-year undergraduate study that combined theory and practice. This change allowed the jazz major to formally and steadily develop in SCCM. According to Lv Yan, from 2016 to 2018, the number of students in the jazz department grew from 23 to 80 (2018).

7.1.2 The Jazz Network among Conservatoires

The emergence of the Shanghai Conservatory of Music as the first conservatoire in China to carry out formal jazz teaching in 2005 had a positive impact on the development of new disciplines and courses in the contemporary Chinese higher music education system. Examples of this impact include the establishment within the next three years of jazz courses or departments at the Shenyang Conservatory of Music, Tianjin Conservatory of Music, and Xinghai Conservatory of Music. However, the picture remains one of mixed success. From the questionnaires and interviews, it was found that, among these four conservatoires that carried out jazz education in the 2000s, Tianjin Conservatory of Music and Shenyang Conservatory of Music actually only have a single jazz major and few related courses. In contrast, Shanghai Conservatory of Music and Xinghai Conservatory of Music had established relatively complete jazz music disciplines and related courses, including independent jazz departments. The reason for this difference lies in the different curriculum construction models. The Shanghai Conservatory of Music and Xinghai Conservatory of Music are due to cooperation with Western music education institutions and jazz experts. The emergence of jazz teaching in Tianjin Conservatory of Music and Shenyang Conservatory of Music were only driven by individual local teachers, such as Liu Zhuxi of Tianjin Conservatory of Music and Liu Yan of Shenyang Conservatory of Music.

Other interviewees such as Zhang Xiongguan and Ding Xiaoyu suggested that the Shanghai Conservatory of Music and Xinghai Conservatory of Music had a close relationship with the music academies who set up jazz majors around the mid-2010s, (2018). With the completion of the systematic construction of the jazz subject, and the start of formal teaching, the Shanghai Conservatory of Music and Xinghai Conservatory of Music have directly promoted the development of jazz education in East, South and Central China over the following ten years, especially in Wuhan, Hangzhou, Xi'an and Zhuhai. From 2007 to 2017, these two conservatoires invited various Western music academies and jazz masters' students to carry out many jazz exchange activities, including a series of professional concerts and seminars. Notable examples of this may be seen in the Shanghai Conservatory of Music International Jazz Master Class in 2007, the China (Shanghai) Modern Jazz Teaching Seminar in 2012, and the Xinghai Conservatory of Music "Ijazz" International Jazz Week in 2013. The World Music Week was also jointly organized by Xinghai Conservatory of Music and the Codarts University of Art (Data from Lin Chang and Zhang Xiongguan questionnaires in 2018). Sun (2019) suggests that the emergence of these jazz exchange activities is an important factor and prerequisite to promote the establishment of jazz courses in various music institutions, including other local conservatoires, art universities, and even comprehensive universities. These participating schools learned from such activities and the experience of jazz teaching in Shanghai Conservatory of Music and Xinghai Conservatory of Music. Moreover, some jazz graduates from the two conservatoires, such as Sun Kangning, An Hang, and Ding Xiaoyu, increasingly became regarded as talented Chinese jazz educators around the mid-2010s. Tracing the relationship between these various music institutions, especially the conservatoires, and the direct or indirect influencing factors make it possible to visualise the development of jazz education network in China in the form of a flow chart (Figure 3).

Figure 3. *Jazz Education Network Among Chinese Music Institutions.*



As such, while having significant influence as individuals and musicians, the experiences of these conservatoires in seeking to build up jazz education has not been without challenges. One case which will be examined in greater detail here, as illustrative of this individual impact, is that of Sun Kangning, a graduate of Xinghai Conservatory of Music who majored in Jazz Piano. He was hired by Wuhan Conservatory of Music in 2015 and appointed as the main person in charge of the construction of the jazz discipline of Wuhan Conservatory of Music in the following year. A second case of note is that of An Hang and Ding Xiaoyu, who graduated from Shanghai Conservatory of Music and started teaching jazz at Zhejiang Conservatory of Music in 2015 and 2016 respectively.

Wuhan Conservatory of Music and Xi'an Conservatory of Music

Sun Kangning's career involved rapid promotion, beginning with his 2015 hire as a jazz piano teacher by the College of Performing Arts of Wuhan Conservatory of Music (WHCM). Within a year, he became leader of the provincial academic research project of Hubei Province: "Research on Jazz Construction in Wuhan Conservatory of Music". Following this project, a new jazz discipline was officially launched at WHCM, with significant input from Sun. Such responsibility and promotion were, in part, influenced by his education, in which he demonstrated considerable musical ability, both in

domestic and international institutions. Sun Kangning was admitted to Xinghai Conservatory of Music in 2007 to study jazz piano with Lin Chang, going on to become one of the first graduates of the jazz major in 2011. The following year, he began to study at the University of North Texas (UNT), obtaining the Master of Music in Jazz Piano Performance qualification with all “A” grades in 2015. Lin Chang mentioned that Sun had a particular talent for jazz performance and composition during his undergraduate studies. For example, the big jazz band tune “Motion”, composed by Sun, won the professional group gold medal in the Guangdong First Instrumental Music Competition for Students, sponsored by the Guangdong Provincial Department of Education (Lin Chang, 2019). Lin considered that, as a product of the first batch of students to study jazz, Sun’s appointment as leader of the jazz discipline of WHCM was an endorsement of the success of the new jazz discipline at Xinghai Conservatory of Music.

The construction of a jazz discipline formally started in 2016, but jazz was not included in the official admissions guide of WHCM as a course until 2019 (Sun Kangning, 2020). Sun’s own reflections on this process provide important insights into the reasoning behind this omission, and some of the barriers faced in building up jazz education, which went beyond pedagogy or practicality, into the realms of internal institutional politics and existing musical culture:

Before I came to WHCM, there was no fixed professional jazz scene and formal jazz teaching in the central China province of Hubei. Therefore, although jazz curriculum development was approved in 2016, the conservatoire hoped to adopt in the early stages more conservative reform measures (ibid, 2020).

Sun further illustrates these difficulties in considering such areas as recruitment:

For example, the first jazz students were selected from the classical piano majors of the Conservatoire instead of from directly open formal jazz majors. However, three public elective courses were offered to conduct teaching experiments, namely jazz history, jazz theory and jazz ensemble. Among them, my initial attempt at the jazz ensemble class was to invite other instrument teachers to rehearse with me (ibid, 2020).

Internal limits on degree structure and student numbers further reduced opportunities for developing jazz education in this setting. According to Sun, he was responsible for conducting auditions of the piano students at the College of Performing Arts of WHCM, selecting three students to teach jazz piano each year from 2016 to 2019. However, these 12 students would receive an original degree in Piano Performance instead of Jazz Piano. The first official jazz major in WHCM was only in 2020, restricted to Jazz Piano, and limited in numbers to a total of five students (ibid, 2020). As such, it was the only formal jazz major established in five years at WHCM.

Sun indicated that jazz curriculum development in WHCM did not yield the expected level of success. The results of his efforts towards incorporating new ideas from other institutional cultures (both from the US and China) give further indication as to reasons for these challenges. As part of a new generation of jazz educators, he had to give greater systematic consideration to some of the challenges behind building up the teaching of new courses and disciplines. In his writing and planning, Sun (2019) sought to introduce the settings and form of jazz majors from the University of North Texas and the Shanghai Conservatory of Music as part of the new programme design process. As such, he proposed that WHCM should design courses not only based on the traditional thinking of jazz disciplines (cultivating talents in performing and composition disciplines), but using the foundations of this hybrid system, inspired by both domestic and international models, allowing jazz to be used as an auxiliary skill

that would have a positive impact on the other disciplines. He named this idea as the “2+1” discipline development model. Under such a formula, jazz music would not only be used for stage performances, but also combined with other disciplines for deeper practical applications. One such example would be that of combining jazz courses with music therapy or piano accompaniment modules. Such an approach would also help to redress some of internal institutional politics, making jazz more attractive as an aid to other subjects. Sun has clear plans for the construction of jazz disciplines, but the problem is that for a new jazz teacher who has just graduated with no teaching experience, he was directly asked to design and run a degree programme, which in itself shows that WHCM has some institutional problems. However, this can further prove the determination of the official music education system to establish a jazz discipline.

He Yaqi, who was a guitar teacher at the College of Performing Arts of WHCM, insisted that WHCM’s building up of the jazz discipline came mainly because of it being promoted by Sun, but also that the series of ideas and plans from Sun have not yet been recognized by the leadership team. As such, limitations in the teaching here partly arise from a lack of sufficient institutional support for the growth of the subject. He Yaqi further explained that: “the leaders of every conservatory hoped that their school could have the fullest range of subjects, so, when a new subject appears in other places, they also hoped to establish and own it as soon as possible. However, managers usually did not care about the follow-up development of these new disciplines” (2019).

Paradoxically, Sun’s effort to promote outside ideas that would make jazz contribute to other disciplines increased its immediate utility to WHCM, but, apparently, without giving other members any significant stake in supporting its long-term development beyond this auxiliary use. Another example of this lack of support may be seen in the absence of investment in the necessary personnel. In the past five years, apart from hiring Zhang Mengying, a percussion teacher who studied in the Shanghai Conservatory of Music and opened a Jazz Drum major, there has been no public recruitment of jazz teachers in WHCM. In fact, even the impact of this limited

recruitment is questionable, research revealing that Sun is actually the only teacher in this ‘jazz subject’ at WHCM.

At the same time, further evidence shows the diversity of perspectives on ‘what’ this slow pace of jazz development at WHCM actually meant. Sun (2020) added a supplementary explanation in a telephone interview. He pointed out that, although the course name is Jazz Drum, Zhang Mengfan only taught percussion skills related to pop music, and nothing about jazz itself. Essentially, such mis-labelling of a course from a different teaching and research section harks back to the previous discussion of the wider cultural confusions and crossovers (perceived or actual) between jazz and pop. Moreover, Sun challenged the notion that these can be explained away as a lack of institutional support, indicating that the leadership of WHCM had given him a certain amount of backing, but that there were other reasons for adopting a conservative strategy towards curriculum development. Sun cited factors including the low social popularity of jazz in central China and the initial lack of jazz teachers as being particularly important. After analyzing the current development of jazz in Wuhan, including the employment situation for graduates, he believed that the current conservative approach towards the development of a jazz discipline is the correct one to pursue for the area. Unlike in Shanghai, which has many jazz bars and activities, it is hard to find a place to play jazz in Wuhan. Students at the WHCM cannot easily find a job related to jazz after graduation. Between 2018 and 2020, Sun has devoted considerable energy to the popularization of jazz music in Wuhan, such as holding jazz lectures and encouraging students to do jazz performances in various areas of Wuhan. Sun indicated his hopes that WHCM could open some new courses in 2025 to complete the setting up of a rhythm group in a jazz band, which would include steps ranging from educational development to the material provision from acquiring such instruments as a Jazz Bass, Jazz Guitar and real Jazz Drum. During this period, he will also focus on the compilation of jazz textbooks, developing resources that would aid learning and the teaching of jazz in these courses (Sun, 2020). It is worth considering that Sun’s position of employment may have an impact on how free he is to discuss views about the support

provided by the institution, but that his emphasis on the local conditions and forward planning does provide another important perspective on the challenges faced.

Investment, internal politics, and local conditions, although significant, are not the only factors to consider in these situations. The teaching methods employed, while innovative, also themselves highlight some of the challenges for this new generation of jazz musicians and educators, including Sun. One example of this is He Yaqi. He described Sun's work in the College of Performing Art as innovative, bringing together teachers who were interested in jazz to first form a band of five, including Yaqi, to act as a means of improving their skills/personal development that would make them more effective when teaching. This small group was praised by Yaqi as being more equivalent to an interactive jazz seminar taught by Sun rather than a band, allowing for a more active form of learning. The group has weekly fixed courses, which include jazz theory, song analysis and rehearsals (Lin Chang, 2019). However, after Yaqi left WHCM in 2018 and began studying in the Jazz Department of the Royal Conservatoire of Scotland, UK, he further reflected that this method had positive psychological impacts on his education and career, but that it also had significant limitations: "Although Sun has a wealth of experience in jazz learning, he cannot really provide comprehensive assistance to other teachers in the performance of different instruments. I am very interested in jazz and have been trying to learn it, and Sun made me firm in my determination to learn jazz" (He Yaqi, 2019).

Yaqi's feelings from this formative education and understanding of the local jazz scene were carried over into his subsequent career and choices as an educator, as well as being indicative of the different types of consideration which may influence such choices. He received his master's degree in jazz guitar performance in 2019 and joined the Xi'an Conservatory of Music (XACM) as an electric guitar teacher. However, he stated that he did not return to Wuhan because he was told that there was still no need for a jazz guitar teacher at present. The experiences drawn from his many years of teaching in Wuhan convinced him that jazz education there will definitely develop in the future,

but that it will still take a long time in comparison with other parts of China. The reason why he chose XACM was on account of the particular qualities of the jazz scene that has formed here, and because of the specific local requirements, including that there is still no teacher who teaches jazz at the XACM. A conservatoire without a jazz subject provided more possibilities to experiment with teaching jazz, while the emerging local scene, including the Meeting Jazz Bar, provided a certain amount of resources and opportunities for future jazz students, while not being shaped by a pre-existing dominant form of instruction or musical delivery. The most important factor from Yaqi's perspective is that XACM seems to have been more willing to accept him after the leadership team learned that he has a degree in jazz. According to Wang Tao's interview, the pop department of Zhejiang Conservatory of Music is also more willing to recruit teachers who have degree related in jazz, thinking jazz teachers have better performance skills. In this respect, Yaqi's answers indicate that he was being drawn to this career not only by sociopolitical factors, but also, whether consciously or subconsciously, emulating something of the model of Sun, whatever its limitations, as the single external 'influencer' or motivational teacher who had helped to shape his earlier experiences of professional development. This illustrates another potential paradox of such an approach, developing educators with passionate interest and vision for the subject, but also encouraging them towards individual and startup ventures, rather than team-based pursuits required to take fledgling jazz departments to the next stage of development.

Zhejiang Conservatory of Music (Hangzhou)

Zhejiang Conservatory of Music (ZJCM) is a new conservatoire officially established in 2016. If the creation of the jazz discipline of Wuhan Conservatory of Music is directly related to Xinghai Conservatory of Music, then the development of the jazz curriculum of ZJCM has been more influenced by the Shanghai Conservatory of Music.

Geographical factors play an important role in such links, the two cities being adjacent, and the train from Hangzhou to Shanghai only takes one hour. There are longstanding

cultural and musical exchanges between the two cities, especially in terms of jazz. Many of the musicians who often perform jazz in Hangzhou are from the SHCM, such as Huang Jianyi, Zhu Mang and Zhang Bo. Moreover, Zhang Xiaolu, the leader of the jazz discipline at the SHCM, also established the “Zhang Xiaolu Saxophone Art Centre” in Hangzhou to provide private teaching of jazz saxophone from 2011 onwards (Lin and Yang, 2011).

ZJCM established the Popular Music Department in its first year, recruiting four instrument teachers with relevant jazz degrees, namely Hong Jie, Ding Xiaoyu, An Hang and Tan Xu. Except for Tan Xu, the other three have studied at the Shanghai Conservatory of Music.

Ding Xiaoyu was the first graduate from the SHCM, since the opening of postgraduate major in jazz in 2013, gaining her master’s degree in jazz performance in 2016. Among all those interviewed in my research who were born after 1985, she is the only jazz teacher in the conservatory who has never studied jazz abroad, providing a different perspective when considering such questions as how education influenced her subsequent preferred teaching methods. The importance of these differences in musical experience will be discussed in detail in the analysis of this new generation of jazz educators later in the chapter. According to Ding, the formal jazz courses set up by ZJCM are jazz harmony and jazz music history, all taught by her alone. Her teaching method comes from several years of study at the SHCM. However, it became clear from the interviews that ZJCM currently has no plans to establish an independent jazz subject, instead offering jazz as a basic course of popular music, which is similar to the early practice of SCCM and WHCM. Although the students study jazz under the guidance of these teachers, the degree certificate they finally obtain is a Bachelor’s degree in popular music performance. Therefore, jazz teachers, such as jazz saxophone teacher, An Hang, not only teach jazz and are responsible for the rehearsal of jazz bands, but also teach popular music performances and guide students to rehearse pop bands. As previously discussed, this crossover between jazz and pop changes the complexion

of the education and has itself limited the subsequent growth of a separate jazz culture in these areas.

7.1.3 Formal Jazz Education in Beijing

Examining these cases highlights the differences and challenges faced by such institutions, but a reconsideration of the capital city is also instructive, both because of its distinctive position in contrast to other conservatoires, and as a corrective to previous underexplored questions about jazz education development in Beijing in recent years. Beijing is the only city in China with two official conservatoires, the Central Conservatory of Music and the China Conservatory of Music. In this section, the research explores the differences between the development of contemporary jazz education in these two institutions, as well as in other conservatories in China. Thereafter, the attitudes of these two conservatories towards jazz activities and teaching will be analysed through specific noteworthy characters and events. At the same time, wider connections will be considered, asking whether these two conservatoires have had a positive impact on the establishment and development of jazz in other music academies. As China's first jazz centre after the reform and opening up, the teaching of jazz in Beijing educational establishments can be traced to two private schools (MIDI and BJCMA) in the early 1990s, although formal jazz courses were not really incorporated into conservatoires there until 2018. In that year, as the first formal jazz major of the Central Conservatory of Music, Jazz Piano Performance was opened as an option by the Department of Piano, with Cui Honggen as the teacher. In the China Conservatory of Music, although there are teachers who have been experimenting with jazz teaching, such as Kong Hongwei, there are still no related jazz courses. However, partly because of their public-facing cultural role, these institutions may sometimes employ forms of musical engagement which are different from their counterparts elsewhere in China. One example of this is the graded examinations in jazz piano at the China Conservatory of Music, which was launched in 2019. This means that, from 2019,

the public can apply to take the jazz piano examination at the China Conservatory of Music, and have the opportunity to obtain a Grade Certificate of jazz piano, similar to the music examination of the British Associated Board of the Royal Schools of Music.

Jazz in the Central Conservatory of Music

As mentioned in Chapter 5, the Central Conservatory of Music (CECM) has been based on the teaching policy of Western classical music since its establishment. Although, as mentioned in Chapter 6, some students, such as Xia Jia and Liu Yue, became interested in jazz and engaged in jazz performances after graduation in the 1990s, there were no jazz-related conferences or jazz curriculum activities discussed in the conservatory until 2011. An anonymous interviewee, who graduated from the Department of Art Management of the CECM, mentioned that Wang Cizhao, then the Dean of the CECM, held a 2009 conference on the development of the CECM over the next 30 years. After discussion, the heads of most departments unanimously agreed to a proposal from Wang that the Central Conservatory of Music should still focus on classical music as the heart of its plan for the next 30 years. The interviewee's perception was that:

There are students of the CECM who like jazz, but the academy has been deliberately avoiding these courses. These are the teaching policies formulated by the leaders at that time. Although Yu Feng became the new Dean in 2015, most of the leaders of the various departments who participated in the conference in 2009 were still in their original positions, so I think the development direction of the Central Conservatory of Music will not change much in a short time (Anonymous, 2018).

Although the main policy of CECM is to focus on classical music, some teachers in the conservatoire have, nevertheless, been working hard to promote the development of

jazz education. These cases are, in themselves, instructive, not least because they show both how these individuals have had access to audiences and resources not available at other institutions discussed above. Examples of teachers working towards such development include Ding Ni, Yu Zhigang, and the aforementioned Professor Zhong Zilin, who helped Beijing Contemporary Music Academy pass the private school qualification review of The Beijing Education Commission, and also helped it successfully establish the Jazz Academy. Ding's case also highlights both the potential added complexity of jazz identities through different nationalities, and some of the results that can arise from the intersection between Western experiences of jazz and the access to influence through CECM connections. Ding Ni, born in Beijing, originally studied at the Primary School attached to the Central Conservatory of Music, went to the United States when she was in middle school, and later became an American citizen. While studying in the United States, she received a bachelor's degree in jazz piano performance at the Manhattan School of Music, and a master's degree in classical composition from Mannes School of Music. In 2011, Ding, as a Chinese-American jazz pianist, returned to China and met Zhong Zilin through her friend Chai Ming. Through exchanges, the two reached an agreement on the idea that jazz education should appear in the future curriculum development of the CECM. Subsequently, Zhong proposed to hold a public lecture on jazz by Ding at the CECM. This proposal was supported by Yu Zhigang, director of the Western Teaching and Research Section of the Musicology Department. On November 4, 2011, a concert lecture entitled "All that Jazz" was held in the room 201 of the CECM (Ding, 2012).

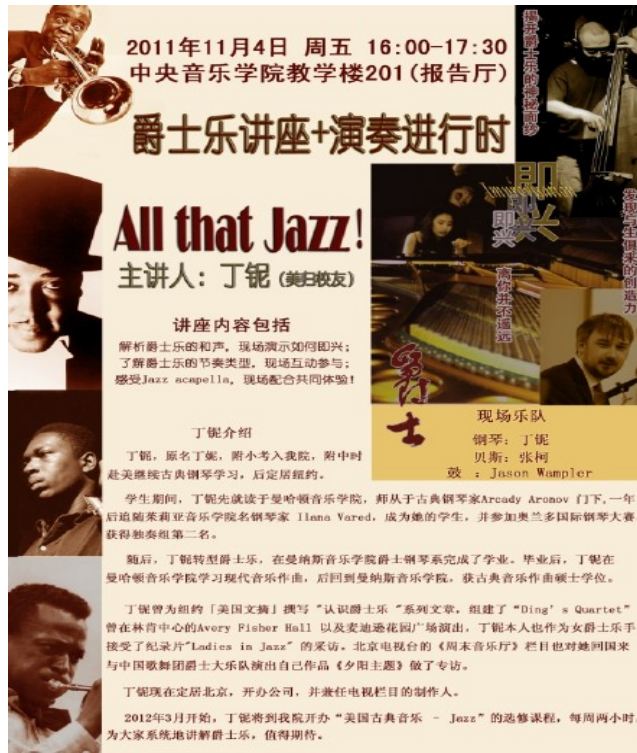


Figure 4. The Poster of “All that Jazz” (Ding, 2011).

The considerable success of the jazz lecture enabled Ding Ni to gain more support in the subsequent development of jazz education. For example, Qiang Xiaojie, editor of the University of International Business and Economics Press, recognized the lack of jazz resources in China through the explanation by Ding. After the lecture, she invited Ding to write a series of books related to jazz in Chinese as one method by which to solve this problem, an invitation which was immediately accepted. From 2012 to 2015, Ding published a total of five books covering jazz history, harmony theory, and performance techniques. Moreover, Ding, who has American nationality, with the support of Zhong and Yu, was recruited as an external teacher by the Musicology Department as a foreign expert and launched the first elective jazz course at the CECM in the Musicology Department in 2012. As such, Ding's case indicates that even the categories of local and foreign experts are themselves potentially malleable. It also shows how the institutional platform of the CECM can provide opportunities which then multiplied her experience into books which would further influence jazz pedagogy elsewhere. In contrast to the experience of Sun, Ding was also able to leverage powerful

patronage of those already within leadership positions at the CECM (including Yu Zhigang) to achieve access to such a platform.

At the same time, however, this case does raise further questions. Why was jazz supported by the Musicology Department in this instance? Why did Zhong and Yu support Ding in teaching jazz within this setting? As a department of the CECM specializing in the study of Western music, most of the teachers in the Musicology Department have a better understanding of the history of its development, including the influence of jazz on the development of contemporary Western popular music. This work itself has acted as an important foundation for their subsequent support of jazz education. In the previous chapter, it was highlighted that Zhong Zilin began, in the 1970s, to conduct extensive research on western contemporary music, including jazz. According to Ding (2012), Zhong's contention was that, in the context of their studies, the history of Western music is no longer limited to "classical music" (From the preface written by Zhong Zilin in *Jazz: The American Classical in the United States*, published by Ding Ni in 2012). The western world had already begun the jazz research in the academia in the 1930s, formal jazz courses gradually becoming an important part of the Western music education system since 1970. Zhong indicated that the emergence of jazz was a great miracle of music in the twentieth century, thereby necessitating it being given more scholarly attention in China. Yu Zhigang is the author of the Chinese translation of the sixth edition of *A History of Western Music* mentioned by Zhong, and has similarly been doing research on Western music including jazz. It is clear that, in Chinese official music academies, there are other teachers who have conducted research on the theories of jazz at a very early stage in the process of formal jazz education programmes being developed. The theoretical research work on jazz was being conducted much earlier than when related performance courses were set up, including by, for instance, Liu Zhuxi of Tianjin Conservatory of Music, Ren Damin and Xin Di of Xinghai Conservatory of Music.

From 2012 to 2014, the development process for Jazz at CECM seems to have progressed well. Ding's jazz elective courses increased from one to four, and the number of students totaled 180 (Central Conservatory of Music, 2014). On May 19, 2014, the first Jazz Festival of the Central Conservatory of Music officially opened, with Ding Ni as the artistic director. According to Ding, what particularly prompted the CECM to agree and assist in organizing this jazz music event was the pressure from the constant visits and exchange activities of various Western music academies, rather than the personal factors of teachers such as herself and Zhong (Guo, 2014). However, even if this is the case, it would appear that formal institutional cooperation towards jazz education was not as forthcoming as in other instances in China. In 2013, Simon Purcell, director of the Jazz Department of Trinity Laban Conservatoire of Music and Dance in the United Kingdom, led a team to the Central Conservatory of Music. This team were followed by another group from the Amsterdam Academy of Music in the Netherlands, including Ruud van Dijk, deputy director of the Jazz and Pop Music Department. These two leaders of jazz departments both expressed their intention to cooperate with the CECM in shaping the direction of jazz in the future. However, jazz in the CECM only offered an elective course for one year, and without any accompanying jazz activity. Therefore, CECM did not respond further to the invitation of the two schools for exchanges on jazz. This may, in part, reflect some of the previously discussed political tensions within the CECM as an institution promoting new learning while also protecting existing Chinese musical culture. By contrast, individual exchanges with Western musicians and groups continued to be welcomed. In 2014, two jazz bands from Northeastern Illinois University and the University of North Carolina planned to visit the CECM. In order to promote exchanges between schools, this Jazz Festival, previously resisted, finally received support from the conservatoire under Ding's proposal. During the ten days, except for two American Universities mentioned above, SHCM, TJCM and BJCMA also participated in the festival.

Guo (2014) believes that CECM holding this Jazz Festival is itself of great significance. It not only marks the official start of jazz at the CECM, but also indicates that jazz

education in China entering a more systematic and professional learning stage. The top Chinese conservatoire, CECM, holding a jazz festival in 2014 was a positive signal for other conservatoires who are hesitating over whether to establish a jazz discipline. WHCM, SCCM, ZJCM, NJUA and Jilin College of Art all started to plan the recruitment of jazz teachers or to open jazz courses from 2015 onwards. This research suggests that, as a role model for various music academies, the 2014 jazz activity of the CECM was regarded as a conceptual breakthrough, and it did have a certain positive impact on the final decision of the development of the jazz discipline in these music academies.

However, in spite of this, the official start of jazz in CECM was itself not fully realized. Due to the overarching main teaching policy by the leadership team, the real development of jazz music in CECM has not been going as well as it would initially seem. The Jazz Festival, for example, which was supposed to be held once a year, was actually only a one-off event. Even though the plan for the second Jazz Festival in 2018 was re-introduced, there had still not been any actual preparations by 2020.¹⁵

Motivations for study and student recruitment, as seen in previous cases, are often more complex. Piano student Yin Lu indicated that the reason why students choose the jazz elective course appeared to be more out of curiosity about jazz, but also that most of the students did not focus on the study of jazz itself during the classes. Yin concluded that the reason for this phenomenon is that students lacked an understanding of jazz theory, and that most students needed to dedicate a significant amount of time to practice their classical music performance skills every day as part of the institution's requirements (Yin, 2020). Ding emphasized that this kind of result is predictable, because jazz learning requires a lot of practice time, and elective courses are more tailored towards providing a music appreciation class for students to understand jazz

¹⁵ An announcement of the office of academic research of the CECM in 2018, https://www.ccom.edu.cn/szc/yjjg/kyc/ggl/201804/t20180411_47648.html.

within a semester or academic year. As such, her belief was very much aligned with the evidence discussed in this and previous chapters: getting students to embrace jazz as a discipline requires significantly more time if they do not have any foundation to build on and to learn the performance skills involved (Ding, 2014).

Over time, jazz education has made some progress in different areas within the CECM, even if only in a limited form. In 2018, under the promotion work of Professor Cui Honggen, the Piano Department of CECM officially opened a new major in Jazz Piano. According to the enrollment information form on the official website of CECM, two jazz piano students, Han Yunzhi and Li Jiajun, were enrolled in 2019 and 2020 respectively.

Cui Honggen's talents and status, as a musician with outstanding achievements in classical piano performance and teaching, were critical in the successful establishment of this Major. He enjoyed the advantage of being trained within CECM's institutional culture and being regarded from the earliest stages of his education as a gifted classical pianist. He studied in the primary and secondary schools attached to the CECM, and its piano department as an undergraduate, teaching there after graduation. While overseas education played a significant role in inspiring the jazz interest for some of the aforementioned cases, Cui's 2003 journey was very much anchored in the classical, getting a master's degree and doctorate at the Conservatoire de Musique de Montréal, under the tutelage of pianist Đặng Thái Sơn, a Vietnamese-Canadian classical pianist. He was the Gold Medalist of the Tenth International Chopin Piano Competition in Warsaw, Poland in 1980, and became the first pianist from Asia to achieve this prize. The extended nature of his career in classical music may make his work in jazz surprising. In fact, paradoxically, Cui got involved in jazz in 1994 when he started to work at the CECM. His own words perhaps best capture in his thinking the complementarity of jazz to classical: "The original intention at the time was just for entertainment. However, I wanted to explore if jazz could deepen my understanding of piano playing techniques. Hence, I found a friend who had studied jazz abroad and tried

to play with him”. He further indicated that: “I appeared to be among the first batch of music teachers in China to learn jazz music. Besides me, there was Kong Hongwei from China Conservatory of Music.” (Liu, 2019:64-65). Since 1994, Cui has never stopped practising jazz. Liu (2019) mentioned that, because of his excellent classical performance foundation, Cui did well in initial stages of jazz learning. Even so, because of the complexity of jazz, for two to three years, Cui has been trying the continuous training mode of practising during the day and performing at night, in order to improve his jazz performance skills.

Another reason why Cui was able to open a formal jazz major at the CECM was because his piano teaching philosophy was recognized and considered to be acceptable within the dominant institutional culture, a hybrid combining classical music with jazz music. Cui also has not shifted his main focus onto jazz, maintaining his standing within the CECM by remaining a famous classical pianist who still plays classical music most of the time. Such activity is evident, for example, in August 2018, one month before the Jazz Piano major was officially incorporated, when Cui conducted classical concert tours in various cities in China. The related performance activities and teaching plan still contains elements of classical music, so these did not deviate from the curriculum development of the CECM. Unlike Ding Ni and Zhong Zilin, Cui has emphasized the role of jazz only in relation to piano professional development, not advocating development of the overall discipline of jazz by the CECM. In an interview, when asked if jazz may be a new way for music higher education to encourage and train talents, Cui clearly replied that he was not sure whether jazz was suitable for music higher education, but that it will be part of the professional development of piano majors in the future (Liu, 2019:64-65). This approach, focusing only on the piano, meant his proposal was not subject to resistance from other departments. As such, Cui’s case is instructive, both in terms of how individuals may be led to pursue innovative combinations, and to use their standing within such central institutions to promote aspects of jazz learning. At the same time, this case also shows the self-imposed limitations in such exercises,

whether in terms of the personal musical culture and position these individuals are committed to (in this case classical), or the wider politics of the institution itself.

The idea of setting up this jazz piano major by Cui was very much to test his innovative ideas about modern Chinese piano teaching. He highlighted in the interview that, in the classical period piano concertos, the cadenzas of the concertos were improvised by pianists, but that, nowadays, few people actually perform in this way (Cui, 2017). Therefore, Cui believed that, after being familiar with the performance techniques of classical music, trying to learn jazz would enable students to create many innovative ideas in their performances, providing new sources for stimulating music inspiration and promoting music creation differently from established patterns, importing concepts from a different genre. He encapsulated his theories by saying: “Music is improvisation. Chinese students lack imagination in learning music. When they cannot really perceive and study classical piano music through creative background and other methods, then learning jazz piano may be a good way for them to understand music” (Cui, 2017). As a professor of the piano department, with many years of teaching experience, his views were finally recognized by the institution, which allowed the official appearance of the jazz piano major in the CECM.

Kong Hongwei and China Conservatory of Music

Like the Central Conservatory of Music, the China Conservatory of Music (CHCM) has its own locally established set of school policies and is the only conservatoire in China that aims to develop Chinese traditional music. Trends towards globalization have, in part, enabled the further influencing of the higher music education in China by the Western music education system (although it should be noted that these globalizing trends do not, in of themselves, equal westernization). After 2000, the CHCM also formally opened some new departments related to Western instruments, such as the Piano Department (2001) and the Orchestral Department (2006). However, even for these new departments, the purpose of teaching was still grounded in the promotion of Chinese traditional music on the world stage, aiming to train students to play Chinese

traditional music with Western instruments. In this context, the institutional culture made it even more difficult for CHCM to have a formal jazz major or a separate department in the future than in the cases discussed above. Piano teacher Kong Hongwei has long recognized this truth from within CHCM's system, but still wants to promote jazz education. He has not considered opening a jazz major in a conservatoire to be the only way to pursue such a goal. Rather, in his interview, he outlined the three previously unrecognized strands which he has been working on in order to promote jazz education: 1. Integrating jazz and traditional music; 2. Graded examinations in jazz piano; 3. Cultural exchange to highlight the value of jazz.

Kong's work is particularly instructive, partly because of the parallels with Cui Honggen's experience of being educated by, and later teaching at, the CECM. Kong was born in a Chinese traditional musical family in 1966. He had learned the Chinese instruments *Sheng* and *Sona* from his father since childhood, later being Central Conservatory of Music middle school, then the composition major of the CHCM. Similar to Cui, after graduating with excellent grades, Kong became a teacher at the CHCM in 1988, at the same as teaching himself to play jazz. Kong started to work with many jazz musicians in Beijing in the early 1990s, including some foreign musicians who came to China, such as Liu Yuan, Matt Roberts and Eddie Randriamampionona, mentioned in the previous chapter. Kong indicated that this autodidactic learning was informed significantly through learning by ear, and, subsequently, by this association with musicians: "At the beginning of my jazz study, I listened to some jazz phrases. Because I didn't know anything about jazz theory, I just listened to the chords and melody in music and tried to imitate them. Then I started to rehearse with some bands. Many band members helped me in Western music learning. For example, Eddie taught me how to play blues and Liu taught me how to play jazz." (GuitarChina, 2008).

Kong was one of the first educators in China since the 1990s to propose the integration of jazz and Chinese traditional music, trying to create and promote this distinctive form of Chinese traditional jazz ever since. Significant steps included the adaptation of

Chinese folk songs and the release of *Chinese Folk Jazz* in 1993, refined partially in the release of his jazz album *Summer Palace* using Chinese musical instruments in 2004, and further in the release of his new tune *Western Rhapsody* in 2013. Kong is aware of the difficulties in creating such a form of Chinese jazz at a national level, being beyond the abilities of one person, but sees his role as contributing to the creation of this music form over the long-term (Yu, 2018). Although Kong has not received explicit support from the CHCM, due to the research and creation remaining centred on Chinese traditional music, he has also not encountered any particular resistance to his efforts. Although the CHCM does not offer any jazz courses, Kong has been tacitly allowed to teach students relevant jazz theory and jazz piano performance skills.

Kong has also sought to publish popular books. However, what has not been previously appreciated are the underlying purposes of such works, interviews showing that these publications have sought to use the CHCM's influence as a platform for jazz promotion in wider society, as well as raising awareness of jazz education's importance. In 2007, Kong's book *Modern Jazz Piano Improvisation* was published. Twelve years later, Kong's jazz piano textbooks were officially published, relating the genre to the music graded examinations system of the CHCM. From 2019 onwards, the general public could learn jazz piano through these textbooks and could pass the exam to obtain a certificate of jazz piano level. These measures by Kong were aimed at popularizing jazz performance and training potential jazz students prior to their beginning formal education. Kong highlighted that many music academies in China were still using a traditional classical harmony system to understand contemporary popular music, but that all music academies in the West have long taken jazz learning as a compulsory course of harmony study (Yu, 2018:56).

However, Jazz musician Jin Hao highlights a view, shared by other practitioners, that, while valuable, such an approach to public engagement can only achieve a limited amount without wider institutional support and officially-sponsored projects: "The current education system in China cannot be improved by teachers at the grassroots

level, so jazz and its education is difficult to develop in China unless official music policy reforms can be implemented at the government level” (Jin, 2018). Jin joined Kong Hongwei’s team in the 1990s and has been performing with him ever since. Jin very much shared in this vision of public engagement by musicians, as highlighted in the previous chapter, which considered his contribution in founding China’s first website to promote jazz. However, according to Jin, the website was shut down in 2007 due to hacking, and there was little official interest in remedying the loss. Partly as a result of this, Jin lost confidence in the development of jazz in China, later emigrating to the United States. He believes that the hope for wider development of jazz education in China lies in music reform from the top down, particularly through the connection between Kong’s team and the government, such as building on the direct official contact Kong and his Golden Buddha jazz band were able to establish. Since 2012, this band has been commissioned by the Ministry of Culture to lead a delegation on behalf of China to various countries in the world for music exchanges, including, for example, to the United States, Russia, Mexico, Croatia, Romania, Ukraine, and Bulgaria. Kong has also become a representative figure of Chinese national jazz, even being selected as part of the list of Chinese musicians officially recommended by the Ministry of Culture (Yu, 2018:57). Hu (2019) mentioned that Kong and his band’s performances in Latvia not only made the locals aware of Chinese national instruments through jazz as a medium, but also aroused their attention to Chinese music and culture. Jin (2018) emphasized that every performance by Kong not only shows the charm of combining Chinese traditional music and jazz, but also reinforces to the Chinese Government just how important and far-reaching the role of jazz in the promotion of Chinese cultural development can be.

The above cases show some of the limitations of individual initiatives, while also providing insights into how the transmission of influence occurs, particularly in the shaping of individuals who went on to form the nucleus of work to develop jazz education in these institutions. At the same time, such examples show the complexity of internal politics and educational strategies, including that, sometimes, what appears,

from the outside, to be a lack of support or under-investment may be interpreted in different ways.

Although the CHCM has neither set up a jazz course nor established a jazz discipline, because of Kong Hongwei, it still promotes the development of jazz in China to a large extent. The institution also serves as a significant point of reference for the future direction of jazz education in China, including over the fundamental question faced by other educational establishments of what would be the best focus for curriculum development and scholarship: whether to conduct comprehensive research on the localization of jazz in China or to adhere to a Western model.

7.2 Formal Jazz Education in China's Universities

During this period, jazz education was not only gradually integrated into the teaching of conservatoires, but also appeared in various forms in some music departments of Art Universities and Comprehensive Universities in different regions. In this section, four universities, including Nanjing University of the Arts, Ningbo University, Shenzhen University and Henan University, will be used as the main examples for investigation. The status of jazz education in these four universities is, to a certain extent, a microcosm of the state of jazz education in most universities in China. Based on the analysis of the relevant data (including Marlow 2018 and interviews with teachers) from these four universities, it becomes clear that the emergence and development of jazz in art universities and comprehensive universities is mainly affected by four factors: competing institutions, state policy, individuals and industry. The individuals here refer to personal promotion of jazz by interested teachers (particularly by those in university administrative positions). The industry here refers more to the pop music industry. These four factors will be explained in detail in the following sections.

7.2.1 Jazz Education in Art Universities

Art University (University of the Arts) in China refers to institutions of higher education that specialize in integrated art teaching and research with programmes of fine art, music, media and other cultural areas. Initially, the seven geographically representative integrated art universities in China comprise: Nanjing University of the Arts (Nanjing), Shandong University of the Arts (Jinan), Yunnan Arts University (Kunming), Guangxi Arts University (Nanning), Jilin University of Arts (Changchun), Xinjiang Arts University (Urumqi), Art College of the Chinese People's Liberation Army (changed to School of Military Culture, National Defense University of the People's Liberation Army of China in 2017). In 2015 and 2019, two new universities were added, Inner Mongolia Arts University (Hohhot) and Anhui University of Arts (Hefei).

As of the beginning of 2020, five of the nine art universities mentioned above have carried out various types of related jazz activities in the past ten years, including jazz concerts and lectures. The three schools in Nanjing, Jilin and Xinjiang have also successfully formed school jazz bands. Nanjing University of the Arts and Jilin University of the Arts established formal jazz departments, in 2014 and 2015 respectively, providing comprehensive courses in jazz performance and theory. Xinjiang Arts University began to add jazz learning to the Popular Music Performance courses in 2012. The reasons for the emergence of jazz activities and teaching in these schools are mostly similar to those underpinning the growth of jazz in some conservatoires described earlier, such as the influence of the Shanghai Conservatory of Music and Xinghai Conservatory of Music, the response from the school administration to visits by Western jazz musicians and groups, and the promotion of the subject by individual teachers who are interested in jazz. Fieldwork in 2018 suggests that the Nanjing University of the Arts is more prominent in the building up of jazz disciplines and their subsequent development than other art universities. One example of this prominence may be observed in September 2018, when the National Jazz Education Symposium & Jazz Music Competition was successfully held at Nanjing University of

the Arts. This was the first time “Jazz Education” in China had been proposed as the theme of a national conference. How did Nanjing University of the Arts build up the jazz discipline? In what ways is this different from other art universities? These and related questions will be analysed in detail in the next section.

Nanjing University of Arts

Nanjing University of the Arts (NJUA) was the first art university to establish a jazz department. According to Hao Wei, the School of Popular Music, a secondary college of NJUA, decided to form a Jazz Teaching and Research Section in the Department of Popular Music Performance in 2014 (Hao, 2018). The section comprised seven jazz teachers in the first year: Liao Jiwen, Min Yi, Xue Xiaolun, Li Shihai, Bai Tian, Xiao Jun and Boris Acosta, a foreign teacher from Colombia. As mentioned above, Liao, who taught at the Shanghai Conservatory of Music, was hired by NJUA as a guest professor in 2014. The University’s official website identified Liao as “the chief designer of the Jazz discipline in the Popular Music Performance Department”, while also highlighting his input to the curriculum and particular teaching commitments (Nanjing University of Arts, 2018). Rather than solely serving in a coordinating role, Liao’s contribution has been perceived as much wider in shaping this growing educational culture, drawing on those of other institutions. Ding Xiaoyu emphasized that “the arrival of Liao has allowed the NJUA to gain years of experience in jazz education from Shanghai Conservatory of Music” (2018).

The support of the government is another important factor enabling the NJUA to officially carry out jazz education. To improve quality and promote the rapid development of local higher education, the Ministry of Finance and the Ministry of Education of China jointly issued Document No. 21 of 2010, setting up a new special fund to support the development of local Universities. This is mainly being used for curriculum development, teacher recruitment, equipment purchase, and research

projects.¹⁶ As of 2018, the School of Popular Music of NJUA has drawn on this fund to establish four teaching and research projects: an Instrumental Audio Testing Laboratory; Jazz Teaching and Practice Centre; Music Communication and Network Teaching Platform; and Instrument Repair and Restoration Research Centre (Cai, 2018). It becomes clear when analysing the results from surveys that the successful establishment of the Jazz Teaching and Practice Centre was an essential prerequisite for the formal development of a jazz discipline in the NJUA. It is precisely because of the support of special government funds that the NJUA can more easily attract outstanding jazz experts and teachers from across the country, such as Liao Jiwen and Bai Tian who were recruited from Shanghai. Bai Tian is a Chinese jazz pianist and composer, who, since 2005, has been engaged in jazz performances in Shanghai. Moreover, the successful application of the Jazz Teaching and Practice Centre Project as a typical example shows that jazz education has received the attention of local universities.

7.2.2 Jazz Education in Comprehensive Universities

Compared with conservatoires and art universities, the development of jazz education in comprehensive universities in China was relatively slow during this period for a number of reasons, including geographical location, economic development, and resources available to teachers. However, although the jazz activities and jazz teaching were mainly concentrated in conservatories and art universities, it becomes clear from interviewing participants and analysing related sources that some comprehensive universities have also begun to explore and aim to build up jazz education. The most common practice in these universities is to invite Chinese and foreign jazz musicians to give jazz lectures or concerts, organizing and encouraging their students to attend. In 2018, for example, Heilongjiang University students were given the opportunity to

¹⁶ See related website for more information, <http://www.edu.cn/html/rd/tr/project.shtml>.

watch a jazz concert performed by teachers from Berklee College of Music in Harbin Grand Theatre. This event was part of the Introduction of High Arts Project planned by Heilongjiang University, financially supported by the Education Department of Heilongjiang Province (Heilongjiang Government Website, 2018). This mode of introducing jazz to universities in the form of high art and obtaining government funding is similar to the aforementioned Wuhan Conservatory of Music and Nanjing University of Arts. In fact, as a form of the Introduction of High Arts Project recognized by the Ministry of Education, jazz has appeared many times in the relevant music activities of Chinese universities. It shows something of the government's positive attitude towards assistance for development of this discipline in higher education during this period. The research interest of some teachers and the influence of the booming pop music market are also factors that have prompted comprehensive universities to carry out activities related to jazz education. This section will focus on analyzing these factors with regard to Ningbo University, Shenzhen University, and Henan University.

Ningbo University

The Art College of Ningbo University (NBU) is useful as a case study, both in terms of insights this provides into the combination of musical ideas from different cultures and related international cooperation, but also the limits of institutional and popular memory in tracing such developments in jazz education. It ran a jazz programme from 2011 to 2014, American trombonist Tom Smith serving as the coordinator. According to the video introduction of "China Jazz Education Compilation (2011-2014)" on his website (MSmithjazz, 2015):

Tom was recruited by NBU in 2010, after his new methods for using jazz music to teach young Chinese students English in Liaoning and Shandong Provinces, drew the attention of the American Consulate in Shangyang and Chinese television. NBU provided Tom a three-year arrangement to introduce permanent jazz models for Chinese

higher education within the country's indigenous music education format, consisting only of pianists, traditional instrumentalists, some Western strings and vocalists, an accordion player and a handful of woodwind performers. Anything else, percussion, bass, guitar, brass etc., had to be created/produced by the coordinator. Only arts education majors and high school students were allowed participation. NBU does not sponsor performance majors.¹⁷

Marlow describes this programme, including relevant courses and teacher information. It is not a full degree, but a short-term educational programme, created by Yu Hui, then Dean of the Art College, to let the students experience World. In 2011, Yu hired several foreign musicians to teach in this programme including Tom Smith, Salim Washington, Neil Leonard, Burnett Thompson and Tia Fuller. Except for Tom Smith, who was placed on a three-year full-time contract, other foreign teachers were all recruited from elsewhere on short-term contracts. Marlow pointed out that the prime movers of the programme are Yu Hui and Tom Smith (2018:221-222).

However, Marlow does not explore some key issues surrounding jazz education at NBU, such as the reason why Yu opened a jazz programme at NBU to expose students to world music; the status of jazz education after the end of the programme; and if, in fact, there is what might be considered a formal jazz course at NBU. Yu Hui is regarded as an outstanding music educator trained by Shanghai Conservatory of Music, receiving a Master's in 1991 and teaching there for three years afterwards, followed by Wesleyan University (US), where he received a full scholarship in 1994, obtaining a doctorate in ethnomusicology after a few years. Liu (2016) mentioned that Yu's philosophy was based on conceptual hybridity, attributing the strength of American jazz music to the multicultural blend of White Music, Black Music, Native American Music, and Asian

¹⁷ For further information about Tom Smith, see <https://tomsmithjazz.wixsite.com/music>.

and African Music. His choice of educational institution was particularly important in shaping both this philosophy and his approach to building up a jazz programme. Wesleyan University has established a significant reputation within the United States for the majors in Modern Music, in which the curriculum brings together Western classical music and music from different parts of the world (Liu, 2016). As Yu has affirmed, “The study of traditional music in China goes back earlier than that in the West. We have 56 ethnic groups in China, which is a valuable resource for the development of Chinese music. However, in the curriculum system of higher music education, the relevant learning courses of World Music are insufficient, and the promotion of Ethnic Music is also insufficient” (Liu, 2016). Therefore, Yu’s jazz programme is an attempt to model the Wesleyan University’s courses of World Music at NBU. The focus here is presenting how jazz is reflected in World Music. In Yu’s proposal, jazz from America is not the only focus of the programme; it incorporates, for example, as one of its components, Gamelan from Indonesia (Liu, 2016).

However, the literature search revealed no relevant articles or news about jazz activities at NBU after 2016. This is particularly unusual when considering the seemingly healthy and internationally-based activity there prior to such a period of silence. The last reported jazz event was in January 2015, Yu Hui and Tony Whyton of Salford University (UK) jointly organizing an international 4-day conference with 70 experts and scholars from 13 countries, centred around the theme of “Jazz Cosmopolitanism from East to West”. According to Wang (2015), this was widely based in its scope, with participants including, for example, Michael Veal of Yale University in the United States, Walter Van de Leur of Amsterdam University in the Netherlands, and Mark Donlon of the New Zealand Conservatory of Music). Marlowe mentioned this conference as well, noting Yu wrote a paper on trumpeter Buck Clayton in China, before going on to edit and publish the volume of conference proceedings in 2017, entitled *Jazz Cosmopolitanism: China’s Perspectives of Jazz Music in the Internet Age*. However, as indicated in the proceedings, Yu was no longer working at Ningbo. He

was appointed Dean at Yunnan University and now heads up their International Centre for Ethnomusicology.¹⁸

What is even more curious is that not only is there no record of this jazz conference on the official website of the School of Music of NBU, but also that no other information about the jazz programme can be found. Whereas there are other institutions in which music programmes have previously declined or experimental projects closed down, there have often been digital remnants, such as in the web pages and references to the projects. The absence here may either imply a lack of investment in the work's online presence or the deliberate removal of pages about the programme. The change in personnel provides some further clues. In 2016, Yu Zizheng became the new Dean, his research field being opera and vocal performance, and not involving the field of ethnomusicology. According to the enrollment guidelines of the Conservatory of Music of NBU from 2016, the curriculum development policy of the college changed from that of ethnomusicology to teacher-training majors. It may well be that the above-mentioned removal of public digital records for the conference and related activities arose out of the different research orientations of Yu Zizheng and Yu Hui, which led to a conflict of ideologies underpinning the past programme and the future direction of the Music Department. What is undeniable is that the jazz programme did not continue after the end of 2017, and that no other jazz courses were offered by the University.

In the previous chapter, it was highlighted that one of the factors in the establishment of the jazz discipline of the Shanghai Conservatory of Music was the personal influence of new leaders, such as Yang Liqing and Zhu Lei. It is further reasonable to conclude that the rise and subsequent disappearance of jazz activities at NBU are directly related to Yu Hui's appointment and departure. Furthermore, Tom Smith, who, as an educator, always aimed to promote jazz education around the world, did not stay long in Ningbo either, removing the main personnel responsible for the jazz programme. Such a case

¹⁸ See, <https://conference.upm.edu.my/ICMus2019?view=page&val=menu&permalink=Ucapan1>.

further reinforces the primary importance of leadership during this period in whether a university could set up jazz-related activities. However, it has been seen that, although hiring foreign jazz musicians is one way to develop local jazz education, an approach solely focused on this can only be temporary, cultivating local jazz teachers being a more effective way for universities to continue this development of jazz music education in the future.

Shenzhen University and Henan University

Except for the Shanghai Conservatory of Music, all other music conservatories and art universities in China offer, in the first instance, popular music-related majors and courses, gradually adding in jazz-related courses. The emergence of this state of affairs is caused by the unique historical reason for the development of popular music and jazz in China mentioned in Chapter 4: a large part of these schools continued to regard jazz as part of their popular music department. The jazz departments in the Sichuan Conservatory of Music and the Nanjing University of Arts are examples of this, both still belonging to the School of Popular Music. At present, China's comprehensive universities are similar to the original models of these conservatories, most of them still being in the stage of trying to establish and improve pop music disciplines. The emergence of jazz activities in these universities is usually centred on aiming to understand and learn jazz as a way to improve popular music singing or performance. Moreover, analysis of the literature shows that jazz teaching has also unobtrusively existed among a wide range of Chinese comprehensive universities that have opened popular music majors or courses.

The first example of this trend comes from the Popular Music Department of Shenzhen University (SZU), in which the School of Music and Dance was established in 2019, including three departments: Music Department, Dance Department and Popular Music Department (the predecessor of the Popular Music Department is the Jinzhong Conservatory of Music of SZU established in 2012). Although the majors and courses of SZU are listed for popular music such as Popular Music Theory and Popular

Instrumental Performance, the Popular Music Department has always had a positive attitude towards recruiting teachers majoring in jazz. This emphasis on personnel with such educational backgrounds has also only increased over time. In the recruitment requirements for popular music composition and theory teachers in 2013, for instance, the Department indicated that candidates should have in-depth research and practical experience in jazz. Beginning in 2015, the learning and practical experience in the audio production of jazz recording and jazz mixing have been added to the recruitment requirements for teachers of sound design and recording. Since 2016, the recruitment requirements for teachers of popular instrumental music performance have clearly stated that, in principle, candidates should have jazz performance experience and at least have a master's degree in jazz. Until 2020 those with a degree from overseas universities have also been preferred.¹⁹ Zhao Jiufeng, a pop singing teacher at SZU, indicated that the requirement of pop music teachers to have a background in jazz is not restricted to SZU but also features in many higher music institutions in China. As Zhao reported, “although SZU has recruited jazz teachers, the aim of the university is to improve the teaching level of the popular music department. The leaders believe that teachers with a jazz background have better pop music performance skills than teachers with other performance majors, and the level of graduates who have studied abroad is often higher than that of domestic ones” (2019).

Deng Li, a teacher of the Popular Music Department, traced the original reason for the emergence of jazz activities in SZU to the influence of Hong Kong and Guangzhou, two cities where jazz education is well developed. As a port city, Shenzhen, like Guangzhou, was also one of the distribution centres of the early Dakou records. Some teachers at Shenzhen University showed a keen interest in jazz as early as 2010 and tried to inspire students to learn jazz (Deng Li, 2019). Around 2015, in addition to recruiting a group of outstanding domestic teachers engaged in jazz instruction, such as Wang Xubo of the School of Popular Music of Xinghai Conservatory, and Chen

¹⁹ See the official website of SZU, <https://hr.szu.edu.cn/info/1072/1385.htm>.

Yunqiang of the BJCMA, SZU also recruited a group of new teachers who had returned from studying abroad. This latter cohort included such figures as Li Lin, who received a master's degree in jazz piano from the Conservatoire de Perpignan in France, and Peng Zhongchao, who graduated from the jazz saxophone major of the Vienna Conservatory in Austria. Deng (2019) indicated that jazz will become the main teaching direction for music performance majors at SZU in the future. This statement was quickly confirmed by official information subsequently obtained from the institution. In the 2020 Art Major Undergraduate Admissions Guidelines of SZU, announced at the end of 2019, the syllabus of Piano Performance, Cello Performance, Saxophone Performance, Guitar Performance and Percussion Performance are all cited as mainly focusing on the learning of jazz performance skills from 2020 onwards.²⁰

Henan University (HNU) provides another example when studying the development of jazz education in comprehensive universities. Located in the inland city of Kaifeng, Henan has not historically engaged in frequent culture exchange activities with the West. The neighbouring cities have no music institutions that have conducted jazz teaching, nor any formal jazz scene. In this city with no jazz history, jazz activities first appeared in the Music Department of the HNU. In October 2013, Dai Yuhao, a postgraduate majoring in pop singing, held a personal jazz concert in the Concert Hall of the Art College of HNU. The chief planner of the concert, Dai's tutor, Professor Wang Siqi, is the Dean of the School of Music of HNU. Wang is one of the few experts who have been engaged in researching Chinese popular music, serving as a postgraduate tutor in pop singing. Wang explained that any postgraduate studying popular music performance at HNU must give a formal live performance in the concert hall before graduation. Wang usually encourages students to try different styles of songs at this graduation concert. For example, when he discovered Dai Yuhao's preference for jazz-style songs, he encouraged him to practice more of these (2019). Wang further indicated, as part of the interview, that the particulars of HNU's institutional culture,

²⁰ See http://m.dancepx.com/html_edit/attached/content/202003/2416454472.pdf.

and his own educational experience and philosophy, helped to open up these opportunities for jazz education:

With the vigorous development of the Chinese pop music market, HNU has opened popular music-related courses in order to enable students to systematically understand the history of popular music and master different styles of contemporary popular music performance techniques. I've been studying pop music for many years, and I know the close connection between jazz and pop music, so I hope that my students will also be exposed to a greater knowledge of jazz in the study of popular music (Wang Siqi, 2019).

Although HNU currently does not have a teacher for jazz performance skills, Wang believes that there has been a rapid development of online resources, and that there are many ways students can learn jazz. He emphasized that jazz education will develop as a result of the increased prosperity of the popular music market and the further improvements being made in the education system, albeit incremental in places. There may be more jazz-related courses in comprehensive universities in China, but it will take time for the wider development of jazz education in this area to be realized nationally.

Analysis of the interviews and sources shows that most public universities currently have a positive attitude towards teaching jazz, but also that a lack of jazz teachers remains one of the main factors preventing most comprehensive universities from rapidly developing jazz education programmes. Many young teachers majoring in jazz still prefer working at or through professional music institutions, such as conservatories or art universities, whose resources and connections better enable them to recruit. Coastal cities or big cities with better economic development also serve as their second preference for seeking employment, mainly because of higher salaries and more

opportunities to perform. This also reflects that jazz practice is the primary mode of study in Chinese higher music education at present, unlike other universities around the world that now consider jazz study as a cultural or (ethnic) musicology programme. However, with the increased saturation of the market for jazz teacher positions in professional music schools, many teachers have begun to seek out new possibilities for working to develop jazz education in comprehensive universities, a trend which will have an even greater impact on the discipline in the future.

Summary of Chapter

This chapter describes and analyses what we may consider the mature period of the development of jazz education in China. The main sign of the mature period is that jazz education in China has gradually become a part of music in higher education.

As Marlow has put it, “jazz education in China ranges from the highly informal to the highly formal” (2018:213). With the Shanghai Conservatory of Music establishing a series of official courses, recognized by the State in 2005, jazz education in China has indeed entered a new era. From 2005 to 2020, we can see that jazz majors and related courses have been successfully launched in most of China’s conservatoires and art universities and have created a momentum which can be both sustained, and, indeed, increased. Meanwhile, jazz study has gradually become a part of the study of music in some official comprehensive universities such as Ningbo University, Henan University and Shenzhen University. My research provides new data from the 2018 and 2019 fieldwork, including on the particular public institutions that provided jazz education. This data has also been helpful in answering fundamental questions such as: estimating how many jazz students and teachers there are; the development of schools following the establishment of jazz disciplines; and the information about the seminars and conferences of jazz.

The most important change in jazz education in this period is the government's attitude towards jazz, which has moved from neglect to acquiescence and subsequently to active support. This is shown in a number of ways, ranging from policies, funding, and the creation of dedicated projects to media promotion. In terms of developing jazz in the Higher Education curriculum, the government's support is reflected in the establishment of different academic research projects and special funds. For example, the Wuhan Conservatory of Music officially started the construction of the jazz discipline through the provincial academic research project of Hubei Province: "Research on Jazz Construction in Wuhan Conservatory of Music", while the launch of a jazz programme in Nanjing University of the Arts was facilitated with an award from the Ministry of Finance and the Ministry of Education. Other support from the government is also shown in related jazz activities. For example, the Changchun Jazz Festival is organized by the Jilin University of Arts and the Changchun Municipal Government together. The promotion information of related activities is also directly posted on the official website of the Changchun Municipal Government, which further reflects the government's positive attitude towards the promotion of jazz.²¹

²¹See the official website of Changchun Municipal Government,
http://www.changchun.gov.cn/zw_33994/yw/zwdt_74/shms/201910/t20191014_2034370.html.

Chapter 8

The Mature Period of Jazz Education in China (2005-2020): Private Sector and Communities

Alongside the analysis in the previous chapter of how the mature period of jazz manifested itself in public education, there have also been significant changes to how jazz education has been delivered in recent years through private schools, the creation of new jazz communities, and the complex experiences of individual learners. This chapter's initial sections explore such changes through analysing and comparing the relative successes and challenges faced by these private educational institutions. These discussions also involve examining the crossovers between different educational entities, including such jazz institutions as the JZ Brand, which, through its interconnected arms, operates at the boundary between commercial enterprise and educational charity. Thereafter, the focus shifts to charting the impact of this changing institutional and cultural environment on the new generation of jazz musicians, teachers, and learners who have been shaped by the mature period. Analysis of fieldwork interviews with members of this generation will trace some of the emerging challenges and possibilities which they are confronted with in promoting and participating in jazz education, ranging from career planning to employment patterns.

8.1 The Private Jazz School and New Jazz Community

The growth of jazz education in China is not only represented by the development of jazz teaching in most public conservatories and related universities, but also by the greater progress which has been made in recent years towards the popularization of jazz. In this section, the development of Chinese private jazz schools and jazz communities

from 2005 to 2020 will be analysed, exploring the significance of their contribution to maturing jazz education nationally. The first part will mainly focus on four of the private schools, including the MIDI and BJCMA, as well as JZ school in Shanghai and Golden Jazz Contemporary Music Institute (GJCMI) in Zhuhai. The second part will explore the impact of new Chinese jazz communities, formed by recently created jazz associations and jazz scenes.

8.1.1 Jazz Education in Private Schools

MIDI, BJCMA, JZ and GJCMI are representative examples of Chinese private schools carrying out jazz education from 2005 to 2020. Of these, the origins of MIDI and BJCMA have been discussed in Chapter 6. This section will further analyse the development of jazz education in these two schools. Alongside this, the development of jazz programmes in the two new schools, JZ and GJCMI, will be explored, especially the latter, which was established in 2014, and has received no previous attention from scholars.

The New Developments and Issues of MIDI and BJCMA

As the first two music institutions that taught jazz in the 1990s, the development of MIDI and BJCMA from 2005 to 2020 has involved two completely different approaches. MIDI has still not created separate departments and engaged in systematic development of its music discipline in this area. Until 2020, it has been using a two-year short-term course learning model, with the only officially announced jazz major being in Jazz Piano. Alongside the improvisation course, MIDI has no independent formal jazz courses. As mentioned in Chapter 6, most students only learn about jazz in the second year of their study, and this kind of study is merely a brief learning experience that combines jazz with other styles, such as pop, rock and country music. The only notable improvement has been that the two majors of guitar and bass have begun to add basic jazz content in their first year of study from around 2008 onwards

(MIDI School, 2008). By contrast, BJCMA established a new jazz academy in 2010 on the basis of its original jazz department. This move also meant that BJCMA made jazz the main component of their performance majors, especially instrumental (Koga, 2018).

The new Jazz Academy in the BJCMA consists of six departments, including Bass, Guitar, Modern Keyboard, Percussion, Wind Music, and Jazz Vocal Department. Moreover, the Jazz Singing Department was also opened in the Popular Singing Academy. However, as they belong to different academies, there is not a strong connection between Jazz Vocal Department and Jazz Singing Department. According to Guo Peng (2020), the students of the Jazz Singing Department mainly study popular songs with jazz styles, while the Jazz Vocal Department pays more attention to the training of jazz singing skills, such as the learning of scat-singing techniques (Edwards, 2002). Of the 30 courses offered by the Jazz Academy, apart from a few basic music courses, more than half are jazz-related, and same as other official music academies, such as Jazz Harmony, Jazz Ensemble, Jazz History, Jazz Arrangement and Improvisation Theory. Among the jazz courses not mentioned, there are two special modules which are particularly useful examples to consider, namely the Student Professional Course and the Xia Jia Jazz Fusion Laboratory. According to the official website, the Jazz Academy adopts a grade examination system for its Student Professional Courses. The examination is divided into eight levels and each student needs to complete a level examination every semester. The content of all professional exams is based on the study of traditional jazz. Xia Jia Jazz Fusion Laboratory is an optional course. The content of the course includes the jazz pianist Xia Jia leading the students and experimenting with the integration of jazz and Chinese traditional music. Research in the form of interviews and analysis of the literature would suggest, through the grade setting of performance courses, that BJCMA has formed its own independent set of evaluation models in teaching, which may provide an inspiration or model for newly opened jazz teaching institutions in the future. Opening an elective course for the experiment of fusion of jazz and traditional Chinese music may also be a useful way for students to explore the future development of “Chinese jazz” education.

The difference in the future direction of development for these two universities has been confirmed by a series of events. MIDI began to focus on music festivals in the early 2000s, and, by the beginning of 2020, MIDI Music Festival had been held for thirty-eight sessions. Principal Zhang Fan indicated that the original MIDI Music Festival was held on campus in order to give students a stage on which to perform. In 2005, MIDI set up a new Beijing MIDI Performance Co., Ltd, specializing in the operation of music festivals and other performance activities. Since 2007, this company has been profitable, greatly helping in the operation of MIDI school as a whole (Wen, 2012).

MIDI also tried to hold two jazz festivals in 2005 and 2007, the first one originally proposed by jazz bassist Huang Yong. In May 2005, the MIDI Jazz Festival was successfully held at the school. This Jazz Festival Organizing Committee was formed by Liu Yuan, Kong Hongwei, Jin Hao, Xia Jia and Zhang Fan. All but Zhang Fan are jazz musicians and pioneers in promoting jazz education in China. As a teacher and jazz musician in the MIDI, Huang has always been committed to the promotion of jazz. It is worth mentioning that Huang took this outside Jazz Festival as a successful experience, going on to organize Nine-Gates International Jazz Festival in 2006, a cultural event which has been repeated since and, by 2020, had become one of the most influential jazz festivals in China. In September 2007, MIDI held its second Beijing International Jazz Festival with the support of Haidian District Cultural Committee. Unfortunately, and in contrast with Nine-Gates, neither of these two music festivals has been continued thereafter. An analysis of MIDI proves that the commercial value of jazz in this period is still lower than that of rock music, as attested by the feedback from these music events, which prompted MIDI to not continue holding jazz festivals. MIDI, which aims at commercializing its work, has still chosen to stick to a development direction mainly based on rock music performances and teaching. Nonetheless, the school has not stopped teaching jazz, and, according to Zhang Fan, ten per cent of the graduates perform well in jazz each year (Miao, 2005). For the BJCMA, the focus has been on improving the quality of teaching and expanding its educational influence. It

is possible from studying the sources to conclude that, alongside curriculum innovation, the cooperation with foreign music schools has had the single greatest impact on the future development of BJCMA. In June 2018, the BJCMA and MI College of Contemporary Music (MI) in the United States formally signed a memorandum of understanding and established the BJCMA&MI School of Music to recruit students in China and implement the “2+2” educational cooperation mode.²² From 2018, students from this new school could go to the MI in the United States to study in their third and fourth years, after completing two years of study at BJCMA. These students have the option to eventually get a graduation certificate from BJCMA, and an undergraduate degree from the MI such a partnership allows the BJCMA further to develop the school’s modern music disciplines and curriculum, which mainly including jazz, while fundamentally addressing the issue of the lack of public recognition of BJCMA’s private school credentials. MIDI and BJCMA do not have an undergraduate degree certificate recognized by the Chinese Ministry of Education. Students only graduate with a graduation certificate issued by the school.

In terms of the number of teachers and students, my research shows that the BJCMA currently has the largest number of jazz teachers and students among all music institutions in China. It was more difficult to assess MIDI, since many temporary teachers are invited to go there every year, and there is no limit on the number of students in the admissions profile. Inclusion of these numbers would distort the overall picture when considering questions of domestic recruitment, so, for the purposes of this analysis, the number of teachers and students were not counted in MIDI’s case. Table 5 includes the fieldwork data in 2018, showing the comparison of the number of teachers and students of several official conservatories and BJCMA.

²² See the official website of BJCMA, <http://www.bjcma.com/college/MIxy/>.

Table 5. *A Comparison of the Select Official Conservatoires and BJCMA in Terms of the Number of Jazz Teacher and Students.* ²³

Name of Institution	Jazz Teachers	Jazz Students
Shanghai Conservatory of Music	6	60
Xinghai Conservatory of Music	10	125
Sichuan Conservatory of Music	13	80
Beijing Contemporary Music Academy	67	1440

From the data, it can be shown that the number of jazz teachers and students of BJCMA alone is greater than the total number of teachers and students in other selected official music institutions. The findings in the above discussions would indicate that the main reason for this is that jazz is not widely promoted within the formal school education system. Although many official music institutions have opened jazz majors or courses, it has been difficult to enrol students due to strict admission requirements. Sun Kangning relates this back to wider questions of pre-existing institutional and musical cultures:

The incorporation of the pop music learning into the school education has a short history. At present, the study of classical music subjects is still the mainstream in school education. Therefore, other modern music genres such as jazz still need some time to be accepted by the official school education system. The students who can reach the jazz entry requirements of the official conservatory of music usually come from cities with a history of jazz music like Shanghai or coastal cities like Guangzhou that are heavily influenced by foreign culture. In fact,

²³ The data for this mainly comes from Zhang Xiongguan, jazz guitar teacher of SHCM, Lin Chang, jazz piano teacher of XHCM, Lv Yan, jazz piano teacher of SCCM, and Izumi Koga, jazz drum teacher of BJCMA.

the proportion of students who meet the admission criteria is not very high (2020).

Contrasted with these official institutions, private schools, such as BJCMA, do not set these requirements for music level and degree when considering the enrolment of students. In principle, students can enrol as long as they pay for the tuition. In addition, BJCMA has several independent schools, and some similar majors or departments may appear in different schools. For example, the Jazz Singing Department is set up in both the School of Vocal Performance and the Jazz Academy. Therefore, the numbers of jazz majors at these two schools are both included and counted in table 5. However, it is worth noting that these students only chose to major in jazz, but many had no background in jazz studies, and a large proportion of students even had no foundation in music theory. According to Izumi Koga, “the BJCMA have a large number of jazz students every year, however, a lot of these students cannot complete their courses, and many leave halfway through once they feel they do not like jazz anymore.

There are many private schools, including MIDI, that do not limit the number of students enrolled on such programmes. Therefore, if a student's music performance skills are not up to the level of an official music institution, but they still want to learn jazz officially, their only choice is to go to one of these private schools without admission requirements. BJCMA is a particularly prominent example of this, having a relatively complete set of jazz majors and courses. Such barriers not only affect students, but also staff. In terms of teacher selection, private colleges do not set rigid requirements for teachers' educational level, in contrast to official music institutions. All art practitioners who have reached a certain level of musical performance can apply or be invited to become teachers in private schools, such as is established policy at MIDI or BJCMA. BJCMA's preponderance of jazz teachers is also a product of their educational culture and approach to teaching, which actively encourages and supports

students in such a way that many outstanding graduates subsequently return to become new educators and administrators of the school.

Song Junguang, the current Dean of the Jazz Academy, is a prominent example of this, having been an outstanding graduate of the Jazz Department in 2004. After taking office in 2010, he actively carried out curriculum reform and then, together with the jazz trumpeter Li Xiaochuan, organized the first big jazz band in the history of BJCMA, the CMA Jazz Big Band (Feng, 2013). This band subsequently participated in many jazz festivals in China, such as the Beijing Nine-Gates International Jazz Music Festival, Jazz Festival of the CECM and “Jazz Shanghai” Jazz Festival (Koga, 2018). A series of successful performances of these big bands not only raised the public profile of BJCMA, but also acted as exemplars, reflecting the outstanding achievements of BJCMA’s approach to jazz music education.

These two private schools have provided new routes for students’ jazz education in comparison with previous opportunities in this area. However, with the emergence of more private schools that provide jazz majors and courses, future jazz students are less likely to choose MIDI, which has always lacked formal jazz majors and courses. BJCMA, which has a clear and systematic major and curriculum set from the beginning, has shown a better momentum of development at this stage. Judging by the above discussion of previous case studies of such in-depth cooperation with American music institutions, it may be that, if BJCMA becomes more systematic in its management, it may begin to demand both a larger quantity and higher quality of students in the future.

JZ School and the Rise of the JZ Music Brand

JZ Music School is a private music training school under the JZ Music brand, established in Shanghai in 2006. Unlike MIDI and BJCMA, which originally wanted to develop popular music education, the initial goal of JZ School was to be the first school in China that specializes in jazz teaching. Therefore, apart from jazz courses, the school initially did not offer majors in other music genres. The initiative for founding

this jazz school came from Ren Yuqing, who was also the founder of the JZ Music brand. This JZ School has had a certain degree of positive influence on both formal and private jazz education in China, albeit in some cases the greatest contribution has been one of growing connected initiatives, including JZ Club.

The background of Ren Yuqing as founder of these initiatives, born in Beijing in 1975 with his family home in Shanghai, is significant to understanding JZ's particular contribution. Although he had been a bassist in various well-known bands in Beijing in the 1990s, such as those of Cui and Liu, Ren had always been dissatisfied with his playing skills. Therefore, in 2000, he went to Singapore to study jazz at Lasalle College of the Arts for two years. After returning to China in 2002, Ren chose to move from Beijing to Shanghai and set up a jazz training institute. Ren explained his reasoning for this as being:

I found that except for the BJCMA, which has the teaching of jazz, there are no formal courses on jazz performance in other schools. The first official jazz major was opened by SHCM in 2005, which is much later than that in foreign countries. Most of the musicians of my generation taught themselves. Few of them studied abroad like me. I think jazz requires systematic training to really understand how to perform. At the time, music education in China did not have the concept of Western music education. Many teachers in private music institutions in China had never even heard of the Beatles and Rolling Stones, nor knew much about the history of jazz. Such a teacher would teach you to play jazz seems as a high school student would teach a pupil. For these reasons, I want to set up a music school in China that specializes in teaching jazz (Du, 2015).

However, due to funding and other factors (such as where to locate the school, how to recruit teachers, and how to set up courses), Ren's initial focus shifted to different projects. In 2003, he began working as the music director and bandleader in the jazz bar House of Blues & Jazz, discovering that the jazz music played in Shanghai was still in the style of the 1930s and 1940s. At that time, Shanghai did not have a place where a new generation of jazz musicians could gather like the CD Café in Beijing. So, in 2004, Ren established the JZ Club as the first project of the JZ brand. In less than a year, an increasing number of musicians began to gather in the club and perform with their original music and jam together every night. With these outstanding jazz musicians joining, JZ Club has become the most famous jazz venue in Shanghai (Portugali, 2015; Du, 2015; and Marlow, 2018). However, Ren had not forgotten his original idea to establish a school, and these musicians performing at JZ Club became the most direct way for Ren to find business partners and future teachers.

Jazz guitarist Lawrence Ku, for instance, often came from Beijing to Shanghai JZ to perform as part of JZ Club. According to Portugali (2015:162-163), Ku visited because he found that compared with Beijing, JZ Club often invites outstanding foreign jazz musicians to perform, some of these musicians then choosing to stay in Shanghai, creating a scene that was operating at a higher level and more international in its social composition. Such a gathering helped Ku to feel more at home, as a Chinese-American who grew up abroad. In 2005, when Ku decided to stay in Shanghai, Ren began to discuss with him two projects for establishing a school and a music festival. With the support of Ku and other musicians, the first JZ Shanghai Festival was born in JZ Club in 2005. Du (2015:11) considered that this Festival is more like a small concert in the strict sense, but because Cui and Norwegian jazz musician Bugge Wesseltoft and others were invited, it still attracted a large audience and had a broad social influence on the surrounding communities.

Taking advantage of this increased interest, Ren moved the music Festival to an outdoor site in Fuxing Park, in 2006. That same year, buoyed up by the good momentum

provided by the music Festival, Ren established the JZ school. Most of the jazz musicians who performed in JZ Club and JZ Festival went on to become the original teachers, Ku being appointed as the principal of this school.

Since 2006, JZ Music has gradually developed from a single Club to a small music industry with multiple music restaurants and bars (JZ Club, Wooden Box Café, JZ Latino Bar, On Stage Bar), educational institution (JZ School), entertainment companies (Responsible for managing its signed artists and organizing music festivals including JZ Shanghai Festival and JZ Spring Festival). Relying on the industrial chain of this brand, JZ School has demonstrated its unique advantages in jazz education through two ways. First, students can get more practical jazz performance opportunities. Every year, JZ Shanghai Festival will set up a special stage for students of JZ school to perform. All outstanding students have the opportunity to perform regularly at JZ Clubs. Second, teachers are more internationalized and professional than those from more long-established private music institutions. Whether the JZ Clubs or the annual Jazz Festival, JZ Music invites many jazz musicians from all over the world, along with the best jazz musicians in China, combining commercial performances with getting these musicians to give lectures at JZ School. In contrast to the schools that sign full-time employment contracts with teachers, the relationship between JZ school and most of its jazz teachers are short-term and part-time. As such, many of the teachers in JZ School have other jobs which give them a broader experience of different educational cultures that can then be used for their work elsewhere. For example, the jazz trumpet teacher Li Xiaochuan also works at BJCMA and the SHCM; the jazz guitar teacher Zhang Xiongguan similarly works part-time at the SHCM. Murray James Morrison previously worked at the SCCM and now works at the New York University Shanghai (NYU Shanghai) alongside his other teaching roles. Others, such as Gabriele Meirano, Anthony L. Smith and Toby Mark, are mainly performing in JZ Club outwith their educational jobs. Although some are no longer working in JZ School, almost all the teachers (those from 2006 to 2020 being displayed in Table 6 below) are still involved in jazz education activities in different cities or institutions. For example, Zhu Xin, who

taught jazz piano in JZ School in 2015, settled in Paris in 2017. The teaching experience in JZ School has enabled Zhu to gain the attention of many Chinese students who love jazz, leading him to insist on developing and teaching online courses for students in China.²⁴ Some such courses show the new ways in which online learning is opening fresh possibilities for teachers and learners to address challenges in the current market, with JZ School serving as a powerful example. In 2019, to enable students from other regions also study at JZ School, the school cooperated with the online music education platform IYA Music to create JZ Online School and started a new online teaching mode. Zhao Ke, the jazz vocal teacher, considered that the new online teaching mode is of great significance, “I live in Amsterdam. I used to go back to Shanghai for a few months every year to teach students from all over China. The cost of travel and accommodation is a big expense both for the students and for myself. Now they can stay in their city where they live and I can teach them at home through the Internet. This is the progress of the times and a new way for the further development of jazz education in China” (2020). The data below about the teachers may also serve as a reference for other scholars studying jazz education in China in the future.

Table 6. *The Main Teachers at JZ School from 2006 to 2020.*²⁵

Instruments	Local teachers	Foreign teachers
Piano	Huang Jianyi, Zhu Mang, Yang Dehui, Zhu Xin.	Gabriele Meirano, Oleg Roschin, Mark Fizgibbon
Vocal	Zhao Ke, Li Jie, Situ Jiawei, Chai Xia.	Anthony L. Smith, Sandra Kaye.
Guitar	Zhang Xiongguan, Du Qia, Liao Jiwen, Dai Yuting, Liang Junyi, Wen Peijie.	Lawrence Ku, Anthony L. Smith, Scott Dennison, June Koo, Krik Kenney.

²⁴ More details on Zhu’s website page, https://coucoumusic.com/?page_id=154.

²⁵ Data from Du 2015; Portugali 2015; JZ school official Weibo and 2018-2020 admissions poster.

Sax	Chen Jiajun.	Alec Haavik, Murray James Morrison.
Trumpet	Li Xiaochuan.	Toby Mark, JQ Whitcomb
Drum	Feng Hao, Xue Xiaolun.	Charles Foldesh, Brian Duke, Nicholas McBride.
Bass	Tian Xin.	Danny Zanker, Mario Trane.

Although JZ School has certain advantages in student practice and teacher resources, some issues are also reflected in the student intake and interviews. There were 130 students in 2017 and 2018, and the number of full-time students was only 10. Analysis of the interviews with Yu Fan and Min Wenchao (2018) would suggest that the reason for the lack of full-time students is related to the development direction of JZ Music and the nature of the school itself. Yu Fan, a former employee of JZ Music, believes that, although Ren intends to promote the development of jazz music education, the focus of the development of the JZ Music brand is actually not centred around the JZ School itself. The most intuitive basis for illustrating this is to compare the scale of the three projects of JZ Club, JZ Music Festival and JZ School (Yu Fan, 2018). Since 2005, the school has been based in a four-story old-fashioned house in the alley of Wukang Road in Xuhui District. In the past ten years, JZ Club has successively opened branches in Hangzhou, Wuhan, and Guangzhou, and the scale of JZ Music Festival has also grown, the audiences increasing from 3,000 at the beginning to more than 500,000 annually. By contrast, JZ School has never been relocated or expanded (Yu Fan, 2018).

What is even more noteworthy is that Ren has, whether consciously or otherwise, retained the very educational ethos and organizational basis of the school within the realms of corporate/commercial training, rather than moving it towards being recognised as a formalised private educational venture, on a par with its private school counterparts. JZ school did not obtain the “Non-governmental school License” issued by the Shanghai education authority. According to Non-state Education Promotion Law

of the People's Republic of China, to become a state-recognized private school, the sponsor must submit an application for the establishment of the school to the examination and approval local authority, passing a series of audits to obtain a school permit.²⁶ There are many conditions that need to be met to obtain this license. For example, according to different regions, the school has certain requirements in terms of area, working capital, curriculum, and teacher training. After the establishment, the school would be under the joint supervision of the local education bureau and the industrial and commercial bureau. In Chapter 6, it was mentioned that Beijing Contemporary Music Academy was inspected by a team of experts from the Beijing education authority. That inspection also showed a part of the process of getting a private school permit. However, this new private education law that came into effect in 2004 actually still had many inconsistencies, even when the draft amendment was issued in 2018. It does not, for example, impose mandatory requirements on school permits for small art training institutions, meaning some art training institutions in China only need apply for a business license to the local industrial and commercial bureau to start relevant teaching. JZ School is a typical example. In the business license issued by the Shanghai Industry and Commerce Bureau, the words "JZ School" did not appear. Instead, there is a company registered called Shanghai Hetang Education Information Consulting Co., Ltd. In other words, "JZ School" is Shanghai Hetang Education Information Consulting Co., Ltd. In terms of their nature, MIDI and BJCMA are both nationally recognized private music schools approved by the Beijing education authority. For JZ School, it remains a company officially centred on the provision of music training, supervised by the Industrial and Commercial Bureau. According to the arduous process of BJCMA in obtaining a permit to run a school as mentioned in Chapter 6, the research suggests that the reason why the JZ brand did not apply for a license is due to its own commercial development goals. Its main business direction is still following the commercial promotion of jazz performances rather than jazz

²⁶ For more information on relevant regulations, see http://www.moj.gov.cn/government_public/content/2018-08/10/tzwj_38281.html.

education. Therefore, at this stage, Ren and its JZ brand do not want to spend a lot of time and effort to get a school license through complex bureaucratic procedures.

It may be argued that JZ School's distinctiveness would be lost in such a transition. However, the challenge of preconceptions around education is also something to be factored in with regard to gaining more formally enrolled students. In China, a commercial training institution is generally regarded as a place to improve certain skills in the short term. They cannot attract students to full-time study in the same as what are perceived to be "real schools". This may also be the reason why most students in JZ schools are part-time. Under these circumstances, it is worth briefly reflecting on the motivations are for those few full-time students. According to Min Wenchao, who was in charge of school operations at the time, the full-time students of JZ School in these years were mainly Chinese students who had aims of being admitted to the jazz department of different foreign music institutions (2018). The successful organizing of JZ Music Festivals and JZ Club Lives over a decade has allowed JZ Music to establish good contacts with many foreign jazz educators and their music institutions. According to the official Weibo of JZ School, in the second half of 2018 alone, a total of six music institutions sent representatives to visit JZ School as part of related jazz master class activities (including New England Conservatory of Music, Conservatorium van Amsterdam, Berklee College of Music, MI College of Contemporary Music, Boyer College of Music and Dance (Temple University) and Los Angeles College of Music).²⁷ Min indicated that the school adopts the teaching model of Berkeley Conservatory of Music, coupled with a number of international jazz musicians as teachers and good partnerships with foreign music schools, meaning that many students who were studying at JZ subsequently received offers from their favourite schools, (2018). As for part-time students in JZ School, analysis of the fieldwork data reveals an interesting challenge for the institution in building up a localised jazz culture: more than half of

²⁷ For further information, see JZ School Weibo,

https://www.weibo.com/ttarticle/p/show?id=2309404303734426496593#_loginLayer_1603365150175.

the part-time students in JZ School in 2018 were those based at institutions abroad. Yu Fan reported that almost all students were international for the first few years after JZ School was established: “Shanghai is an international city, there are many foreigners who have been in this city for a long time and like jazz. So when they know that there is a place that can provide short-term jazz learning and can also choose foreign teachers and English teaching, they are very interested” (Yu Fan, 2018). At the same time, however, there has already been a significant shift in development of the part-time learner in the JZ School, from no Chinese students at the beginning to nearly half of the total number in 2018. The speed of this private jazz education development is also accelerating alongside the wider development of jazz in China in recent years.

The steady development of JZ Music has had a positive impact on formal jazz education. As the JZ Festival gains popularity, this stage has gradually become a method for some official music academies to showcase their jazz education achievements. One notable example of this trend may be observed in the jazz orchestra from SHCM, performing at the 8th JZ Music Festival in 2012. Chang Shilei and Li Quan, who graduated from SHCM, and Situ Jiawei and Yu Zhenhai, who graduated from XHCM, have all already been on the stage of JZ Festival more than once. Since its establishment in 2015, Guangzhou JZ Club branch has created an informal cooperative relationship with XHCM. According to Lin, JZ Club is the main jazz performance practice base for students majoring in jazz at XHCM, which means jazz students will regularly give performances and play jam sessions in JZ Club every week, (2018).

Figure 5. Students of Xinghai Conservatory of Music Performed at JZ Club in Guangzhou (Photos taken on July 8, 2018).



JZ Music's contribution to jazz education in China can also be seen in two further ways: organizing a national jazz competition and establishing study abroad programmes. In 2011, they launched a competition called 'I Love My Music', to select outstanding new jazz bands and young jazz musicians in China, those chosen having the opportunity to perform at JZ Club or JZ Festival (Song, 2016). With the continuous development of the JZ Music brand, the rewards of the competition (renamed Jazz Master Competition in 2018) have become more abundant. The winning bands or musicians not only have bonuses and performances at the JZ Festivals, but also the opportunity to participate in JZ Club's national tour programme. Moreover, a special new award was added in 2020, with seven jazz musicians serving as judges. One outstanding individual player will be selected by these competition judges and the winner will get a chance to choose one of two prizes, a full-time scholarship worth 90,000 Yuan from JZ School or an unconditional offer from the Jazz Department of Prince Claus Conservatoire (Netherlands) or the New England Conservatory (United States) (JZ School Weibo, 2020). This form of competition provides young Chinese learners of jazz music with a platform to test their performance level. Conscious of the potential for such opportunities also to benefit from musicians in later career stages, JZ Music also established another programme in 2015, JZ Award, to select outstanding jazz musicians,

teams and related pieces that have enjoyed a significant reputation in China. In each category, there are many teachers and teams from various educational institutions.²⁸

Golden Jazz Contemporary Music Institute

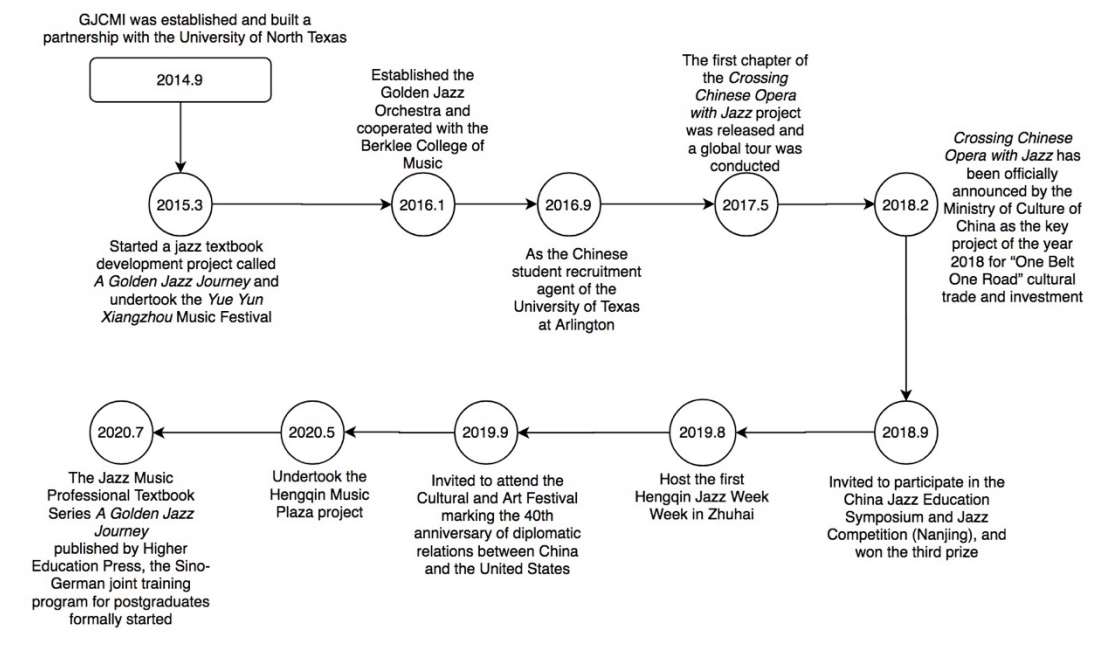
In 2014, Golden Jazz Cultural Industry Management Co. Ltd, which incorporates the business of jazz education, jazz curriculum development, jazz performance, musical culture research, and music production, was established in Zhuhai, China. In just five years, the company developed rapidly, and its main product, the Golden Jazz Contemporary Music Institute (GJCI), became the most prestigious jazz education institution in South China, both in terms of student numbers and the reputation of the teaching staff. At the end of 2020, the school had a total of 13 official teachers, and 11 famous jazz musicians from across the world hired as visiting professors. There are also more than 100 students on the long-term courses, making the number of jazz faculty and students much higher than some official conservatoires (Nie, 2020). While similar in some respects to JZ brand, the differences between the two have wider significance in terms of jazz educational development. Golden Jazz (GJ) is, like JZ, also running a club and hosting music festivals while running the school. However, according to Nie Xin, one of the founders of GJ, its initial establishment and development has not been influenced by the success of JZ:

The initial idea of establishing GJ is mainly related to my own learning experience. We didn't know about JZ Music when we started working on GJ. We had some cooperation with JZ Music after we started. However [...] I think GJ has mainly focused on jazz education more than on JZ's performance-centred approach (2020).

²⁸ For the complete list, please see <https://site.douban.com/jzfestival/widget/notes/8732790/note/487469927/>.

As such, investment in JZ Club and JZ Music Festival has always been higher than JZ School. GJ, by contrast, mainly invests in GJCMI. A flowchart of Golden Jazz brand development provided by Nie illustrates this:

Figure 6. *The Development History of Golden Jazz (Translated from Chinese charts, data provided by Nie Xin).*



As shown in the figure above, in the first three years of development most GJ events related to school construction and educational activities, including its jazz music school, GJCMI, and a cooperative relationship with the University of North Texas, augmented in 2016 with Berklee College of Music and the University of Texas at Arlington. In addition, their other jazz-related commercial projects in Figure 6 are all closely related to education. According to Nie, these projects could be implemented largely because of the support of many official music academies and their jazz teachers.

Since there is no related academic literature on GJ, the research in this section is mainly drawn from in-depth interviews. Initially, GJCMI's formation and approach to education (including the appointment of key members of staff and their distinctive

contribution), will be juxtaposed with cooperation between GJCMI and Western music institutions, as will the relationship with official music academies in China.

The second aspect focuses mainly on commercial projects related to jazz under the GJ, such as the Crossing Chinese Opera with Jazz Project and Hengqin Music Plaza Project. I found that the success of these projects is closely related to the support of the local government and the Ministry of Culture. Meanwhile, the participation of the official music academies and related jazz teachers has enabled these projects to also play an important role in promoting jazz education.

The third part is mainly through a specific case, that is, the cooperation project between GJCMI and the Foreign Language School affiliated with Beijing Normal University Zhuhai to analyse the possibility of jazz officially entering the school system in the future. The cooperation between GJCMI and this Foreign Language School is a new route for the future development of jazz education, and a positive signal that jazz teaching can be popularized in school education in the future.

The contribution of two key individuals who are critical to the development of GJ (Nie Xin and Stefan Karlsson) has not been assessed. Nie graduated from Xinghai Conservatory of Music (XHCM) majoring in classical and ethnic percussion. From the middle school attached to XHCM to undergraduate, alongside classical music and traditional Chinese music, Nie also often played rock, pop, jazz and other music styles during his 7 years of studying at XHCM and found that his favourite is jazz. After graduation, Nie decided to formally study jazz performance. In 2013, he went to the United States to interview for a postgraduate application programme in jazz performance. The application process was surprisingly informal. As Nie remarked:

The exam at the time was different from the one I took before. The examiner and I just chatted a few words and then started to jam with

me. I had a lot of fun with the examiner, and it did not feel like an interview at all. Although I did not know how I was performing, this was the most relaxing and fun exam I have ever taken [...]
(translation of Chinese charts provided by Nie Xin)

However, Nie returned to China for personal reasons after only one semester at Berklee College of Music. While serving as a peripatetic teacher of jazz drums at XHCM, Nie also often performed in surrounding cities, including in his hometown of Zhuhai. Soon, he discovered that Zhuhai did not have a specific venue for jazz performances, and then had the original idea of building a jazz performance platform. During some of his subsequent live performances, he found many who shared his enthusiasm for jazz, but who, for various reasons, could not attend formal jazz studies at official music institutions. Combined with his own experience of having to abandon a degree, Nie finally decided to set up a music education institution to popularize jazz education among the general public. The initial support came from his family. In September 2014, with the help of his mother Zhou Jing and cousin Yu Fengcheng, GJ was successfully established, with a management structure of Zhou as chairman and general manager, Yu as deputy general manager, and Nie as artistic director.

GJCMJ is the first and main project of GJ after its establishment, as a music training organization with the goal of teaching jazz. Due to Nie's educational background and work experience, GJCMJ has maintained good relations with Xinghai Conservatory of Music. GJCMJ hired Lin Chang from XHCM as the honorary principal. Lin and other teachers from XHCM, such as Wang Cong, have given a lot of advice and help to the school curriculum and school management. Moreover, GJCMJ was able to contact the Jazz Department of the University of North Texas (UNT) in 2014 and conduct an academic exchange activity in the following year with the assistance of Sun Kangning.

As Nie explains:

My alumnus, Sun Kangning, who currently works at Wuhan Conservatory of Music, was one of the first to join the GJ team. Alongside planning the academic exchange with UNT, he also participated in almost every important project afterwards, such as the Jazz Textbook Development Project and the Crossing Chinese Opera with Jazz Project (2020).

Based on the successful experience of jazz education at XHCM and the UNT, GJCM was able to establish a relatively complete teaching and management system from the beginning.

Another key figure who has had a major impact on the development of GJCM is the Swedish musician Stefan Karlsson, a professor in the division of Jazz Studies at the UNT. In 2015, Karlsson joined the Jazz Studies programme at the University of Texas at Arlington (UTA) until 2019.²⁹ From 2012, he toured China as part of the Eddie Gomez Trio and in 2015 he gave a week-long masterclass in GJ, which, though of short duration, proved to be a seminal exchange with the students. In this short week, Karlsson not only felt the enthusiasm of Chinese students and the desire for jazz education but was also attracted by the professional qualities shown by the GJ team in teaching and management. In turn, Nie Xin, the manager of GJCM, also discovered that this jazz professor from UNT has extraordinary experience in jazz teaching. Nie recalled that “our academic exchange program with UNT lasted for a month, and only Karlsson’s classes that week had 100 percent positive feedback from our students” (2020). As suggested by Nie, Karlsson first accepted a jazz textbook development project called *A Golden Jazz Journey*. Between 2015 and 2018, he also came to GJ three times a year for academic and performance cooperation due to the invitations by

²⁹ For more information see Karlsson’s website, <https://stefankarlssonjazz.com/>.

GJ. During this period, Karlsson retired from UNT and proactively contacted Nie to ask if he could carry out more in-depth cooperation with GJ. Soon after, Karlsson was hired as the honorary principal of GJCMI. In 2019, after his contract with the UTA expired, Karlsson officially joined GJCMI as the Principal and Direct, meaning that he will stay in Zhuhai for at least eight months each year mainly for full-time teaching, performance and textbook compilation.

Karlsson played an indispensable role in the development of GJ in three significant ways. First, he forged links between GJCMI and various American universities. Meanwhile, in some jazz projects curated by GJ, such as the Crossing Chinese Opera with Jazz Project, he not only made a lot of suggestions for the musical works in the project, but also invited GJ to the United States for the promotion and tour of the project.

Second, under the planning of GJ, he has conducted masterclasses and performances in various formal music academies as a member of the GJ team since 2015. Through these successful activities, GJ has gained a certain reputation in the jazz education system and has been recognized by official educational institutions.

Third, with the assistance of Karlsson, GJCMI, UTA and Foreign Language School affiliated with Beijing Normal University Zhuhai (FLSBNU) reached a tripartite partnership in 2016. FLSBNU is an official school integrating elementary, junior high and high school. Since the cooperation in 2016, GJCMI has sent teachers to this school every week to teach jazz instrumental music courses and orchestra ensemble courses to train some students to be successfully admitted to UTA in the future. To a certain extent, Karlsson also helped GJ promote the primary development of jazz study in school education. Furthermore, the development of GJCMI, under the leadership of a foreign jazz expert, is similar to that of the jazz discipline at XHCM. This means that not only official music institutions can learn from this model to develop jazz education, other private music institutions in the future can also use this model as a reference. Therefore, Karlsson's influence on jazz education transcends the immediate specific context and

through GJCMJ is providing the potential for the future development of informal jazz education not just in Zhuhai but elsewhere in China. According to Nie, new informal jazz education institutions will be launched in places such as Wuhan and Chengdu (2020).

The rapid development of GJ also reflects the clear support of the state and local governments for a certain type of jazz that can be combined with Chinese traditional music during this period. The specific shape of this support can be first reflected in a project called Crossing Chinese Opera with Jazz (CCOZ) planned by GJ. The idea for this project originally came from Sun Kangning, who explained that “The initial idea was not to create a new style of music, but to promote Chinese culture in a unique way as a jazz musician” (2020). In 2017, Nie Xin and American saxophonist Drew Zaremba, who was on a two-month visit to GJCMJ at the time, were very interested in the idea of the combination of jazz and Chinese traditional music by Sun. Hence, the three quickly became a creative team and began to create related music works. On May 26, 2017, the project was first successfully performed in Zhuhai, Guangdong province, China, in the form of a concert, which attracted the attention of the Cultural Tourism Bureau and Publicity Department of Zhuhai Municipal Party Committee. Meanwhile, the Ministry of Culture of China issued a notice on the national selection of the Year 2018 for “One Belt One Road” Cultural trade and Investment project. Under this opportunity, CCOZ was selected by Zhuhai Municipal Government to be submitted to the Ministry of Culture of China, and it became one of the thousands of candidate projects nationwide. In December of 2017, after various selections, CCOZ successfully became one of the forty projects finally selected. It is worth mentioning that only three of the forty successful projects are under the music culture category (summary of project data and information provided by Nie).

Figure 7. The Poster of Crossing Chinese Opera with Jazz.



Part of the reason why the CCOZ project gained unanimous recognition and support both from the local and the central government is that this project also reflects the motivation to promote Chinese traditional music. Tao Xin, a professor at the Shanghai Conservatory of Music, has argued that the Chinese government now hopes to find some new ways to develop Chinese traditional music in order to prevent the gradual disappearance of some specific Chinese traditional music culture (2018).

Therefore, projects like CCOZ may allow the government a means of promoting traditional indigenous Chinese music paradoxically in supporting CCOZ, projects which have been considered, certainly initially, a Western import. A similar example is also reflected in the previous description of Kong Hongwei. Kong and his jazz orchestra will visit countries around the world on behalf of the Ministry of Culture every year and their form of performance is similar to the CCOZ project, in that it also uses jazz-related techniques in combination with Chinese traditional music. Jazz, a musical form once boycotted and banned by the Chinese government, needs time and resources to develop in China. It may be argued that the Chinese jazz musicians have been prompted by expediency in adapting jazz to traditional music forms. It is also difficult to ascertain the extent to which the favourable disposition towards the hybrid Chinese jazz form,

which combines Western and Chinese traditions, is part of a more global cultural strategy which seeks to cement China's influence abroad.³⁰

However, even without this kind of musical integration project like CCOZ, jazz had enough government support at this stage and as a way to promote the development of local culture in certain cities or regions. For example, Shanghai, the country's biggest city and a global financial hub and Changchun, which has its roots in the Qing dynasty, have sought to include jazz as part of their cultural identity, through jazz festivals or related activities. The in-depth cooperation between GJ and the government of Zhuhai Hengqin New Area since 2019 is another example. Hengqin is the largest island among the 146 islands under the jurisdiction of Zhuhai City. In 2019, the State Council of China issued the "Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area" and the "Official Reply of the State Council on the Plan for Developing the Hengqin International Leisure Tourism Island". It is hoped that Hengqin New Area and Macau will jointly build a Guangdong-Hong Kong-Macao in-depth cooperation demonstration zone, thereby making Hengqin into an international tourism and leisure island. In August 2019, with the support of Hengqin New Area government, the first Hengqin Jazz Week organized by GJ was successfully held. This jazz week includes the 5th GJ Summer Camp, the first "Hengqin Cup" Jazz Competition, and the "Cross Music" New Generation Music Festival. Stefan Karlsson, Tim Ishii, Ze Eduardo, Lin Chang and thirteen other top jazz performers and educators were invited from home and abroad. According to Guo (2019), the purpose of GJ to hold this jazz week is mainly to enable teenagers in the Guangdong-Hong Kong-Macao Greater Bay Area to communicate with these jazz musicians and educators face to face and to bring them a week-long rich jazz curriculum. Analysis of the sources would suggest that this is another way for GJ to achieve their goal of popularizing jazz and promoting jazz education in China. For the Hengqin New District Government, supporting the jazz week can not only promote cultural exchanges between Guangdong,

³⁰ The Belt and Road Project, launched in 2013. See <https://www.yidaiyilu.gov.cn/>.

Hong Kong and Macao, but also play a positive role in Hengqin international leisure tourism island programme in the future. In May 2020, under the guidance of the Hengqin New Area Management Committee, the launching ceremony of the Hengqin Music Plaza Project hosted by the Hengqin New District Social Affairs Bureau and co-organized by GJ was successfully held in the Hengqin Style Plaza. Nie said that the government invited GJ to join the Hengqin Music Plaza project, in the hope of using GJ to organize more jazz activities to enrich the cultural life of local residents, while effectively attracting tourists and supporting the development of Hengqin tourism-related industries (2020). It may be argued that jazz in this period was recognized by the government because of its potential to develop regional economy, promote cultural exchanges between China and foreign countries, and preserve traditional Chinese music, rather than because of its specific musical qualities.

Unlike the official conservatoires GJCMi targets more people with little or no experience with formal musical education, especially among teenagers or younger students. In order to popularize jazz education, GJCMi began to explore how to make jazz teaching appear in the school education system. In October 2016, with the help of Karlsson, GJ and The University of Texas at Arlington (UTA) established a partnership. Subsequently, GJCMi began to cooperate with UTA and the Foreign Language School affiliated with Beijing Normal University Zhuhai (FLSBNU) to negotiate future tripartite cooperation. In May 2017, FLSBNU held the opening ceremony of “International Art Education Centre and International Art High School”. After the ceremony, FLSBNU and UTA formally signed a memorandum of understanding. The two sides will conduct in-depth cooperation in teacher-student exchanges, study abroad, and enrolment. GJCMi, will serve as UTA’s sole admissions representative office in China to help UTA select more outstanding jazz students in the future. It will also serve as a partner of FLSBNU to provide schools with jazz teachers and related jazz courses. Meanwhile, it will also introduce more music resources, music masterclasses and concerts to help FLSBNU promote performing arts teaching, and work together to help

outstanding artistic talents to get opportunities to study at the leading music academies around the world in the future.

In general, GJ is a very special enterprise. Its main project has always been GJCMI, a private jazz education institution that is still developing. However, such this particularly close working relationship is not found in the other institutions or in previous studies of the relationship between private music schools and the government. When referring to the future of GJCMI, Karlsson emphasized, “as Principal, my plan is to work to help moving GJ’s plans, visions, and educational focuses into an official educational institution within China. Further, as GJ already has a strong and professional educational infrastructure, I have no doubt that GJ will become one of the important and leading educational entities” (Karlsson, 2020).

Table 7. *The Partnership and Cooperation List with both Domestic and International Prestigious Conservatoires.* ³¹

<i>International</i>	<i>Domestic</i>
1.The University of North Texas	1.Shanghai Conservatory of Music
2.The University of Texas at Arlington	2.Wuhan Conservatory of Music
3.Berklee College of Music	3.Sichuan Conservatory of Music
4.University of Louisville	4.Xi’an Conservatory of Music
5.Northern Illinois University	5.Xinhai Conservatory of Music
6.Manhattan School of Music	6.Shenzhen University Jinzhong conservatory of Music
7.The Juilliard School of Music	

³¹ Sources and related data provided by Nie Xin. Some cooperation models include GJ providing interview venues when these schools come to China to recruit students. In this way, GJ students can obtain information, such as the time and location of the interview.

8.Eastman School of Music	7.Nanjing University of Art
9.University of Luxembourg	8.Jilin University of Art
10.Kunitachi College of Music	

From the table 7, it can be seen that GJCMI not only has close ties with public music institutions in China that have opened jazz courses, but also has cooperative relationships with some well-known music academies in the world. Nie said that “Strengthening the cooperation with music institutions in China and the world and absorbing their teaching experience is an important way for JZ to become an officially recognized music school in the future” (2020). GJ is different from the schools described previously in its initial positioning. Although the jazz teaching of BJCMA is well developed, its goal is to become a comprehensive art academy similar to the official music academy. MIDI has been focusing on the study of rock music and the promotion of related MIDI music festival activities in the development of the school. JZ is similar to MIDI, the promotion of jazz performances being more commercialized and more attention paid to the management of jazz performance venues and related jazz festivals planning than the construction and development of its school. In this respect, GJ is the only private music institution that consistently focuses on jazz education.

8.1.2 New Jazz Community and the First Jazz Society

In the previous chapter, the prior importance of jazz communities was emphasised, especially bars such as CD Café, as a major way for jazz musicians and enthusiasts to learn jazz. However, with the emergence of an increasing number of official and private schools with jazz courses, the influence of the informal jazz scene on the development of jazz education has begun to diminish.

Although the main place for learning jazz during this period has shifted from the jazz community to related education institutions, there is still a clear connection between the two.

The expansion of the Chinese jazz market is closely related to recent developments in jazz education in China. During this period, the jazz scene has begun to appear nationwide. An increasing number of jazz bars or clubs have been established, no longer limited to Beijing and Shanghai and a few major port cities. Jazz activities of a larger scale have started in inland areas, even including some remote areas, such as Xinjiang in northwest China. Many of these new jazz activities have received support and help from jazz teachers and students in local or nearby music education institutions. One example of this was Zheng Yuxing, a jazz piano teacher at the Sichuan Conservatory of Music, choosing to serve as the music director of the newly opened Oak Nose Jazz Club in Sichuan in 2019, helping its development (Vision Sichuan, 2019). In Xinjiang, Wang Yunlei mentioned that the jazz musicians in various bars are the students from the Xinjiang Arts University (Xinjiang Arts University, 2015). After graduation, these students will, if they can find sufficient means of support, seek to extend the development of the jazz market in Xinjiang. The crucial question determining the extent to which they undertake this is one of financial sustainability.

The achievements of jazz education in China in recent years in fuelling the growth of larger music communities give further rationale for my characterising this as the mature period of jazz education. In fact, the emergence and rapid growth of the new jazz scene has a lot to do with the birth of jazz educational institutions nationwide. If it was the original jazz scene that initially drove the development of jazz education, now the roles are reversed; it is jazz education that is driving the jazz scene and leading to the formation of these larger jazz communities. The one caveat in this respect is whether the demand is finite or whether the upsurge in interest is sustainable. At a time of so much national and global uncertainty prediction of future trends in musical taste cannot be an exact science.

The New Jazz Community during the Jazz Education Boom

Prouty noted that, in the United States, “the relationship between jazz educators and those within the professional jazz community has been, at certain times, a troubling one” (2005:80). The main reason is that academic jazz programs are often accused of distancing from the traditions developed through performance and informal learning environments. Prouty further indicated that jazz education represents, in a sense, the clash between musical cultures, academia and the jazz community. I believe that this kind of conflict is not obvious in China. On the contrary, the jazz community in China, especially the professional jazz community, has maintained a good relationship with jazz educators. In fact, jazz educators and musicians from the professional community are almost all the same people in China. As mentioned in Chapter 6, most of China’s first or second generation of jazz musicians also pioneered domestic jazz education to help gain a secure income. There was, therefore, always a substantial overlap between the professional and education spheres. During my fieldwork in 2018, most professional jazz musicians in China were still also educators who were engaging in jazz teaching. To illustrate this, I will examine the emergence of jazz bars and music festivals from this period and then analyze the wider relationship between jazz education and jazz community in China.

Table 8. List of Representative Jazz Bars in Selected Cities from 2005 to 2020 (the ones with “*” are bars that have been closed before 2020).³²

City	Jazz Clubs and Opening Date
Beijing	East Shore Café (2006); *CJW (2007); Blue Note (2016)
Shanghai	Jazz at Lincoln Center (2017); Blue Note (2019)
Guangzhou	JZ Club (2015)
Hangzhou	JZ Club (2015)

³² The selection of areas has mainly been based on the cities visited for my fieldwork in 2018 and 2019.

Shenzhen	*CJW (2011); Penny Black Jazz Café (2012); LAVO (2015); Meeting Jazz (2019)
Wuhan	*JZ Club (2015)
Xi'an	Meeting Jazz (2016)
Chengdu	TG House Jazz Club (2017); Oak Nose Jazz Club (2019)
Zhengzhou	*My Club (2018)
Zhuhai	Golden Jazz Live House (2015)

During the fieldwork in 2018 and 2019, I found that all cities I visited had bars with live jazz performances. Table 8 shows the different types of new-start jazz bars in China during this period. Those established by Chinese jazz musicians, such as the East Coast Café in Beijing and JZ Club in Wuhan, Hangzhou and Guangzhou are complemented by those established by local jazz enthusiasts or practitioners in the local entertainment industry, such as Chengdu's TG House Jazz Club and Oak Nose Jazz Club, and MJ Club in Zhengzhou. A third type is imported as a spin-off from commercial enterprises from either the US (the Lincoln Center and Blue Note) or from non-mainland territories (CJW). From a geographical perspective, the new branches of foreign jazz brands for the purpose of commercial profit are mainly based in Beijing and Shanghai, underlining the continued significant status of these cities in jazz bars. Local brands in Shanghai and Xi'an have started to expand their new stores in other cities, highlighting the health of their business. The development of jazz bars appears related to the economic development of cities. Shenzhen is a typical example. According to the report of the Shenzhen government in August 2020, the city ranks first both in terms of per capita GDP and the business environment in the country (Shenzhen Special Zone Daily, 2020).

Figure 8. *The Performance Schedule of Beijing Jianghu Bar in July 2016.* ³³

³³ Picture from the weibo of Jianghu Bar. See:

https://weibo.com/jianghubar?sudaref=www.google.com&reason=&retcode=&is_hot=1.

江湖酒吧 2016.07				@Jianghu Bar		
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY 01 红的琴 北京音乐 神游会 晚场 21:00 50/60 CNY	SATURDAY 02 弗印组合 专场音乐会 世界民谣 21:30 50/60 CNY	SUNDAY 03
MONDAY 04 四海一家 大地民谣 音乐节 晚场 20:00 FREE	TUESDAY 05 小番茄乐队 领衔 JAZZ JAM 21:00 FREE	WEDNESDAY 06 一千零一夜 I 刘奥爵士 + 五重奏 (苏紫旭 + DAN) 晚场 21:00 50/60 CNY	THURSDAY 07 刘奥爵士 五重奏 晚场 21:30 50/60 CNY	FRIDAY 08 夜游神乐队 专场演出 布鲁斯 21:30 50/60 CNY	SATURDAY 09 浪漫绅士 专场 布鲁斯 21:00 80/100 CNY	SUNDAY 10 邢一帆 JAZZ 五重奏 晚场 21:30 50/60 CNY
MONDAY 11	TUESDAY 12 小番茄乐队 领衔 JAZZ JAM 21:00 FREE	WEDNESDAY 13 一千零一夜 II 石喻吉 + 孙凯四重奏 (苏晴 + 欧阳梦溪) 晚场 21:30 50/60 CNY	THURSDAY 14 石喻吉 + 孙凯四重奏 晚场 21:00 40/60 CNY	FRIDAY 15 远方的路 - FLAMENCO JAZZ 弗拉门戈舞蹈 21:30 50/60 CNY	SATURDAY 16 真人乐队 布鲁斯 21:30 50/60 CNY	SUNDAY 17 曼阳铃 的夏天 美国民谣 21:30 60/80 CNY
MONDAY 18 白天 五重奏 晚场 21:30 50/60 CNY	TUESDAY 19 小番茄乐队 领衔 JAZZ JAM 21:00 FREE	WEDNESDAY 20 一千零一夜 III 刘冬虹 + 大非) 晚场 21:00 50/60 CNY	THURSDAY 21 张雄英《来自 旧时的脚步声》 江湖专场 晚场 21:30 50/60 CNY	FRIDAY 22 Madornasalle et son Orchestre 爵士专场 晚场 21:30 50/60 CNY	SATURDAY 23 陈辛笛爵士 晚场 21:30 50/60 CNY	SUNDAY 24 海子诗会“今天 我在关心人类” 民谣专场 晚场 & 诗歌 21:00 50/60 CNY
MONDAY 25	TUESDAY 26 小番茄乐队 领衔 JAZZ JAM 21:00 FREE	WEDNESDAY 27 一千零一夜 IV (马渊 + 叶里 + 浩子) 晚场 21:30 50/60 CNY	THURSDAY 28	FRIDAY 29 未小皮 专场音乐会 晚场 21:30 50/60 CNY	SATURDAY 30 纪念家驹 专场音乐会 (CROMA 3BA) 晚场 21:30 100/150 CNY	SUNDAY 31

地址：宝城路交通路口南大自东梅花路7号
ADD: Dongnianshua Hutong No.7, Jiaodaokou South St.
电话：010-64015289
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In addition to the three representative categories of jazz bars above, jazz also appeared in some other types of bars during this period. One type is local jazz bars established before 2005 and still in operation today, such as The Peace Hotel Jazz Bar and JZ Club in Shanghai. A second type is theme-less bars, which have live music performance irregularly, including jazz, which depends on the type of band invited. According to my research, bars in most of China’s economically developed cities currently have a high acceptance of jazz, which is the opposite of the situation in the 1990s. Figure 8, for instance, shows the performance schedule of Beijing Jianghu Bar in July 2016. In addition to jazz live performances, the bar also included performances of various music types, such as flamenco, folk and rock. Yu Fan mentioned that a single form of performance, especially jazz music, could not attract enough customers to support the operation of the bar, so more bars were trying to adopt multi-style music performances (2018); The last type is a bar without live performances, which is the most typical type of bar in China. Jazz was initially played here in the form of vinyl records and CDs, and then more places began to use online resources to play.

However, although the jazz community has grown fast with the emergence of an increasing number of new jazz bars, the development of the jazz market has not been entirely smooth. In my interviews with some jazz bar practitioners and performers, I found that most jazz bars are operating at a loss. In fact, during my second trip in 2020, it emerged some of the new jazz bars listed in Table 8 had closed, including JZ Club Wuhan (established 2015, closed 2018) and Zhengzhou MJ Club (established 2018, closed 2019).

My finding here is that the main reason for failure of these particular bars is the inability to obtain the support of sufficient consumer groups, that is, the lack of reliable audiences. Former JZ employee Yu Fan explained the challenges: “Even in Shanghai where jazz is well developed, JZ Club does not make a profit. Most audience come to JZ Club just to take a picture and post it on social platforms to reflect their elegant taste. These audiences do not form a fixed consumer group” (2018). Hence, when JZ Club came to a city like Wuhan, in which there was no historical context for jazz, it was even less able to attract enough customers in a short period of time to ensure that the bar received funds to maintain subsequent operations. These jazz-themed bars often spent huge sums of money on renovations and located in prosperous areas of the city to emphasise jazz’s ‘elegant art’ credentials. The high rents and cost of the bands is also contributory to these problems, CJW in Beijing and Shanghai and the local brand MJ Club in Zhengzhou being closed for this reason.

The well-developed jazz bars which have thrived have one thing in common, often being closely related to local or nearby jazz education institutions, some of them even serving as internship bases for local schools. In Beijing, the East Shore Café is almost exclusively for jazz teachers or students (as performers) of BJCMA (Izumi Koga, the drum jazz teacher, is just one example, performing two days a week there since 2006). Likewise, TG House in Chengdu has a good relationship with SCCM. The JZ Club in Guangzhou provides a regular stage for jazz students of XHCM to practice and perform every week. Tao Yu, a former jazz student at XHCM, mentioned her experience of

performing at JZ Club in Guangzhou and said that JZ Club usually does not pay high fees to these students, most of the time none at all (2020). For XHCM, this is a free stage for jazz students to practice, and for JZ Club, with these free jazz performers, this represents a significant saving and mutually beneficial arrangement.

Jazz Festivals and the Dream of a Modern Metropolis

Li (2006) has pointed out that in China in the 2000s, jazz appeared in high-end bars, clubs and hotels, becoming a symbol of elites. Urban jazz festivals operate in the context of government aims for every city in China becoming an international metropolis. In the official promotion of the first Guangzhou Jazz Festival in 2015, the Changchun International Jazz Festival in 2019 and the second Shenzhen Jazz Festival in 2020, for instance, jazz was positioned by officials as their city's new cultural icon (Lv, 2019; Zhang, 2020; Xu, 2020). Other cities, while not framing their policies in these terms, are still using jazz as a way to express their urban modernization, hoping to increase their attractiveness to urban tourists from a global audience.

Collating the data on jazz festivals in China from 2005 to 2020 it would appear there are three main types. The first and longest established type has been mainly organized by local jazz musicians, such as the Shanghai JZ Jazz Festival, the Beijing Nine Gate Jazz Festival and the Changsha International Jazz Festival. The second type, starting after 2010 has been led by cultural organisations, creative industry parks or other commercial organizations, such as the Shenzhen Oct-Loft International Jazz Festival, the Beishan International Jazz Festival and the Chengdu Jazz Festival, while the third type has been mainly organized by different government units.

The first and second have been able to continue due to local government assistance. Ren Yuqing, the planner of the JZ Festival, recognised that “Although the Festival has grown well since then, with commercial sponsorship and steady box office receipts, government financial support still accounts for twenty per cent or more of the total revenue of the event” (Song, 2016). Another example is the Beishan International Jazz

Festival, a cultural and creative brand project established by Beishan Cultural and Creative Industry Park in 2010 with Zhuhai municipal government support. In a subtle shift the government’s role has changed from supporting the main promoter to government units themselves as organisers, some of the latest jazz festival examples being summarised below.

Table 9. *List of Representative Newest Jazz Festivals in Selected Cities from 2005 to 2020.*

Festival Name	Organizer by Government
2019 Desert International Jazz Festival	Gansu Provincial Department of Culture and Tourism; Wuwei City Government
2019 Changchun International Jazz Festival	Changchun Municipal Bureau of Culture, Radio, Television and Tourism
2019 Zhuhai Hengqin Jazz Festival	Hengqin New Area Government
2020 The Second Shenzhen Jazz Festival	Publicity Department of Shenzhen Futian District Committee
2020 Guangzhou Jazz Festival	Guangzhou Municipal Party Committee Propaganda Department
2020 Nanjing International Jazz Festival	Jiangsu Provincial Government Information Office

Table 9 shows organizers of these jazz festivals spanning multiple national departments from community sub-district office to provincial government units. As Zhang emphasized, “the government was more amenable to accepting jazz, as it was considered a less subversive form of art (2018: 52).” While, as indicated above, some jazz bars have closed, particularly in areas where there has been no historical context, and where the musicians have had to undertake pioneering work, the jazz community has for the most part not only survived but in many places thrived. In addition, jazz education institutions that also benefited from national policy support were actively cooperating with the country’s cultural jazz activities during this period. In fact, many

of the predecessors of the above-mentioned official music festivals grew from small jazz music festivals in schools or educational institutions, including the predecessor of Guangzhou Music Festival being Xinghai International Jazz Week, held by Xinghai Concert Hall and XHCM in 2013.

The First Jazz Society in China

On December 19, 2013, at the opening ceremony of the 8th Nine Gates Jazz Week held in the Concert Hall of the CHCM, the host announced that China had formally established the Jazz Society of Chinese Musicians' Association (JSCMA). Liu, the president of the society, indicated his ambitions, including the "hope to integrate national resources through the association to achieve the purpose of popularizing jazz, enabling more people to understand and like it" (Hei, 2014). Indeed, my argument would be that this approach is also a way of regulating/controlling jazz. Using the public recognition of a professional association to promote jazz is undoubtedly a more efficient promotion method than that of an individual, single business, or educational institution. The emergence of this organization, as a symbol, formally separates jazz from the category of Chinese pop music, which is a necessary step to the formation of a more independent and whole teaching system of jazz in future music education. At the same time, it is worth bearing in mind the ways in which the state-sponsored circulation of jazz culture may impact the organic growth of the musical community, whether positively or negatively. As may be seen in the previous discussion of the national Conservatoires and related institutions, existing musical cultures and internal politics led to the controlling of jazz music, focused on it being subsumed within other musical forms and agendas.

Although jazz education has gradually developed in the direction of professionalization and systematization since 2005, in the current music education system, there is still a lack of jazz departments in different institutions, such as in ZJCM and NJUA. In part, this omission has been due to local educational cultures, but also to previous educational policies, popular music not clearly being defined conceptually when the

discipline was first established, unintentionally excluding jazz. In professional music associations in various places, jazz only exists within the popular music association, such as, for example, under the umbrella of the Guangdong Pop Music Association, the earliest pop music society established in mainland China (1990). It is also worth bearing in mind issues surrounding the transmission of jazz ideas between different geographical areas.

According to Koga, it is difficult for jazz activities in China to connect between different cities, and there is not much exchange between official music academies and private music schools on jazz education:

I came to China in the early 1990s and have been performing and teaching in Beijing ever since. I found that jazz has developed in China. However, apart from Beijing, I rarely go to other cities to perform, and in fact, Beijing Contemporary Music Academy have no connection or cooperation with other music academies in China in terms of jazz programmes (2018).

JSCMA did, however, succeed in connecting jazz musicians in Beijing and Shanghai, attracting such new members as Huang Yong, the founder of the Nine Gates Jazz Week in Beijing, and Ren Yuqing, the founder of JZ Music and JZ Festival in Shanghai. Such steps may help promote cooperation between the two cities in future jazz activities and provide a more comprehensive reference for the development of jazz elsewhere, especially the establishing of new jazz festivals (JSCMA having played an active role in organising these elsewhere).

The JSCMA also deepened links between the government, official music institutions, private music schools, and the jazz community. From October 11 to October 25, 2015, “the Central and Eastern European jazz festival directors’ visit to China”, hosted by the

Ministry of Culture of China, was co-organized by the JSCMA and held in Beijing, Shanghai, and Guangzhou. From Poland, the Czech Republic, Bulgaria, Hungary and other countries more than 20 jazz festival directors and managers, were invited by JSCMA to watch the Beijing Nine Gates Jazz Week, JZ Jazz Festival, Shanghai International Arts Festival and Guangzhou Jazz Festival. Meanwhile, these directors also visited many formal music institutions and private schools, such as BJCMA, JZ School, SHCM, and XHCM (Ministry of Culture and Tourism of China, 2015). With government support, JSCMA connects teachers and students from the official conservatoires and private music schools, and practitioners in the jazz community, in a cultural exchange event.

8.2 The New Generation, The New Problems and New Hope

With increasing jazz popularity and further development of jazz education in China, a new generation of musicians, teachers and learners has emerged. This section is mainly based on interviews with members of the above three groups, examining particularly some of the challenges facing them, including around the preferred ways of learning, future career prospects in jazz and jazz teaching, factors limiting the career development of jazz teachers, and uneven employment of jazz graduates.

8.2.1 The Study or Choice: Domestic Foreign

With the establishment and improvement of the jazz discipline in a series of official music academies, the emergence of related jazz activities, the gradual expansion of the scale of private jazz schools, and the support of various network resources, the ways of learning jazz have become easier and more varied. However, while new jazz students no longer lack teachers and related learning resources, the choice of learning methods and concerns over future career development have provided new challenges. According

to Min Wenchao and Nie Xin, for most of the jazz students at JZ School and GJCMI, the objective is to be admitted in the future as an undergraduate to a foreign music school (2020). In fact, because jazz has not yet been popularized in school education, many jazz students from local private music institutions are admitted by official music academies. Some also initially learned jazz in private lessons (Lin, 2015).

One reason for the popularity of postgraduate study overseas is that currently only the SHCM offers such equivalent jazz training. Ding Xiaoyu argues that many choose to study abroad because they think that jazz is a form of music from the West, and they may get more jazz experience in the Western education system (2018). He Yaqi, a jazz guitar teacher, believed that studying jazz abroad cannot result only in improved jazz performance skills, but also lead to a higher degree that is more recognized by domestic formal education institutions, boosting employment prospects (2019). Min Wentao has warned that, with the growth in numbers, the difficulty and pressure of being admitted to Chinese music schools will increase, which will provide a further incentive for more and more students to choose to study abroad (2018).

The country of choice for Chinese jazz learners studying abroad is no longer primarily the United States. Among the ten interviewees in this survey falling into this category, two studied in the United States, while the others chose the United Kingdom, the Netherlands, Belgium, Russia and other countries, for different reasons, including, in Feng Yuanyuan's case, on account of the study of jazz in the United States being very systematic. "UNT (University of North Texas) required a lot of theoretical research. In contrast, there were more practical jazz courses in the UK. I wanted to study more about performance skills, which is the reason why I came to the UK" (Feng, 2019).

Course duration, cost, and subsistence are also the main reference criteria for the new generation of jazz students when choosing a place to study. These factors are exemplified by such statements as "It takes three years to get a master's degree in China and there are not many choices in jazz majors, while a postgraduate degree in the United

States also takes at least two years. In contrast, a postgraduate course in the UK only takes one year, which greatly saves time and cost” (He, 2018). Tao Yu, who studied jazz saxophone at the Royal Conservatory of Brussels (Koninklijk Conservatorium Brussel), also cited the cost of studying abroad, “The reason [...] is that the tuition fee for a year is 5,000 euros, which is much lower than the cost of studying in the United Kingdom and the United States” (2020).

8.2.2 Teacher Employment System and Peripatetic Teaching

Some interviewees mentioned the positive influence of peripatetic teachers on official jazz education, while others expressed different views. When the official jazz education system was first established, there were still relatively few teachers who met the official conservatory standards. Conservatoires originally tended to hire local well-known jazz musicians when first setting up jazz courses. However, these musicians themselves learned mostly informally and autodidactically. The mode of learning should complement formal learning, but, as we know from feedback from students, it does not necessarily do this. The informal self-taught process makes it more difficult to establish a tradition of jazz education as each autodidact brings his or her methodology to the teaching. Cai Jian, a jazz guitar teacher and peripatetic teacher at XHCM, indicated that his work was not pure jazz, but included the elements of classical, rock, heavy metal and progressive rock, so his jazz teaching also included more learning of other musical styles (2018). Jazz singer Chen Xuanyu pointed out that many early Chinese jazz musicians, when they became educators, did not realize they had to design a complete teaching plan, such as classifying learning tracks and jazz types, which left many students without a clear framework for learning and needing to take more time to master jazz knowledge and performance skills (2020). And yet, this appears to have been largely the pattern in the earlier period during which opportunities for formal jazz education were more limited, and, in some cases, non-existent.

With growing numbers of jazz graduates, especially those having overseas study experience and trained in official courses, the existence of peripatetic teachers seems to be an obstacle for new formal teacher recruitment. In the performance market, which does not require academic qualifications, competition in various cities is still fierce. Therefore, the majority of jazz musicians are still engaged in popular music work at this stage. An increasing number of jazz graduates are facing employment difficulties, which can reflect that the number of the new jazz generation born in the rapid developing of jazz education has reached and exceeded the needs of the music market at this stage. For example, the questionnaire feedback of Lin Chang of XHCM in 2018, revealed that, among the ten jazz teachers at XHCM, the number of formal jazz teachers was four, the same as in 2007, and the number of peripatetic teachers was six. Lin believed the existence of these six teachers was the guarantee for further progress of XHCM's jazz teaching. For official conservatories of music, the number of teacher positions in the school is clearly defined. Applying for additional positions requires a complex procedure and approval from the government education department. Therefore, under normal circumstances, schools choose to recruit peripatetic teachers because they do not require the same cumbersome procedures, and they can quickly help provide capacity for increases in student numbers. In this situation, many new generations with academic qualifications that meet the requirements of formal jazz teachers have also been forced to become peripatetic teachers.

Peripatetic teachers are therefore in a paradoxical situation, in which the requirements for appointment to the official conservatoires are not matched by opportunities to meet them. Consequently, peripatetic teachers, who form the major cohort of the Chinese jazz scene, are caught in a Catch 22 situation, unable to escape from their current situation as their very workloads prevent them from competing at the highest level. However, this supply and demand issue does not exist only in China, or indeed in music as a subject, but is also similar to the challenges found in other countries/educational institutions.

8.2.3 Employment and Career Development

Lin mentioned in an interview that with the increasing number of jazz major graduates, that the issue of student employment had become his current main concern, particularly as “Many jazz students gave up jazz performance after graduation because they could not find relevant jobs” and that some “studying jazz abroad did not return on account of the difficult employment environment in China” (2018). As for the BJCMA, which has the largest number of jazz graduates in China every year, Koga frankly admitted that, except for a very small number of students, most would struggle (2018). The current situation we have outlined enables us to re-assess whether we can speak of a ‘mature period in jazz education’.

The employment situation, however, is not necessarily all bad. There are some positive signs that could help drive a new development in jazz education. The failure of many graduates to find employment in higher education is double edged. On the one hand, it deprives the major jazz centres of new opportunities to expand the research agendas in jazz and to give new directions, which might attract investment from the Chinese government and from major collaborative projects funded from abroad. On the other hand, it forces graduates to seek other outlets for their jazz and to reach new, popular constituencies. As the popularity of jazz extends to new audiences, and jazz is included in more school curricula, there will be a need for more jazz teachers at both secondary and tertiary levels.

Summary of Chapter

This chapter further describes and analyses the development of jazz education in China in the mature period. During this period, jazz music festivals and jazz bars opened in many Chinese cities, and, increasingly, private jazz education institutions appeared.

Indeed, jazz education has not only developed further in private schools that initially offered jazz courses, such as in Beijing Contemporary Music Academy, but also emerged in a number of private music institutions specializing in jazz teaching, such as in the JZ School and Golden Jazz Contemporary Music Institute. The teaching of these private schools provides examples which may be drawn on by other private music educational institutions.

Similarly, the government's engagement with and support for jazz is further reflected in this chapter, such as the JZ Shanghai Festival continuing through dual support of policies and funds from the Shanghai Municipal Government (Song, 2016). However, the description of GJ's "*Crossing Chinese Opera and Jazz*" project suggests that, in this case, government support has been more due to the qualities that jazz can combine with traditional Chinese music than with jazz itself.

The vigorous development of jazz education also promoted, to a certain extent, the formation and development of a new and larger Chinese jazz community, while the first jazz society has brought closer the relationship between local government, official music academies, private music schools, and the new jazz community.

It is worth noting, however, that the market for jazz in Higher Education in China has not grown at the same pace as the Chinese jazz community. From the closure of jazz bars in several cities to the lack of employment opportunities for jazz graduates, the market reflects the fact that jazz has not yet reached the large-scale popularity in China that it has in the US or in European nations.

Chapter 9

Conclusion

In my thesis, I have investigated and charted a previously unrecognized, holistic picture in the developmental history of contemporary jazz education in mainland China from 1978 to 2020, providing the first doctoral research on this subject. From creating a systematic model of periodization to analyzing the significance of people, processes, and places in this development, I have combined fieldwork, both interviews and written material, with related literature, and multiple data analyses, including a wide range of previously unused sources. I have sought to bring together jazz education in China, and wider research trajectories in jazz, both to extend the breadth of research on jazz in China and to enrich the study of related fields including China's popular music, traditional music, and music education. My research has also sought to include jazz education within the discourse of contemporary Chinese culture research, from which it has often not received appropriate attention, given the growing global significance of jazz learning.

My research has provided fresh insights into understanding the interplay of different factors, including the extent and importance of the exchange of ideas and cultural transmissions, both domestic and international, which have shaped China's jazz educators and institutions alike in both past decades and the contemporary jazz scene. The findings here may inform those investigating other aspects of China's jazz and wider musical-cultural history, as well as those interested in considering possibilities for future development of jazz and jazz education, in China and other countries. This chapter summarizes my main findings and arguments and suggests some potential directions for future research.

My two main research questions exploring the development process and status quo of contemporary jazz education in mainland China, and the broader impact of the development of jazz education in China on society and culture, not only in China, but also internationally, have provided a detailed map not just for this thesis but for future study of the subject. Particularly significant have been the different factors influencing the development process of jazz education in China, the relationship between jazz education and contemporary Chinese music education, popular music, and traditional music. My visit to nine Chinese cities and data collected from one online questionnaire, more than thirty in-depth interviews and combined with copious online resources. (Chapter 4 to Chapter 8) have allowed me to challenge existing scholarship on different areas detailed in the three sections below.

9.1 Findings

1. Charting of the Formal/Informal Range of Contemporary Jazz Education in China.

From both interviews and official data, I have established an overarching picture, beyond existing analyses, which shows the varied patterns of development of the jazz education scene in China. As of the end of 2020, eight of the eleven official conservatoires have opened formal jazz majors or courses, and two are experimenting with jazz teaching led by some specific teachers, such as Kong Hongwei of China Conservatory of Music and He Yaqi of Xi'an Conservatory of Music. Only one institution, the Harbin Conservatory of Music, currently shows no signs of jazz-related activities. More than half of official art universities are carrying out jazz activities, various Arts Universities have set up independent jazz departments in the past decade, and music departments of comprehensive universities in China have begun jazz teaching activities. In addition, private jazz education institutions have increasingly become systematized, including MIDI and BJCMA. The number of jazz teachers and

students in these private music schools even exceeds that of many official conservatoires. Informal opportunities to learn jazz, while regionally varying, have also become well-established, including vibrant online and local jazz scenes. There are now in China many opportunities to learn jazz; and the examples highlighted above have indicated that jazz education has reached a highly formalized stage in China.

The often-overlooked interweaving of different cultures of informal learning in the years prior to the formalizing/institutionalizing trends of the 1990s laid the foundations for the subsequent rapid growth of jazz, while also conditioning the distinctive learning and connections between these emerging groups of educators. I have also addressed important gaps, including the tracing of the significance of jazz in the initial development of BJCMA and MIDI in the 1990s to the early 2000s, alongside the place of these institutions within wider jazz education in China and the previously unrecognized influence of the jazz curriculum on their future development.

2. Periodising A Holistic Picture of Historical/Contemporary Jazz Education Development.

My historical periodising of the development process of contemporary jazz education in China, the first time such a division has been applied in scholarly or popular discussion and inspired by Murphy's approach to periodising American jazz, led to an analysis of each stage and to a reassessment of its significance in the overarching process.

My literature analysis, combined with other sources, traced the earliest recorded jazz event to 1920 Shanghai as part of a wider historic culture, which had lasting significance in influencing it as being the first city where formal jazz education emerged in 2005. It also showed the extent to which international settlements and colonialism had further long-term impacts on the spread and development of jazz in China than had been previously acknowledged.

In the first period (1978-1993), my analysis of the three main ways of informal jazz learning in China, through audio and video products, radio, and foreign jazz enthusiasts living in China, showed that foreign jazz musicians and jazz lovers became one of the main factors contributing to the emergence and development of contemporary informal jazz education in China.

Also significant, we have seen, has been the rapid growth of rock music in China, both in its incubating jazz through influential rock musicians using jazz to enhance performance skills or, conversely, using rock more directly to promote jazz, including jazz musicians in Beijing, headed by Liu. At a time when the government began to regulate the rock and pop music market after 1989, more and more musicians began to learn jazz so that they could get more performance opportunities. A particular and highly influential practitioner beneficiary of the restrictions was Cui.

Paradoxically, the initial development of jazz education in Shanghai was adversely affected by historical factors, because the local population's impression of jazz was still that of Shanghai popular music in ballrooms in the 1930s and 1940s. However, when the new generation came into contact with jazz, the pre-existing jazz history and culture enabled a greater acceptance of the music there than was initially the case in Beijing. As such, the growth of jazz as a professional major or course inherited the status of traditional culture in the hearts of Chinese people.

In the second period (1993-2005), I found that, parallel to increased formalizing, a growing informal jazz education was initially dominated by private music academies, augmented in particular by jazz festivals and jazz scenes. The first generation of Chinese jazz musicians, represented by Liu, became the first batch of jazz teachers, who began to train the second generation of Chinese jazz musicians. At the same time, due to the development of television and broadcasting, and the emergence of the largely overlooked and unregulated Dakou culture, a much larger number of people were exposed to jazz than has previously been recognised.

Driven by the dual demands of a jazz market whose growth was fuelled by this pre-seeded interest, and growing urban cultural construction, the Shanghai Conservatory of Music, which had a long historical interest in jazz, finally opened its first official jazz course in 2005, marking a significant point of transition.

In the third stage (2005-2020), drawing on a large amount of fieldwork data and interviews with jazz practitioners and educators, I found that jazz education in China had evolved into a complex fusion of international and domestic exchanges, with cooperation with foreign music conservatories and the employment of foreign jazz educators.

Although national policy had begun to consciously support jazz education during this period, there is another underlying rationale here: the attempt to save the disappearing Chinese traditional music and the Chinese popular music has also unintended consequences for both jazz in China and jazz education.

In addition, while in certain settings the jazz market in China has appeared overextended, the development of jazz education during this period in turn played an important role in the wider stabilization of this market, further highlighting the maturity and increasing cultural importance of these interconnected jazz institutions/cultures.

3. The Extent to which, and distinctive ways that, the Development of Jazz Education is Closely Related to China's Contemporary Social and Cultural Environment.

Through reviewing the entire period of the development of contemporary jazz education, there are several social and cultural factors that particularly affected its development in China.

One such, perhaps paradoxical, factor was that of interfacing with initially dominant alternative local cultural environments which, while in some cases in competition with jazz, could equally end up promoting it, such as in fusions of jazz with traditional music in educational establishments, and as a training method for contemporary Chinese pop music.

Another was the transmission of musical ideas through well-established channels that were receptive to such music once it returned to being politically acceptable, which, in turn, informed educational cultures. Jazz music reappeared in mainland China because of the introduction of Western music after the reform and opening up, but it was able to take root in the ways that it did partly as a result of channels of transmission and movement of people through Hong Kong and port cities, in which there was a pre-existing recognition and continued learning of jazz culture, following its earlier history in China.

A third factor which has enabled growth may be regarded as the framing of jazz within the particular business environment. Under the conditions of China's market economy, jazz has been gradually developed as a kind of "popular" music genre, but also one that reflects a sophisticated style, varied efforts of musicians putting it onto a commercial footing leading to it being labelled 'elegant art' in different quarters. This framing and demand thereby generated further interest and investment into accompanying jazz education as a means to capitalise on market opportunities.

Sometimes unintended consequences of government regulation further reinforced this growth, including, for example, the management and regulation of some popular music and rock music content, which provided additional development space to jazz. Conversely, and more recently, the linking of Chinese jazz musicians and educators with figures who possessed significant government connections informed wider governing views on the cultural and political value of jazz as a diplomatic tool, particularly important in enabling an accelerated development of jazz education in higher music education institutions.

9.2 For Future Research

The findings and data presented in this thesis will be helpful for the development of related potential directions for future jazz research.

The changing nature of jazz education in China's schools, for example, is a fertile but neglected ground for research, which may allow for added comparisons with tracing the overarching impact of formal and informal learning, including the ways in which it impacts formation of future educators and students. The data on higher education and analysis of how different factors impacted further growth of music education in particular settings may similarly offer rich opportunities for further study.

My demonstration of the links between jazz practitioners and jazz teachers, particularly in regard to jazz localization in China, points to added connections which may have previously unrecognised influence on the spread of jazz at a local level, further study of which may allow a tracing of just how far the genre has reached beyond the traditional centres.

The preservation and continued development of Chinese traditional music, even broader Chinese traditional culture, through increased fusion with jazz and jazz learning may offer scope for further consideration of state-sponsored music policy, and the ways in which this new art form may be producing distinctive forms of Chinese jazz, which could be of interest beyond national boundaries.

In regard to my study of the new "jazz diplomacy" in China and the initial use of jazz by the Chinese Government as a diplomatic tool for foreign cultural export, as, for example, in sending Chinese jazz musicians, including Kong Hongwei, to visit countries for cultural exchanges, there may be further opportunity to examine the extent and impact of this in other countries.

Another area to give further consideration to in terms of future policy and prospects may be the potential ways in which the new jazz generation will be facing both opportunities created by the maturing of jazz education in China and also the challenges that such development presents.

Ways in which Chinese culture, in the process of globalization, is promoted through the development of jazz education will be a direction of interest not just to practitioners and musicologists but also to cultural, social, and political historians in China and in different nations in the West in the years to come.

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Appendix 1

Questionnaire of jazz popularity among music students in China.

Q1. What is your age?

- A. 18 – 25 years old
- B. 25—30 years old
- C. 31 -- 35 years old
- D. 36 years or older

Q2. What's your gender?

- A. Male
- B. Female
- C. Other
- D. Prefer not to answer

Q3. What is the highest level of education you completed? (If you're enrolled in university, please indicate the highest degree you have received.)

- A. University education without degree
- B. Bachelor's degree
- C. Master's degree
- D. Doctorate.
- E. Other _____

Q4. What's your music-related programme?

Q5. What is your favourite music genre? (Multiple choice)

- A. Classical
- B. Pop
- C. Rock
- D. Rap
- E. Electronic
- F. Jazz
- G. Other _____

Q6. Where did you first learn about jazz?

- A. Music media players
- B. Websites and other online platforms

- C. School education and teachers
- D. Friends' recommendations
- E. Private music institutions
- F. Jazz festivals or scenes
- G. I don't know about jazz

Q7. How often do you listen to jazz?

- A. Everyday
- B. Very often
- C. Often
- D. Rarely
- E. Never

Q8. Which jazz style and era do you like?

- A. Early Jazz
- B. Swing Jazz
- C. Bebop
- D. Cool Jazz
- E. Hard Bebop
- F. Free Jazz
- G. Jazz Fusion
- H. Other: _____
- I. I don't like jazz

Q9. Your favourite Jazz musician is:

Q10. Your favourite Jazz song is:

Q11. Have you learnt jazz before? (Theory, history or performance)

- A. Yes, I have.
- B. No, I haven't.
- C. Prefer not to say.

Q12. How did you learn jazz?

- A. University education (compulsory or optional courses)
- B. Online learning (e.g. Jazz forums)
- C. Private tutoring
- D. Music societies or friends
- E. Other: _____
- F. I've never learnt jazz.

Q13. Which aspect of jazz have you learnt?

- A. Jazz theory and composition
- B. Jazz instruments performance
- C. Jazz singing
- D. Jazz related research
- E. I've never learnt jazz.

Q14. What kind of problems have you encountered during the study of jazz?

- A. Difficult to find a jazz teacher
- B. Shortage of a proper leaning materials or textbooks
- C. No support from families or friends
- D. Other: _____

Q15. To what extent do you agree that jazz is a difficult art form to understand?

- A. Strongly disagree
- B. Disagree
- C. Neutral
- D. Agree
- E. Strongly agree

Q16. As a student in music, do you have any comments about jazz in China?

Appendix 2

The interviewees and Respondents involved in the fieldwork I conducted, mainly through in-person interviews and by email or WeChat interviews. The name and their role are followed by the date, interview location, and method of interview. Translations of the interviews are mine.

Ding Xiaoyu (Jazz piano teacher, ZJCM)

3rd July 2018. Hangzhou, China. In-person.

Wang Tao (Head of Popular Music Department, ZJCM)

3rd July 2018. Hangzhou, China. In-person.

Tao Xin (Professor in Music, SHCM)

4th July 2018. Shanghai, China. In-person.

Yu Fan (Former manager of JZ club and Shanghai JZ jazz festival)

5th July 2018. Shanghai, China. In-person.

Hao Wei (Music teacher, NJUA)

6th July 2018. Nanjing, China. In-person.

Jin Hao (Jazz saxophone player who lives in the United States)

23rd July 2018. Beijing, China. In-person.

Jin Zhaojun (Chief editor of *People's Music* magazine)

6th August 2018. Beijing, China. In-person.

Shao Jun (Deputy secretary general of the Chinese pop music association)

6th August 2018. Beijing, China. In-person.

Lin Chang (Founder of jazz major, Associate professor, XHCM)

8th July 2018 and 10th November 2019. Guangzhou, China. In-person and WeChat.

Izumi Koga (Japanese Drummer, Head of Jazz Department of BJCMA)

12th December 2018. Beijing, China. In-person.

Liu Ao (Jazz guitar teacher, BJCMA)

15th December 2018. Beijing, China. In-person.

Guo Peng (Music teacher, BJCMA)

16th December 2018. Beijing, China. In-person.

He Yaqi (The former electric guitar teacher of WHCM, now the guitar teacher of XACM)

16th December 2018. Beijing, China. In-person.

Wang Siqi (Dean of the School of Music, HNU)

2nd January 2019. Kaifeng, China. In-person.

Dai Yuhao (Singer, teacher, jazz lover, Wang Siqi's student)

4th January 2019. Kaifeng, China. In-person.

Zhao Jiufeng (Music teacher, SZU)

6th January 2019. Shenzhen, China. In-person.

Adiel Portugali (Israeli scholar who studies jazz in China)

11th April 2019. Graz, Austria. In-person.

Liu Jibin (Associate professor, SCCM)

24th June 2018. WeChat.

Min Wenchao (Staff in JZ School)

15th July 2018. WeChat.

Zhang Xiongguan (Jazz guitar teacher, SHCM)

14th July 2018. Email.

He Le (Jazz piano teacher, SHCM)

6th July 2018. Email.

Lv Yan (Head of Jazz Department, SCCM)

10th-15th July 2018 and 27th-28th March 2020. Email and Facebook.

Deng Li (Music teacher, SZU)

7th- 20th January 2019. Email.

Feng Yuanyuan (graduated from WHCM with a bachelor's degree, and then went to the United States and the United Kingdom to study jazz vocal)

20th November 2019. WeChat.

Zhang Youdai (Radio DJ in China)

19th February 2020. WeChat.

Tao Yu (Jazz student graduated from the XHCM, now studying in Koninklijk Conservatorium Brussel)

5th-10th April 2020. Email and WeChat.

Nie Xin (Jazz Drummer, the founder of GJCMI)

4th-15th June 2020. WeChat and Email.

Yin Lu (Undergraduate student of the Piano Department of CECM)

10th June 2020. WeChat.

Sun Kangming (Jazz piano teacher, in charge of jazz curriculum development at WHCM)

15th August 2020. WeChat.

Tian Chen (Jazz student in Jazz Kontrabass, Hochschule für Musik FRANZ LISZT Weimar)

19th August 2020. WeChat.

Elad Sobol (Jazz teacher, SCCM)

13th December 2021. WeChat.