

PEDAGOGY OF ORGAN ART IN CHINA AT THE PRESENT STAGE

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Abstract. There is a need to develop theoretical and methodological aspects of the implementation of modern pedagogy of organ art in educational practice in China at the present stage. The article substantiates the relevance of the research topic; major trends and basic principles of modern pedagogy of organ art in China are presented.

Keywords: organ art, pedagogy of organ art, modern pedagogy of organ art in China.

ПЕДАГОГИКА ОРГАННОГО ИСКУССТВА В КИТАЕ НА СОВРЕМЕННОМ ЭТАПЕ

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Аннотация. На современном этапе существует необходимость внедрения в образовательную практику Китая теоретических и методических аспектов современной педагогики органного искусства. В статье обосновывается актуальность темы исследования; представлены ведущие тенденции и основные принципы современной педагогики органного искусства в Китае.

Ключевые слова: органное искусство, педагогика органного искусства, современная педагогика органного искусства в Китае.

The organ is a keyboard and wind instrument that has a very long history. The classical organ is distinguished by its polyphonic sound of a wide range and bright dynamic contrasts; great timbre possibilities. Modern organ art in China is experiencing a new heyday. Musicians and the public show great interest in organ music, both acoustic classical organ sound and electronic organs. Accordingly, in educational practice there is a need to develop theoretical and methodological aspects of the implementation of modern pedagogy of organ art.

The compelling history of the pipe organ in China does not fully begin in China: it begins on the South China coast in the enclave of Macau. Under Portuguese administration from 1556 to 1999, Macau continues to exude an almost mythological charm as one of the great crossroads of East and West. Into this setting – and this story – comes, first of all,

one of the great figures of missionary history, the Jesuit Matteo Ricci (1552–1610), who can be said to have brought the pipe organ to China [1].

The earliest description of a Western organ by a Chinese writer contains the following information (in late 1600 or early 1601, the Ming dynasty official WANG Linheng (1548–1601) described a pipe organ). «...Foreigners in Macau are good craftsmen and they have built well-made items such as the organ and carillon. They did the job with hundreds of tubes inside (or with hundreds of «strings»). It is controlled by a machine: when one person blows through the bellows, then all the pipes will sound. When one person plays on the machine, all sounds sound. The music is well moderated and can be heard from afar, the carillon is made of copper; it rings at noon and then rings every two hours, twelve times a day» [1, p. 22].

In modern times, speaking about organ art, first of all, we pay attention to the technical structure of the organ and the specifics of the listener's perception of organ sound. Organ music and its recipients constitute a unique category of music. If we mean an organ recital, then this uniqueness will be slightly smaller; however, if we mean liturgical organ music, then the issue of perception of this music takes on new contexts, becoming unique and requiring special, separate analysis. The flourishing of independent music concerts (instrumental recitals in particular) is the domain of the 19th century; previously, music mainly played a functional (liturgical, entertaining) role [2].

Elements of the organ work itself – as in the case of any other musical piece – subject to perception are: dynamics, agogics, harmonics, themes (music and content). The sense of dynamics or agogics is relative: each recipient has their own scale of values for these variables; in addition, variable factors (mood, well-being) also determine the perception of these properties. Harmonics can also be perceived depending on the taste or product of the recipient – what for one goes beyond the possibilities of perception, is too complicated, incomprehensible, for the other recipient it will be fully acceptable [2, p. 6].

Modern pedagogy of organ art is developing in close connection with the development of the organ itself and new technical sound capabilities (from the classical organ to the electronic organ). The electronic organ imitates the timbre of various instruments well and plays various musical works. Performance of such styles as classical symphony, chamber music, vocals accompaniment, instrumental concert, opera and dance accompaniment, jazz, pop-rock music. At the present stage, teaching Western orchestral music with playing an electronic organ in professional music educational institutions in China have entered a mature stage. The idea of performing traditional music (for example, «Ten Faces» and «Ambush») and demonstrates the innovation and feasibility of performing national traditional Chinese music on the organ [3, p. 85].

In the process of working on the research, we identified Major trends of modern pedagogy of organ art in China. Diversification: modern Chinese organ art integrates elements of Western organ music and traditional Chinese music to form a unique style.

Innovation: modern Chinese organ artists continue to explore new musical languages and forms of expression in their creation and performance, which has promoted the development of organ music. Internationalization: modern Chinese organ art maintains close contact and exchanges with the international organ community, which has promoted the international development of organ music.

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Figure 1. – Major trends of modern pedagogy of organ art in China

Also analyzing the state of modern theory of organ art and the practice of the pedagogical process, we identified the basic principles of modern pedagogy of organ art in China: understanding the basic structure and operating principle of the organ; studying basic organ playing skills such as fingering, use of pedals; practice basic organ repertoire such as scales, foot keyboard, arpeggios; study of the organ repertoire, for example, classical music, religious music, modern music; participating in organ classes or concerts, and socialize and learn with other organ enthusiasts.

Basic principles of modern pedagogy of organ art in China
To understand the basic structure and principle of the organ
To learn the basic playing skills of the organ, such as fingering, pedal use, etc
To practice the basic repertoire of the organ, such as scales, foot keyboard, arpeggios, etc
To learn the repertoire of the organ, such as classical music, religious music, modern music, etc
To participate in organ performance classes or concerts, and communicate and learn with other organ enthusiasts. Learning the organ requires patience and perseverance, and requires continuous practice and improvement of one's playing skills

Figure 2. – Basic principles of modern pedagogy of organ art in China

Thus, the relevance of studying the problem of modern pedagogy of organ art in China is due to the great interest in this type of art, as well as the improvement and new technical capabilities of the sound of an electronic organ, which requires updating teaching methods and technology.

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