

FROM THE HISTORY OF THE DEVELOPMENT OF THE CHINESE CLARINET

In western classical music, the clarinet is known as the "king of wood-wind instruments" for its unique timbre and expressive force. Since the invention of German inventor John Christopher Denner (Johann Christoph Denner) in the late 18th century, the clarinet quickly became popular in the European music industry and gradually spread around the world. In China, although the development process of clarinet art is not as long as that in the West, its unique cultural integration and artistic innovation make Chinese clarinet art occupy a place on the world music stage.

Clarinet, a woodwind instrument derived from the West, occupies an important position in the global musical culture with its rich timbre and superb playing skills. In China, although the development process of clarinet art is not as long as that in the West, its unique cultural integration and artistic innovation make Chinese clarinet art occupy a place on the world music stage [2].

The purpose of this article is to analyze the formation and development of the art of playing the clarinet in China.

The introduction of the clarinet into China. The introduction of the clarinet into China can be traced back to the Qianlong period of the Qing Dynasty, when the clarinet first appeared in China. However, the real spread and development of clarinet art in China began in the end of the 19th century to the early 20th century. With the introduction of western culture, more and more Chinese musicians began to contact and learn clarinet. During this period, a number of early clarinetists and educators emerged, who laid the foundation for the germination and development of Chinese clarinet art.

The main part. In the 20th century the reform of music education, laid the foundation for the development of clarinet education. In 1956, the Central Conservatory of Music set up the clarinet major, cultivating the first batch of outstanding clarinet players for the country. Subsequently, music conservatories and art schools around the country have successively opened the clarinet major, providing a formal platform for clarinet education.

With the continuous development of clarinet education, the relevant teaching materials and teaching systems are gradually improved. In China, according to international standards, clarinet textbooks suitable for national conditions. These textbooks cover not only basic tutorials, but also musical works of different styles and periods, enabling students to fully develop their playing skills and musical expression.

At present, Chinas major music colleges, such as Central Conservatory of Music, Shanghai Conservatory of Music, Wuhan Conservatory of Music, Nanjing University of the Arts, all have independent clarinet majors. These institutions not only set up systematic courses, but also employ excellent teachers from home and abroad to provide high-level professional guidance. In addition, the rapid development of music training institutions also provides more choices for the majority of students, and the clarinet training classes have gradually increased, covering all stages from entry to advanced performance.

With the growing ranks of Chinese clarinetist players, a number of internationally influential artists have emerged. for instance: Mu Zhiqing, Tao Chunxiao and Yuan Yuan.

Mu Zhiqing (1889-1969), known as the first person of clarinet in China, is the master of Chinas western wind music, and also the pioneer and planter of Chinas wind music cause. He served as a performer in the first wind band in China, served as a wind music tutor in the Peking University Music Training Institute, the first higher education institution in China, and participated in the country's first publicly performing orchestra "Peking University Orchestra". Mu Zhiqing (Figure 1) has not only made outstanding achievements in performance, but also trained a large number of wind music talents in education, such as Wu Bochao, Tan Shuzhen, Xian Xinghai and so on, which has laid a solid foundation for the development of Chinese clarinet art.

Tao Chunxiao is the first generation of clarinetist and educator after the liberation of China. She is not only the first performer to win the award for China in the international clarinet competition, but also the first female artist to win the award in the international wind competition. Since 1961, she has been teaching at the Central Conservatory of Music, and has trained hundreds of outstanding talents for the Chinese clarinet cause, most of whom have become the backbone of orchestras and universities.

Tao Chun-xiao's teaching and performance not only promoted the internal and external development of Chinese clarinet art, but also created a vigorous academic atmosphere for clarinet in China (Figure 2).

Yuan Yuan is a professor and doctoral supervisor of the Central Conservatory of Music, director of the teaching and Research section of the orchestra Department, and a clarinet player (Figure 3).



Figure 1 – Mu Zhiqing 穆志清 Figure 2 – Tao Chunxiao 陶纯孝 Figure 3 – Yuan Yuan 袁源

He is the backbone of young and middle-aged people in the Chinese clarinet field. He has not only won many awards in major competitions at home and abroad, but also devoted himself to clarinet teaching and cultivated many outstanding clarinet players and educational talents. Professor Yuan Yuan takes promoting the development of the clarinet industry in China as his own responsibility. The International Clarinet Art Festival founded by the Central Conservatory of Music is the largest clarinet academic exchange platform in China, building a bridge for the industry exchanges at home and abroad.

Let us briefly note the features of the development of Chinese clarinet art at the present stage.

The development of clarinet in China has gone through a hundred years, and the future prospects are still broad. With the deepening of globalization, clarinet will continue to attract more music lovers and develop a richer playing style and form. At the same time, various musical exchange activities will promote the understanding of clarinet in different cultural backgrounds, so that it will continue to shine in multi-culture.

The development of clarinet in China has experienced a continuous development process from introduction to integration, and then to the wide application of modern society. It is not only a musical instrument, but also a bridge of cultural exchange. With the popularization of music education and the prosperity of the art market, the future of the clarinet will be more brilliant, contributing to the diversity and richness of Chinese music. By learning and playing the clarinet, more people will be able to experience the charm of music and the depth of culture, and promote the integration and development of Chinese and Western music culture.

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With the rapid development of China's economy and the promotion of its international status, Chinese clarinet art has also ushered in new development opportunities. The characteristics of contemporary Chinese clarinet art are reflected in the integration of tradition and modernity, and the exchange and cooperation of eastern and Western cultures. More and more Chinese clarinetists have

taken to the international stage to show the charm of Chinese music. At the same time, the exchanges and cooperation at home and abroad have also injected new vitality into the development of clarinet art in China.

Facing the challenges and opportunities of globalization, Chinese clarinet art is standing at a new historical starting point. In the future, Chinese clarinet art needs to innovate and develop on the basis of inheriting the tradition to meet the needs of The Times. At the same time, strengthening international exchanges and cooperation and enhancing the international influence of China's clarinet art is also an important direction of future development.

The development of Chinese clarinet art is not only the inheritance and innovation of music art, but also the embodiment of the confidence of Chinese culture. With the continuous development of Chinese clarinet art and the improvement of its international influence, we have reason to believe that Chinese clarinet art will shine more brightly in the future.

Conclusion. Although clarinet education in China has achieved remarkable results, it still faces many challenges. First of all, the clarinet textbooks are not systematic and diverse, which is difficult to meet the needs of students at different levels. Secondly, the lack of original clarinet works limits the diversity of teaching and performance. In the future, promoting the research and development of local textbooks and the creation of original works will be an important direction for the development of clarinet education in China.

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ZHENG YUTONG, WU JINHAO

China – Republic of Belarus, Vitebsk, VSU named after P.M. Mashero

BASIC PRINCIPLES OF ORGAN PLAYING

Organ texture should be understood following either orchestral, choral, or score principles and should certainly take into account the piano base, due to the shared instrumental and keyboard nature of the organ, and the piano. It is worth mentioning that just as piano technique and texture enrich organ performance culture with their techniques and approaches to solving a particular performance, it is also worth mentioning that organ technique, thinking and texture are not derived from piano technique. In performing practice on any instrument, the laws of music are equal, only the ways of achieving them are different.

It is undeniable that the culture of sound production on organ and piano is different. As a consequence, the teacher should supervise the learning of organ repertoire on the piano, paying attention to the student's concentration on the lesson, explaining the importance of memorising and transferring the skills and sensations of organ sound production acquired during the lesson.

An organist is not a pianist who knows how to manipulate a pedal keyboard. This can lead to a difficult task if the pedal part is added to the learned hands. The motor, verbal memory, actively absorbs incomplete information and there is simply no room for the pedal part. Such a task becomes especially agonising in works with an obligate pedal. In view of the above, it is advisable for the teacher to illustrate a new work for the student so that the student can form a general impression of it.

The benefits derived by the organist from piano lessons are enormous. Adapting piano technique, especially that acquired in childhood, is much easier than starting from the basics. The feeling of the piano keyboard, the possibility of obtaining a rich dynamic picture and various nuances of sound shades, develops the artistic imagination and inner freedom of the organist.

It is well known that organ sound does not tolerate falsity. The same applies to rhythmic inaccuracies in passages - they are clearly visible. For organ playing it is important to break through