

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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## **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

the resistance of the keyboard and this does not require great force, but speed and precision of the blow are necessary. Hence the primary concern of the teacher is to develop accurate, independent finger movements, the main one being the movement in the metacarpal joint, where the finger is attached to the hand.

It is important for the student to acquire auditory control over the take-up, extension and withdrawal, and the pronunciation of each tone. Organ playing thus requires attention to the strength and freedom of the press, with the finger, once the key is pressed, transmitting energy that serves as the basis for taking the next keys.

When playing the organ, maximum results are maximised by a short, precisely downward movement of the finger when picking up a sound and an equally short, upward movement of the finger when withdrawing it, with the finger still on the keyboard.

The purpose of the study is to explore and identify the basic principles of organ playing.

**The main part.** The practice of organ playing requires the performer to make economical finger movements. The hand, on the other hand, is the basis for the finger, which is free of extra weight for precise movements. The use of hand weight is also controlled by the performer and depends on the elasticity of the keyboard. If the keyboard is 'light', the weight of the hand is not dropped on the finger, but is held by the muscles of the hand itself. Then the fingers, free from unnecessary strain, can be accurate in the smallest actions they make. In case the fingers find it difficult to press the keys with their own weight alone, the weight of the hand is released to the necessary extent and transferred to the fingertip. At the same time, the movement is still short and is made only with the finger, a movement from the hand or palm, depending on the performer's purpose.

In this regard we can add the following - just as walking and running require mobility of the knee joints, so fluency in playing depends on smooth mobility of the finger joints. This mobility is achieved by freely carrying the arm, which is carried by the shoulder. The shoulders are supported by the elbows, positioned in space, carrying the hand in a horizontal plane, leading the fingers along the keyboard.

Johann Sebastian Bach's first biographer, Johann Forkel, emphasises that in the art of music performance, the sine qua non of perfection is extremely clear articulation. Inarticulate playing, like inarticulate speech, will not give the listener satisfaction. Forkel cites Bach's important observations:

- no finger should fall on the key, it should not be thrown, but it should be carried with a certain sense of inner force and power over the movement;
- the force thus exerted on the keys, or the degree of pressure, must remain constant; for this purpose the performer must not merely withdraw the fingers upwards from the key, but gradually draw the tips of the fingers towards the palm of the hand, causing them to glide across the front of the key;
- when passing from one key to another, all the force or pressure with which the first sound is sustained is transferred with great rapidity to the next finger as a result of this sliding, so that the two sounds are neither able to detach from each other nor to merge with each other [1].

The realisation of the transmission of the character of the piece (affect) is connected with the following provisions:

- the hand must be light and elastic;
- the fingers must be in constant contact with the key;
- the withdrawal of the preceding finger and the pressure of the following one must be should be performed at the same moment;
- the fingers should be taught to be as independent as possible from the hand movements [1].

The development of independent finger movements serves the purpose of achieving the clarity of finger pressure on the keyboard and its timely removal.

Any pressing of the keyboard by the organist must be controlled, even the shortest of presses. The hand must be at rest and move only horizontally. So-called positional playing is used. The end of the finger that rests on the key is the point of force application. The part of the hand between this point and the fulcrum is the shoulder lever that transmits the force. A common hand and finger position is maintained, and this position is moved to different areas of the keyboard. Such hand movements are used when striving for the most articulate playing, as it frees the palm and wrist, and gives autonomy to the fingers.

When playing works in the Romantic style, it is often necessary to use other playing techniques, especially brush movements. In that period, organ technique was largely based on piano texture. Many of the composers who wrote for the organ were primarily pianists, and therefore endeavoured to embody

the techniques of piano playing on the organ. This situation subsequently led to the development of the pneumatic organ, which has a much lighter pressure and, at the same time, a less distinct sound emergence and release, thus bringing the techniques of playing such instruments closer to those of the pianist. This type of organ has in turn led to an even greater penetration of typical piano techniques into organ technique. It is necessary to distinguish between the ability to use these techniques on organs with pneumatic tracts and on instruments of a different type. When playing this type of texture or playing on a pneumatic organ, the hand will transfer most of the weight to the fingers so that they do not have to exert too much muscular effort and can combine types of different textures. Despite this, it is important to make sure that control over the precise picking up and taking down of the sound with the fingers is not lost, as organ sound does not melt on its own, and so it is impossible to levelling its ending.

There is a certain rule for performers on all instruments – one must play plastically. In concretising this point, let us draw attention to the main patterns:

- the player should use as much shoulder strength as possible. The end of the finger that rests on the key is the point of force application. The part of the hand between that point and the fulcrum is the shoulder lever that transmits the force. But, most of the organ repertoire should be played from the palm of the hand, including its muscles.

- movements should be flexible, not angular. The performer's movements should have a small amplitude in order to require as little physical effort and strain of the hand as possible. In case of sharp movements it is necessary to move the arm from the dead point each time, overcoming the energy of statics, then to stop it, overcoming the inertia of movement and overcoming the inertia of statics, etc.

- non-working muscles should be relaxed when playing, working muscles – both before and after work - should also be relaxed. It is necessary to ensure that the body is loose but organised, the muscles are not cramped or sluggish. When playing muscles that do not work, the tension is transmitted to the players and, as a consequence, the performer's technical abilities are reduced, up to the appearance of spasms [1].

When showing a particular way of playing, it is advisable for the teacher to exaggerate the movements so that the pupil understands and assimilates them better and more accurately. Then, subsequently, the pupil acquires certain muscular reflexes which will facilitate the repetition of the same movements later on and the adaptation to them.

**Pedal Keyboard.** The main playing part of the feet is the foot, specifically the toe and heel. It is directly responsible for pressing, holding and releasing the key, just like the fingers on the hand. As with finger playing, the foot does not need any swinging or pushing back after release. Foot movements should be sparing. It is important that the foot does not reach the key by overstretching the leg muscles, but has room to move, i.e. it should be in close contact with the surface of the key and play 'from the key' downwards. By analogy with the fingers, which are in a non-operational state at the threshold of the 'black' keys, the location of the toes of the feet is identical.

It is also pertinent to mention the comparison of the knee and elbow joints, their equal freedom. The tightness of the knees provokes the taking of each next sound anew, without continuing the melodic or motive line, and fosters the negative habit of constantly tucking the feet under the bench.

When playing wide intervals, the knees should keep the same approximate distance as the distance between the keys in the pedal. It cannot, however, be overlooked that when playing in one or the other part of the pedal keyboard (right or left), it is necessary to turn the whole lower part of the body round in a clockwise fashion. In case your feet are in the upper part of the pedal keyboard, the left foot becomes the guide in the movement, if in the lower part - the right foot.

When playing 'broken' intervals, the knees and feet remain at a certain distance from each other and are carried in this position across the keyboard, in the direction of the melody movement.

The basic foot position when playing is the inside of the foot. In the shin the same feeling of softness, but not sluggishness as in the wrist, the feet should feel each other like fingers on a hand, not to be 'glued' to each other, but interacting with each other. It is also necessary to remember that the feet have a verbal, muscular memory and when learning a musical text to trust it, not to check visually every take of each key.

When learning the pedal part separately, it is necessary to watch the position of the back, it should rest on the spinal column. It is worth noting that when the hands are involved, there will be no opportunity to hold on to anything, so the hands should be resting quietly on the knees. When the legs are not engaged, they are either in front of the pedal keyboard or on the bar of the bench, also

unsupported. It is especially important not to create any additional points of support when playing. This skill makes it easier for the organist to be ready for further playing in those situations where there is a pause in the pedal part.

The basics of registering. Performing on any other instrument is a kind of compromise between the stylistic features of the work, the author's instructions on the one hand, and the subjective perception of the work on the other, i.e. the optimum variant between the author's wishes and the performer's individuality. When performing on the organ, three factors must be taken into account - the author's intention, the individuality of the performer and the specific possibilities of a particular instrument, e.g. style, disposition. If a student is to play the wind organ, the teacher should never be blindly guided by the rules of register of a particular composer's style. The selection of registers should be made on the basis of the organ's capabilities, as its disposition may not be appropriate to the period and style of the work being played.

**Conclusion.** Thus, mastery of organ playing requires not only technical skills, but also a deep understanding of the anatomy of movement. Economical and precise finger movements, supported by lightness and elasticity of the hand, are the key to expressive musical performance. The importance of sound control, clarity of articulation and smoothness of transitions between keys become the basic principles that the organist must bring to his or her practice.

The organist's task is not only to convey the musical text, but also to convey the emotion and effect of the piece. Only by strictly adhering to all the principles discussed above can a performance become truly expressive and memorable, capable of touching the hearts of the audience.

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