

Pedagogical conditions for students of the Russian Federation to master the piano art of the People's Republic of China in the context of the academic discipline "International cooperation in the field of music culture and education"

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Abstract: the article discusses the urgent task of forming the competencies of international cooperation of students, as a humanistic idea of joint developmental educational activities in a multicultural university, motivating mutual understanding, penetration into the culture of other peoples. To this end, the authors analyze the leading technologies in the development of the academic discipline "International cooperation in the field of musical art and education", and in particular, the technology of an electronic educational resource, which makes it possible to make classroom and independent lessons more dynamic, and the flow of the studied information is easily accessible for development. Russian students of the dialogue between the musical traditions of the East and the West.

In the conclusion of the article, the pedagogical conditions for the development of the electronic educational resource "Piano Art of China" are stated: understanding the electronic educational resource as an independent interactive multimedia product; the conceptual focus of the electronic educational resource on the analysis of the prerequisites for the formation and development of the genres of Chinese piano art from piano miniature based on national motives through the historical and folklore-fairy plots of the suite, children's themes to sonatas, variations and other large-scale works that combine classical traditions and dodecaphonic technique; correspondence of the structure of the electronic educational resource to the historical stages of the evolution of Chinese piano music of the XX century, reflected in the piano work of Liu Xuean, Xiao Yumei, Zhao Yuanzhen, He Luting, Huang Tsy, Chu Wanghua, Wang Lishan, Wang Jiangzhong, Ding Shangde, Du Mingxin, and also the performing practice of world famous Chinese pianists: Fu Cong, Gu Shening, Li Mingqiang, Liu Shikun, Ying Chenzong, Lang Lang.

Keywords: international cooperation, RF, PRC, piano art, electronic resource, piano miniatures, sonatas, polyphonic works.

At present, in connection with the significant expansion of intercultural contacts between Russia and China, the task of forming the ideas of modern Russian students about the peculiarities of the art of this country, the musical culture of which has a long history, seems to be urgent. Meanwhile, despite the fact that the PRC has achieved significant success today at prestigious performing competitions, the titles of which were awarded to *George Lee* (XV International Tchaikovsky Competition); *Sean Chen* (XIV International V. Cliburn Competition), *Keith Liu* (XVII International Chopin Competition), *Lang Lang* (laureate of L. Bernstein Prize for "extraordinary musical talent") and many other Chinese pianists, mastering the piano art by Russian students China still requires attention and educational and methodological equipment, including in the form of an electronic educational resource. This contradiction led to interest in the chosen research topic "Pedagogical conditions for Russian students to master the piano art of China in the context of the discipline "International cooperation in the field of musical culture and education".

Problem of the study: what are the pedagogical conditions for Russian students to master the piano art of China in the context of the academic discipline "International cooperation in the field of musical culture and education."

Purpose of the study: theoretical substantiation and testing of technologies for mastering the piano art of China by Russian students in the context of the academic discipline "International cooperation in the field of musical culture and education."

The object of the research is the process of music and pedagogical education.

Subject of the study: an electronic resource as a multimedia equipment for the process of mastering the piano art of PRC by RF students in the context of the academic discipline "International cooperation in the field of musical culture and education."

Tasks:

- to consider the peculiarities of the piano art of China: the history of formation and development;
- to identify the goal and objectives of the discipline "International cooperation in the field of musical culture and education";
- to analyze the history of the introduction of electronic educational resources into the professional training of a music teacher, as a multimedia equipment for the development of Chinese piano art by Russian students in the context of the discipline "International cooperation in the field of musical culture and education";

– to develop and test an electronic educational resource as a multimedia equipment for the process of mastering the piano art of China by Russian students in the context of the discipline "International cooperation in the field of musical culture and education."

The methodological basis of the study was:

- a historical approach to the investigated problem of the formation and development of the piano art of China (Bian Meng [2], Bu Li [3], Wang Anguo [4], Wang Weili [5], Wah Yuhe [6], Qin Qin [11], Qu Ba [9]);

- the concept of digitalization of modern education (G.A. Bordovsky [1], O.P. Osipova [7], Shen Xiaogai [11], Huang Tianhua [12], Huang Runhua [13], etc.);

- the concept of international cooperation as a factor in the development of the educational environment of a pedagogical university on the basis of cooperation pedagogy (II Golovanova, O.I. Donetskaya [10]).

Base for conducting experimental search work: Faculty of Musical Art FSBEI HE "Moscow State Pedagogical University".

Experimental search work was carried out with the 4th year students of the educational program 44.03.01 "Pedagogical education", profile "Music" within the discipline of students' choice "International cooperation in the field of musical culture and education."

Mastering the discipline "International cooperation in the field of musical culture and education" contributes to the formation of a set of knowledge, skills and abilities, since it allows students to:

know:

- regulatory documents defining the features of the organization of international cooperation in the field of musical culture and education;
- the goal, objectives and principles of international cooperation in the field of musical culture and education;
- the main stages in the development of international cooperation in the field of musical culture and education;
- forms and trends in the development of international cooperation in the field of musical culture and education at the present stage;

can:

– adapt in their own professional activities foreign experience in the field of musical culture and education;

master:

– experience in organizing their own professional musical and pedagogical activities in accordance with the trends of education reform, declared by the world pedagogical community.

In the course of the experimental search work at the formative stage, the tasks were solved:

- 1) the formation of students' knowledge in the field of the piano art of China;
- 2) the formation of readiness to implement the acquired knowledge and skills in the teacher's own pedagogical activity.

To solve the set tasks, the electronic resource "The Piano Art of China" was tested in the work and a number of classes were conducted with its use.

Lesson №1.

The purpose of the introductory lesson was to organize a presentation of an electronic educational resource to familiarize the audience with the goals, objectives, main issues and features of the developed resource "The Piano Art of China".

Further work involved acquainting students with two blocks of the electronic resource: The history of the formation of the piano art in China; Chinese pianists.

After the lecture, the students had the opportunity to independently work with the resource to familiarize themselves with video plots and text materials that expand the students' understanding of the piano art of China. Thus, students could see video recordings of a concert performance by Li Shikun, laureate of the 2nd prize of the First International P.I. Tchaikovsky, and to get an idea of the "Russian school" of the pianist who studied at the Moscow Conservatory in the class of Professor S.Ye. Feinberg. Using the method of reflection, it was revealed that the students were clearly interested in excerpts from the reviews of music critics, who noted "a wonderful cantilena, colorful expressiveness and meaningful fullness of the pianist's interpretations", as well as "virtuoso plasticity and open temperament." The resource also made it possible for Russian students to get acquainted with the works for piano created by Li Shikun: two concerts for piano and orchestra - "Youth" and "Battle against the typhoon".

Lesson №2.

The purpose of the next lesson was to provide Russian students with the opportunity to work in microgroups to master the materials of an electronic educational resource. The functions of the teacher, as a moderator of the group work on mastering the piano art of China, were considered: controlling; organizational; evaluating.

Working with the materials of the electronic educational resource in groups, the students prepared speeches about teaching at the piano faculties in the PRC music educational institutions. We considered the historical aspect of the issue of fundamental importance. In this regard, the students noted in their speeches the creation of special educational musical

institutions and organizations in China: the Shanghai State School of Music, the Association for Music Research at Peking University, the Shanghai Chinese Aesthetic Society, the Datong Music Society, the Peking School of Arts, music faculties with piano specialization in such universities such as the Shanghai Art Pedagogical Institute, the Shanghai School of Arts, the Hangzhou School of the Arts, Yanjing University, etc.

Another student group prepared a performance on the activities of Shao Yumei (1884-1940), a famous pianist, teacher and composer.

Discussing the results of the lesson, the students noted that they learned with interest about the influence on piano pedagogy of Mario Paci, the famous Italian pianist and conductor, a student of Giovanni Sgambati (1841-1919), who, in turn, was a student of F. Liszt.

Within the framework of the workshop, it was proposed to get acquainted with the piano works of Chinese composers: pieces, polyphonic works and works of large form. Attention was drawn to "Flower Drum" by Qu Wei, "Orchid Blossom" by Wang Lisan, "Piano Variations" by Liu Zhuang, "Variations on a Yigong Theme" by Li Yinghai, "Doe" by Chen Yi and others.

Lesson №3.

The lesson was a workshop on working with the Video Series and the Music Library of a resource for mastering the genres and compositional techniques of piano works by Chinese composers. It should be noted that the use of the electronic resource "Piano Art of China" in this lesson made it possible to choose an individual learning strategy.

A number of students were interested in mastering the section of the electronic educational resource associated with young representatives of the Chinese piano school. The students of Russia found it remarkable that the real "child prodigies" of China begin their brilliant careers as children. For example, Wang Yujia - from the age of six; Lang Lang - from 3 years old; Chen Sa - from the age of 9; Zhang Haocheng - from the age of 3.

Further in the lesson it was suggested to get acquainted with the "Collection of articles on music" Chu Wanghua, consisting of 4 parts - Autobiographical articles; Music criticism and research; History of own compositions; Piano pedagogy. The end of the block of classes was listening to the famous piano concert "Huang He" ("Yellow River") - a cheerful, revolutionary-optimistic - the favorite piece of the Chinese people.

In the conclusion, the results were summed up and conclusions were drawn: in the piano heritage of prominent Chinese composers, the following are focused:

- figurative conjugation of works with aesthetics and philosophical concepts of the East;
- interest in Chinese folk song, as the fundamental principle of professional composer music;
- synthesis of national and Western European traditions of musical creativity.

To identify the formation of the competencies of Russian students in the piano musical art of China, a conversation, questioning, testing were carried out. The oral form made it possible to observe not only the thoughts, but also the emotional behavior and reactions of students answering a particular question.

- 1) By the method of questioning, it was found that the level of knowledge of students has significantly increased. This was confirmed by the work of students who, through the electronic resource "Piano Art of China", mastered the peculiarities of the history of the formation of the piano art of China, piano music and pedagogical education, and the genres of piano creativity of PRC composers. Thus, without any difficulty, the students were able to comment on Qin Qin's professional position: *"The tendency towards a kind of " polyfunctionality " of personality is inherent in many Chinese musicians. The development of this mentally and historically conditioned personality trait in Chinese culture is also stimulated by the modern realities of the country, in which the need for a person's holistic and multifaceted participation in his chosen profession increases. The above largely explains the flourishing of Chinese musical culture today, the highest level of performers and collectives in the country, composer and scientific successes, world recognition of the Chinese "musical miracle" [8].*

Also, at the verification stage of the experiment, Russian students coped with the test tasks.

TEST

1. What was the beginning of the activities of the Music and Educational Department of the University, which received in China, taking into account the persistent tendency of Europeanization, the name The Conservatory of Music of the National Peking University
 - a) the activities of the extracurricular music club at Peking University;
 - b) the Russian-Chinese Friendship Society;
 - c) the opening of a concert hall at the Shanghai Conservatory.
2. The "Collection of Articles on Music" by the Chinese composer Chu Wanghua consists of parts:
 - a) "Autobiographical articles"; "Music criticism and research"; "A History of Own Works"; "Piano Pedagogy";
 - b) "Philosophy of Music", "Methods of teaching to play on the instrument";
 - c) "Philosophy of Creativity"; "Music criticism and research"; "A History of Own Compositions"; "Piano Pedagogy".
3. Examples of piano pieces by Chinese composers characterized by a sonoric-coloristic character derived from sound imitations of natural phenomena or the sound of folk instruments are:

a) polyphonic opuses by Huang Ci: 2 two-part inventions (G major and C major), 3 two-part fugues (F major, C major, B flat major), 2 three-part fugues (G major and E flat major), Big Fugue in A - flat major.

b) "Shepherd boy playing the pipe", "Lullaby", "Evening festival" He Lutin; "Chinese Suite" by Liu Xuean;

c) Xiao Yumei's Funeral Prelude.

Thus, the hypothesis, determined in the course of theoretical comprehension of the problem, was confirmed during the experimental search work, which allows us to assert:

1. International cooperation is a humanistic idea of joint developmental educational activity in a multicultural university, motivating mutual understanding, penetration into the culture of other peoples.

2. The leading technologies in the development of the academic discipline "International cooperation in the field of musical art and education" are information and communication technologies, and in particular, the technology of an electronic educational resource, which makes it possible to make classroom and independent studies more dynamic, and the flow of the studied information is easily accessible in the development of dialogue musical traditions of the East and West.

3. The pedagogical conditions for the development of the electronic educational resource "Piano Art of China" are:

– understanding of an electronic educational resource as an independent interactive multimedia product aimed at solving the problems of mastering one of the topics of the academic discipline "International cooperation in the field of musical culture and education";

– the conceptual focus of the electronic educational resource on the analysis of the prerequisites for the formation and development of the genres of piano art in China, from 1927 (the opening of the first conservatory) to the present: from piano miniatures based on national motives through historical and folklore-fairy-tale plots of the suite, children's themes to sonatas, variations and other works of large form, combining classical traditions and dodecaphonic technique;

– correspondence of the structure of the electronic educational resource to the historical stages of the evolution of Chinese piano music of the XX century, reflected in the piano work of Liu Xuean, Xiao Yumei, Zhao Yuanzhen, He Luting, Huang Tsy, Chu Wanghua, Wang Lishan, Wang Jiangzhong, Ding Shangde, Du Mingxin, and also the performing practice of world famous Chinese pianists: Fu Cong, Gu Shengning, Li Mingqiang, Liu Shikun, Ying Chenzong, Lang Lang;

– the focus of the electronic educational resource on the independent mastering by students of the piano repertoire of Chinese composers, as well as articles by famous pianist teachers.

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