

## The Making of Woodwind Art in China

### Становление искусства игры на деревянно-духовых инструментах в Китае

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#### Abstract

The phenomenon of the formation of the woodwind instrument art in China of the 20th century is due to the unique synthesis of Western European traditions and the experience of playing traditional national wind instruments. The relevance of the study is due to the fact that the growth of professionalism among musicians-performers stimulates composer creativity, producing the development by Chinese composers of the styles and genres of Western European music. In turn, the combination of styles and genres of academic art with intonation and expressive means of national Chinese music creates new, interesting examples of musical compositions by contemporary Chinese composers, worthy of a separate in-depth study. The purpose of the article is to consider the prerequisites, features of the formation of the performing art of woodwind instruments in China, as well as identifying possible prospects for its development. The leading approach to the study of the problem is a comparative approach in assessing the development of the art of playing woodwind instruments in China and in Western Europe and America. A close relationship between performing, composing and musical education is revealed. It is proved that the development of performing arts should be aimed at enhancing the ensemble qualities of musicians, which is due to the priority of the chamber-instrumental genres in modern concert practice. The significance of the article, both in theoretical and practical terms, is due to the fact that its results can be used as elements of a methodological base for further research on the issues identified.

#### Аннотация

Феномен становления искусства игры на деревянно-духовых инструментах в Китае XX века обусловлен уникальным синтезом западноевропейских традиций и опытом игры на традиционных национальных духовых инструментах. Актуальность исследования связана с тем, что рост профессионализма среди музыкантов-исполнителей стимулирует композиторское творчество, продуцируя освоение китайскими композиторами стилей и жанров западноевропейской музыки. В свою очередь, сочетание стилей и жанров академического искусства с интонацией и средствами выразительности национальной китайской музыки создаёт новые, интересные образцы музыкальных сочинений современных композиторов Китая, достойные отдельного глубокого изучения. Целью статьи является рассмотрение предпосылок, особенностей становления исполнительского искусства игры на деревянно-духовых инструментах в Китае, а также выявление возможных перспектив его развития. Ведущим подходом к исследованию проблемы является сравнительный подход в оценке развития искусства игры на деревянно-духовых инструментах в Китае и в странах Западной Европы и Америки. Выявлена тесная взаимосвязь между исполнительским, композиторским творчеством и музыкальным образованием. Доказано, что развитие исполнительского искусства должно быть направлено на усиление ансамблевых качеств музыкантов, что обусловлено приоритетом жанров камерно-инструментального творчества в современной концертной практике. Значимость статьи, как в

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**Key words:** performing art of playing woodwind instruments in China, composer work, formation periods, genres of music for clarinet, music education system, training and concert repertoire, requirements and evaluation criteria, performing skills.

теоретическом, так и практическом плане обусловлена тем, что ее результаты могут быть использованы в качестве элементов методологической базы для дальнейшего исследования намеченных вопросов.

**Ключевые слова:** исполнительское искусство игры на деревянно-духовых инструментах в Китае, композиторское творчество, периоды становления, жанры музыки для кларнета, система музыкального образования, учебный и концертный репертуар, требования и критерии оценки, исполнительские навыки.

## Introduction

In the course of the 20th century, efforts have been made in China to increase the level of performing skills on wind instruments, to identify learning problems and improve the modern education system, integrating the experience of leading countries in the development of musical art. Fan Lei is one of the most active teachers who has synthesized in practice various techniques for teaching clarinet playing. These include the methods that he mastered while studying with a professor at the Central Conservatory in Beijing, Tao Chunxiao, China's first world-famous clarinet player, as well as methods developed in Europe and America. His teachers were Elsa Werder, Lawrence MacDonald, David Shifrin, Fred Ormand and Kalman Opperman. Comparing different teaching systems for playing the clarinet, Fan Lei formed a series of guidelines that help to improve not only the technical skills of his students, but also expand his worldview, forming a special philosophy of performing art (Liu Yang, 2019).

Fan Lei (born 1965), a well-known Chinese clarinet player and teacher, graduated from the Oberlin Conservatory of Music, the oldest music educational institution in Oberlin, Ohio, USA, and then graduated from Yale with a diploma and master's degree in art. He represented China at the international clarinet competition in Toulon, France, where he won an honorary award. He received an award at the Seattle International Clarinet Youth Competition, and advanced to the 1991 final selection competition for young performers in New York. He gave solo concerts at the XXIII Clarinet Music Festival in Oklahoma; at the International Clarinet Music Festivals in Beijing and Taipei; performed the solo part in the Concerto for clarinet and A. Copland Orchestra, together with the Taipei Symphony Orchestra under the direction of A.

Copland; performed solo concerts in front of H. Clinton, US Secretary of State, S. Harper, former Prime Minister of Canada, and D. Cameron, former Prime Minister of Great Britain. His performances were broadcast on WQXR in New York, New Haven Connecticut Public Radio, Wisconsin Public Radio, Canada National Radio, Former Yugoslavia National Television, China Central Television and Qingdao Television Station. Fan Lei is currently continuing intensive concert activity. In addition to joint performances with famous musicians of Chinese descent, such as Lu Jia, Zhang Yutin, Wei Danven, Shui Lan and others, he also repeatedly performed chamber music concerts with world-class masters such as Patrick Gallois, Frank Weinstock, Richard Killmer, Stephen Maxim, Edgar Meyer and David Shifrin. Fan Lei actively supports the development of modern music. Fan Lay held a recital at the Banff Center in Canada in 2000, and the first North American performance of Sextet K. Penderetsky was organized, and the premiere of American composer James Cohen took place that same year. An important component of Fan Lay's activity is the jury at numerous international wind instrument competitions - in Xi'an (2002, 2005), Wuhan (2007), Beijing (2009), the international chamber music festival at the Central Music Conservatory (2017), New York National Clarinet Art Club Competition (2018). Today, Fan Lei conducts clarinet training classes at universities in the United States and China, is a clarinet professor at Lawrence University in Wisconsin, a professor at the Central Music Conservatory of China, a visiting professor at Xi'an and Shenyang Music Conservatories, and is the founder of the International Competition clarinet named after V.A. Mozart and the International Festival of Brass and Percussion.

## Literature Review

Quite a lot of theoretical research in China is devoted to studying the problems of learning to play wind musical instruments. So, Wang Duanwei (Wang Duanwei, 1982), Dan Xia (Dan Xia, 2015), Tang Yang (Tang Yang, 1991) in their works discuss the general problems of the development of performing arts on wind instruments in China. They speak, first of all, about the late distribution of woodwind instruments of the Western Symphony Orchestra in China, as well as the existence of traditional national instruments with different characteristics of timbre sound, range and technical capabilities. At the same time, in the 20th century, lesser popularity of woodwind instruments was noted in China compared to the distribution of piano or violin, which also affected the poor development of performing arts. The third important feature noted by all authors is the insufficient qualification of teachers teaching the woodwind instrument. The fourth reason for the current situation in the field of musical performance on woodwind musical instruments is the lack of standardization in music education (the lack of uniform requirements for the organization of the educational process, curricula, study repertoire, technical skills, assessment criteria and much more), the group nature of training at the initial stage. Fifth, the “practical” nature of instruction to the detriment of broadening the musical horizons, mastering historical musical styles and genres, general theoretical knowledge of the European academic tradition, individual performing interpretations of famous world musicians and many other aspects of the development of world musical art. The sixth is the lack of an educational repertoire for woodwind instruments, especially with regard to the works of Chinese composers.

A number of works of modern researchers are devoted to special problems. Musicians are actively exploring the technical and expressive capabilities of the clarinet. These are clarinet studies by Colin Rosen (Rosen, 2007), the new clarinet sound by Liu Bo (Liu Bo, 1991) and Bruno Bartolozzi (Bartolozzi, 1982), modern notation for Tong Ting clarinet (Tong Ting, 2004). The above works describe methods of teaching new techniques of the game. Ideas are being developed that modern performing techniques have made it possible to diversify the performance of the traditional repertoire and introduce new accents and colors into the already familiar classical works. This, in turn, required the musicians to transform their sustainable

playing techniques and mastering new ones. However, as performers improve their technologies, acquiring new skills, researchers naturally raise a new question: should new techniques be applied in the performance of classical works?

In the second half of the 20th century, a number of methodological works appeared on the study of modern clarinet skills: Giuseppe Garbarino (Garbarino, 1979), Zhou Tai (Zhou Tai, 1986), Jin Guangri, Li Changyun and Zheng Hong (Jin Guangri, Li Changyun and Zheng Hong, 2008); clarinet breathing techniques: Guo Yu (Guo Yu, 2008) and Li Changyun (Li Changyun, 2006).

Many musicians support the idea that new music and methods of performance on woodwind musical instruments will be improved and developed. This is due to the fact that the performance of works of modern music has become a prerequisite for participation in major performing contests. Today, not only successful musicians, but also students should be able to master non-traditional techniques well, both in solo and orchestral performing practice. An analysis of the technical and expressive capabilities of the clarinet in the new conditions of development of musical art is an actual direction of modern scientific developments. This is done so that modern wind instrument performers can keep up with the development of modern compositional thought, as well as have the courage to accept and test new methods of performance. Professor P. Volkova regarding the new musical works states “The theoretical conception uniting them consists in regarding musical content as the artistic essence of the musical composition, and is focused directly and indirectly in embodying and discovering everything it is comprised of. The touchstones of musical content turn out to be musical sound, the means of musical expressivity, intonation, musical imagery, musical dramaturgy, theme and idea, and “the image of the composer.” The primary “framework” of musical content molded by the composer undergoes a creative transformation in the interpretative activities of the performer and the perception of the listener” (Volkova P., 2019). At the same time, scientists are asking whether all new techniques will be widely disseminated and popularized. This is due to the fact that the development of the respiratory apparatus, the possession of the ear cushion of each person are different, which affects the technical capabilities of the performance. The correlation of various components that affect the quality of the performing arts also needs a separate in-depth study.

## Materials and Methods

The material of the study was leading aesthetic attitudes and methodological principles of Fan Lay, published in works devoted to his work; interview materials with the musician and his teacher Tao Chunxiao; information presented in the modern scientific literature of China - articles, dissertation research, monographs; materials about the music of modern Chinese composers located on video and audio platforms and other Internet resources.

Theoretical research methods: phenomenological approach, cultural-historical method, comparative-typological method and synthesis of information. The empirical research method: a holistic analysis method.

## Results

The relevance and feasibility of studying the problem of the development of performing art on wind instruments in China is determined by the presence in the socio-political life of the country of organizations directly related to concert, creative, social and educational activities with the participation of wind instruments. These are: the concert practice of military and symphony orchestras, school ensembles and orchestras, as well as the work of conservatories, research societies, specialized colleges and art institutes. Active and diverse processes of the development of wind instrument performance in China only at the end of the 20th century and the beginning of the 21st century began to be intensively studied by scientists as a separate phenomenon of the country's intellectual, spiritual and creative life. The main trends in the development of clarinet performance in China were formed taking into account historical, ethnocultural factors and folk traditions. Their essence is the initial adaptation of the musical ear and the performing apparatus of Chinese musicians to the structural features and sounds of Western European woodwind instruments and, in particular, the clarinet. The next important stage was the development of the West European repertoire and performance techniques. The integration stage became significant when, on the basis of what was perceived, the Chinese style began to take shape, summarizing the achievements of Western European performing and composing art with an authentic folk creative heritage. The current state of the art of performance on woodwind instruments in China can be called a period of improvement of traditional and non-traditional techniques of performance.

The leading approach to the study of the development of performance on woodwind instruments was a comparative analysis between the nature of the development of performing art on clarinet in China and the countries of Europe and America; correlation of teaching traditions, requirements for musicians, the structure of the educational repertoire and criteria for assessing performing skills. The close connection between composer and performing art had a significant impact on the development of solo concert performance and ensemble practice, as well as the entire system of teaching the woodwind instrument. The productivity of the existing training system is proved by the participation of young performers in national and international competitions, which are one of the indicators of the musician's professionalization.

## Discussion

The formation of woodwind instruments in China went two ways - thanks to the popularization of the instrument and the involvement of an increasing number of talented musicians, as well as through the organization of training, covering a wider age group. The development of wind instrument performance in China was driven by political processes and, to a greater extent, falls into the period after the reforms and the Cultural Revolution (Koshelev, 1998). The first half of the 20th century in China can be arbitrarily called the period of accumulation, during which the intensive development of the instruments of the Western European symphony orchestra took place. The main problems were related to the comparison of the structure, technical structure and expressive capabilities of Western European woodwind instruments with Chinese traditional woodwind instruments, such as *dizi* (transverse flute), *sheng* (labial organ), *paixiao* (Chinese analogue of Pan's flute), *guan* (Chinese oboe analogue). The restructuring of consciousness and musical hearing under the technical and timbre features of Western European instruments required time and serious efforts of Chinese musicians.

The first prerequisites for the study and use of clarinet were due to the socio-political situation between China and Great Britain in the middle of the 19th century. An English officer, Robert Hart, who led the Chinese customs at the sea, was a fan of clarinet playing and often held various celebrations on duty. He created the first Western-style symphony orchestra in China for them. The members of the first orchestra were customs officers and young students. Mu Zhiqing is the first Chinese clarinet player to study with a

musician from this orchestra. He contributed to the development and spread of clarinet art in China. On the one hand, thanks to his outstanding performing skills, he was able, repeatedly performing in the imperial palace, to demonstrate this foreign musical instrument to the highest circles of China, which contributed to its popularization (Handbook, 2008). On the other hand, in 1922, Mu Zhiqing was invited to teach music at Peking University as a clarinet teacher. Bochao, Tang Shuzhen, Xian Xinghai and many others were his students and nurtured the first galaxy of talented clarinet performers in China (Zhang Jiafeng, 2012).

The current state of the performing arts on woodwind instruments is associated with the accumulation and expansion of the repertoire, which is directly related to the development of China's composing art. The formation of a special Chinese style, taking into account the reflection of the uniqueness of the ethnocultural component and the diversity of folklore sources of creativity, determines the priorities of certain genres in music for woodwind instruments in China - a concert, variations, arrangements of folk songs.

The problems of learning to play the clarinet become more obvious when compared with Western European educational practice, in terms of studying the requirements of university programs and the study repertoire, as well as criteria for assessing students' performing skills. Despite the existing successes, an active study of the development processes of performing art (Aryabkina, 2019) on woodwind instruments in China is necessary to create the most favorable conditions for the formation of world-class musicians.

### **The development of performing art on wind instruments in China in the 20th century**

A special role in the development of performing art on wind instruments in China in the 20th century was played by the practice of forming military bands. The Orchestra of the People's Liberation Army of China was created in 1947, it has been located in Beijing since 1952. It consists of symphony and brass bands. The activities of the orchestra of the People's Liberation Army of China were of key importance in the promotion and development of performing arts on woodwind instruments. Since 1978, when China proclaimed the Reform and Openness policy, a military band has become a mandatory part of life in every school in Beijing, which at that time had more than 100 schools and, accordingly, the

same number of brass bands were formed that received all kinds of support from state. Playing in military orchestras was the foundation for the formation of wind instrument classes in major musical institutions in China, and also contributed to the formation of the entire system of teaching wind instruments. Every year, many talented students (including clarinetists) went to study at the best conservatories. These students continued to improve their performance skills, as well as the theoretical knowledge and techniques that they learned while playing in the orchestra, helping them to participate in many national clarinet competitions (Zhang Jiafeng, 2012; Shuang Zhu, 2017).

However, Tao Chunxiao, one of the most influential clarinet teachers, professor at the Central Music Conservatory (Beijing, China), director of the Department of Education and Science of the Ministry of Culture, member of the Committee for Arts Education of the Ministry of Education, president of the clarinet society of the Performing Arts Committee of the China Association music, believes that the formation of wind instrument training in China was problematic. After the difficult period of the founding of the People's Republic of China in 1949, when the revolution reached its climax and the leading conservatories were closed, it was only at the end of the cultural revolution in 1976 that the main musical conservatories gradually began to open, but musicians did not yet have the right to perform composers such as W. Mozart and C. Debussy. A musician was allowed to play only musical compositions with a serious political background. In the 70s, the Chinese government began to actively develop "aesthetic education", which allowed music education to develop more intensively (Shuang Zhu, 2017).

Firstly, the manufacture of woodwind instruments of the European type was established in China. The very first clarinet was made in China in 1952. This instrument was copied by the Musical Instruments Yue Trading House from a sample Selmer clarinet provided by the customer. The following clarinet brands gradually began to be established in the country: Xinhai, Patrick, Dadaliao, Lucas, Handel. Realistically assessing the quality of wind instruments produced, many performers argue that despite the fact that the market is large and there are many brands, clarinet production technology in China is considered relatively backward and mainly relies on co-production in collaboration with leading world brands (Handbook, 2008). The production of own instruments led to a wider distribution and development of clarinet. Thanks to this, three

styles have consistently appeared in China: traditional, popular and modern academic music. Many outstanding works were created that not only corresponded to the main characteristics and performance standards of the clarinet playing, but also were mutually combined with traditional Chinese musical culture.

The history of creating clarinet works can be divided into three periods: the period of research (from the 1950s to the end of the 1960s), the period of stagnation (from the 1970s to the 1980s) and the period of development and prosperity (from the 1980s to the beginning 21st century). In the first period, such composers as Xin Huguang, Wang Yan used the national songs of China as a material for creativity. They tried to combine the composing techniques of the Western European academic school with original Chinese melodies. During this period, the first symphonies of Chinese authors were created. Zhang Wu, a former clarinet professor at the Central Music Conservatory, wrote an original clarinet piece, Variations in Northern Jiangsu, incorporating national musical elements. Then came the song "Song of the Grazing Horses" by Chinese composer Wang Miao, which is still a classic in the history of clarinet music in China (Tao Chunxiao, 2019). Combining Eastern and Western traditions, Chinese composers created music for the clarinet with a special Chinese style. These include arrangements created by professional composers of popular Chinese tunes "Lyric" (Yang Shuzheng), "Autumn Harvest" (Nu Wanli), "Ballad of Low Shui" (Hu Jumei), "Cowgirl Girl" (Li Guoquan), "Stream Tangshui" (Huang Peiqin), "Rondo", "Songs of the Steppes", "Mongolian Song of Love" (Xin Huguang), "Joyful Dances of the I People", "The Red Sun in Kama", "Widespread Jubilation in the Highlands", "Song freed from the oppression of the peasants" (Xing Xuezhi), "Village Songs for the Party", "Coast in Zhuyli" (Xiang Zhenlong).

From the 1970s to the 1980s, during the Cultural Revolution, not only were less musical pieces written for clarinet compared to the previous period, but their plot and content were relatively limited. Only a few works, such as Dance of the Soldier Girls, Dance from the Dawley, Liberation, and many other solo pieces for clarinet, were arranged by Zhen Lun based on The Red Women Squad. In addition, there is also "We will keep in our hearts the love of Chairman Mao forever and ever", Wang Zhijian, "Dazzlingly Red Blooming Lilies" by Yan Tianyi, "Happy Female Soldier Woman" (anonymous), etc. Tao Zhongxiao noted in an interview with Shuang Zhu (Shuang Zhu, 2017)

that the first concert for the clarinet "Sounds of the Pamirs" (1982) by Hu Bijin appeared at that time. The musicality and technical complexity of this work led to great popularity in the concert repertoire of clarinet performers.

In the 80s of the 20th century, modern works for clarinet appeared, created by a new generation of composers such as Chen Qigang, Zhang Chao, Kang Zhuqing, Guo Ming, He Xuntian and others. The "Morning Song" (for clarinet and piano), written in 1980 by Chen Qigang, marked the beginning of modern Chinese clarinet music, and is also the first modern clarinet piece to be written in China, reflecting the country's national style. Since this work was created during the training of the composer, many researchers consider its style to be immature. Chen Qigang's other work, "I," is for clarinet and string quartet. It is the first result of research by modern Western techniques by the composer. This work won first place at the 2nd French international clarinet competition. This is the first clarinet work in our country to receive an international award. The French Dream Dream symphony, created by Chen Qigang in 2005, was written for soprano, clarinet and orchestra. The premiere caused a sensation at the annual forum of the European Symphony Orchestra and received high reviews and ratings.

The end of the 20th century was marked by the emergence of the first research organization related to the study of musical performing arts - the Beijing Clarinet Research Society (founded on November 1, 1984 and is a member of the Performing Arts Committee of the Chinese Musicians Association). Its members are professional clarinetists from various music groups and educational institutions in Beijing (Handbook, 2008).

Due to the active work of conservatories, many talented performers have appeared in China. For the growth of performing skills, professionalism and healthy competition, festivals and competitions of performing arts began to be held. The very first competition, the Beijing Youth Clarinet Competition in China, took place in 1985. The winner was Tao Guangxu. The logical result of competitions for musicians was the entry of Chinese musicians into the international arena. In 1988, the 19-year-old He Yi took third place at the international competition for the young clarinet association, held in Richmond, USA. The next step was the holding of the National Competition of Young Clarinetists in 1994 by the Xi'an Conservatory of Music. All this prepared the holding of the First

International Clarinet Art Festival in China, which took place in Beijing from August 8 to 12, 1998. 41 world-class performers from 16 countries were invited to participate. The festival was distinguished by an interesting program and an unprecedented scale (Handbook, 2008). He laid the foundation for new contacts and contacts that are significant for music, as well as strong educational cooperation between China and musicians from Europe and America.

### **Problems of the development of performing art on wind instruments in China at the present stage**

Fan Lei supports the opinion of Tao Chunxiao, his clarinet teacher, that the practice of playing in military brass bands gave aspiring musicians great skills in working in a musical group, developing ensemble qualities - a sense of rhythm, structure, and dramaturgy. According to the musician, the basis of the development of expressive, virtuoso and constructive qualities of wind instruments is primarily their orchestral essence. This is precisely the difference between the history of brass performance and the history of bow and piano art. The functions of wind instruments in the orchestra, their role changed and grew in close connection with the laws of the historical development of orchestral styles. Fan Lei believes that in European and American countries, learning to play the wind instrument is more progressive due to the fact that more attention is paid to training the development of musical hearing, while in China, teachers pay more attention to training the playing technique. In addition, most Chinese students like to play solo and are not at all interested in developing ensemble qualities that are being perfected by a duet, trio, quartet. In the countries of Europe and America, they attach great importance to playing the woodwind in chamber-instrumental ensembles. In Europe and America, in addition to excellent performers and woodwind professors, there are also a large number of academic chamber ensembles, including wind instruments. In this regard, China is still not doing as well as in Japan or South Korea. Fan Lay believes that chamber music, literally, in a few decades, will become the main direction of music development in the future. This is due to the increasing acceleration of the rhythm of life, in which it will become difficult to devote several hours to the perception of large-scale symphonic canvases. Chamber music, on the other hand, can be both lengthy or relatively short; it offers examples of musical works of completely different styles. Chamber music is becoming popular among more and more people. Thus, increasing the level

of professional performance of chamber music in China is an important and integral step in the development of performing skills in the field of wind music in accordance with international standards (Liu Yang, 2019).

### **Training in wind musical instruments in China in the 20th century**

The situation with vocational training in wind instruments in China, in comparison with learning to play the piano, string instruments or vocal performance, was very difficult. There is still a big gap in the field of professional performance on wind instruments between China and the countries of Europe and America.

The essence of this gap is largely due to cultural and historical facts: the late distribution of wind instruments of the Western Symphony Orchestra in China; more popular other Western European instruments, such as piano, violin, accordion; the lack of the required number of qualified teachers and educational repertoire, taking into account the national specifics of traditional music in China. All this went against the widespread formation of many brass bands and the urgent needs of our time. Tao Chunxiao mentions that her first clarinet teacher was a clarinet player from the Chinese National Party Military Band. Fan Lei also received initial clarinet skills from musicians Yuan Hunliang and Sun Mingang, who worked in the Qingdao Opera and Ballet Theater Symphony Orchestra. Therefore, the education of teachers with good musical literacy and mastery of professional knowledge and methods of music education has long been the highest priority of China's state policy and remains in music education, including at present (Liu Yang, 2019).

In China, the main music schools are nine major music conservatories. The most influential include the Central Music Conservatory, the Chinese, Shanghai, Harbin, Zhejiang Conservatoires, as well as the Conservatory of the Military Cultural Academy of the National University of Defense of the People's Liberation Army of China (former Academy of Arts of the People's Liberation Army of China) and the Nanjing Academy of Arts. These schools gradually formed their own clarinet performing school, composed by Professor Wang Duanwei and Professor Gu Peng in Shanghai; Professor Bai Wenshun in northeast China; Professor Wang Yu in Xi'an and Professor Xing Xuezhi in Sichuan (Shuang Zhu, 2017).

Music educational institutions in China include special music professional courses organized in elementary and secondary schools at specialized art institutes. These schools are designed to train musicians to create a reserve number of students at conservatories.

Regular high schools offer music courses, but schools are limited by the teaching staff of the school. Schools with more qualified teachers organize ensembles of brass music, string ensembles and even orchestras. Classes and rehearsals are held regularly every week, but the time is relatively small: twice a week lasting two academic hours, for a total of 90 minutes one lesson. In special music schools at conservatories or specialized art institutes, the specialty (learning to play the selected musical instrument) is carried out 8 times a week, each lesson is 45 minutes.

The preparation of bachelors in universities under the program of the course "Playing the Clarinet", designed for 2 credits (32 hours) per semester includes the consolidation of professional knowledge acquired in high school; mastering clarinet playing methods; increasing the level of musical skill. The educational repertoire of the first year of study includes the obligatory performance of studies by F. Danzi, G. Klose; compositions (or parts): "Concertino for Clarinet and Orchestra" or "Variations for Clarinet" by K.M. Weber, "Concert" by D. Kramer, K. Nielsen, as well as plays by Chinese composers Qing Lejun, Zhang Chao and others. The second course of study is aimed at solving the problems of controlling the muscles of the mouth, maintaining breathing, improving articulation, training the strength and endurance of the tongue, solving the problems of continuity of breathing in each register, as well as improving the abilities and qualities of coordination of movements of the lips, hands and tongue. The training of these skills occurs through the development of studies by E. Cavallini, J. Jean, K.M. Belleman; concerts K.M. Weber, V.A. Mozart, C. Stamitz, F. Hofmeister, plays of Chinese composers - Li Changyun, Ni Yaoichi, Yuan Zhigang.

The third year of playing the clarinet at the university is aimed at developing students' high performing skills, the ability to adapt to new conditions, stability and sharpness of mind; gradual training of students in the complete independent performance of musical works and the implementation of musical treatments. Students are taught the correct understanding of the content of a musical work and the composer's

intent, changes in intensity, transformations of the volume force, possession of other means of musical expressiveness, and improved work skills in the ensemble. At this time, students master the studies of S.V. Rozanov, A. Stark, G. Klose, A. Gedike; Concerts by V. Mozart, K.M. Weber, F.A. Rossler, A. Rosetti, J. Rossini: "Rhapsody" by C. Debussy, Sonatas by I. Brahms, S. Frank; concerts and plays by Chinese authors, for example, plays by Kun, Gao Dao, Jin Guangri.

Graduate students master the comprehensive possession of clarinet skills, strive for continuous improvement of expression methods and performance techniques, improve their own repertoire, increase the level of artistic taste and orientation to higher goals. The choice of repertoire is aimed at preparing the final exam and is associated with the mastery of music of the 20th century: the works of K. Nielsen, F. Pulenk, A. Tomazi, J. Gershwin; "Sounds of the Pamirs" by Hu Bijin, compositions for clarinet Zhang Wu, Tao Chunxiao, He Mijia.

The final exam includes fully played two or more parts from Chinese and foreign musical works and the defense of the final qualifying work, written under the guidance of a specialist teacher in the field of thesis. Assessment of the effectiveness of the teacher and student takes place in tests and exams. Testing of knowledge on tests can be carried out by the teacher independently. On the exam, the evaluation of performing skills is carried out by a group of teachers, the assessment is based on a hundred-point system.

In the first and second year, each student must perform 1-2 parts of a piece of music. In the third and fourth courses, each student performs 2-3 pieces.

The path that education in the field of musical performance in China is currently moving on can be called reproductive, that is, aimed at reproducing the artistic material that already exists. If we compare modern requirements with the requirements that were imposed on musicians of the last century in Italy, we can say that the requirements are aimed at the comprehensive development of the instrumentalist's musicality. So, Fabrizio Meloni notes that since the mid-1800s, most conservatories adopted their own training programs, while they followed the provisions of Royal Decree No. 108 of March 2, 1899 for final exams. The final exam included: presentation of a concert piece selected by the candidate; the performance of a work common to



all graduates selected by the examination committee 24 hours before the exam; interpretation of a work of medium complexity appointed by the commission after 3 hours of study behind closed doors; reading from a sheet and transposing a work into a different key; discussion on teaching methods, history, technique and construction of the clarinet (Meloni, 2002). The requirements for musicians graduating from Italian conservatories at the end of the 19th century were related to testing not only performing skills, but also general musicality in the performance of a work chosen by the commission; tests of musical thinking, concentration of attention, memory, as well as reading skills from the sheet and transposition, so necessary for playing in the ensemble. A major advantage was the knowledge of theoretical work in a special field, as well as the technical structure of the instrument.

Unfortunately, the requirements of modern educational institutions are currently significantly different from the past and not in favor of developing a productive, creative thinking of the musician-performer. This trend characterizes music education not only in China, but also in many countries of Europe and America.

In general, the curriculum of Chinese universities is built on the basis of increasing technical techniques for the European model of a number of music universities. Although in some European countries, for example, Austria and France, training courses on wind instruments are based on the style principle. So, at the Academy of Music of the University of Vienna and the Paris Conservatory, classical works are mastered in the first and second courses. Students start playing third-year romantics; students perform modern works in the fourth year. The list of performers on the world stage from among the graduates from these two conservatories is quite impressive (Tang Yang, 1991).

Returning to the analysis of the requirements of the system of higher musical education in China, it should be noted that certain assessment criteria have been developed at universities: the performance technique is evaluated up to 40 points, rhythmicity - up to 20 points, artistic expression - up to 15 points, style complexity of a musical work - up to 15 points and approach to learning - up to 10 points. When assigning points, each teacher must take into account the points received by students during the main course.

Currently, the current evaluation criteria for many musicians are still debatable. According to the thoughts of Tao Chunxiao and Fan Lei, the technical side of the training is very important, because otherwise the musician will not be able to convey what is embedded in the music by the composer (Tao Chunxiao, 2002). (. Many Chinese clarinet teachers consider improving technology to be an important learning goal; therefore, high school students are offered a program of increased technical complexity - the works of K.M. Weber, C. Stamitz, F.A. Rossler - in order to prepare them for the entrance exam to college. However, more and more often, the practice of conducting national and international clarinet competitions has begun to show that the combination of good technical preparation and musicality - understanding the style and subtle expression of intonation, helps to achieve the last stages of the competition (Kazantseva, 2016). This combination of performance is important for the future (Shuang Zhu, 2017).

## Conclusions

The development of the performing arts of wind musical instruments in China is an integral and organic part of world music history. General and particular issues of performing and composing, performing and musical pedagogy began to be actively studied at the end of the 20th and beginning of the 21st centuries. Such are the works of Tan Chunxiao, the thoughts of Fan Lei, the studies of Wang Duanwei, Dan Xia, Tang Yang, Liu Bo, Tong Ting and many others, however, many more problems remain outside the field of music science and are waiting for their reflection.

The picture of the development of clarinet art in the 20th century needs to be reconstructed in the context of socio-political events in the history of China and understood in three constants as periods of accumulation, assimilation of Western European musical experience and progress based on the national Chinese style in music. Without diminishing the merits of Western European influences, it is worth noting our own path of development of performing arts in China, in a synthesis with composer creativity and the accumulation of pedagogical experience.

We note that there are many already resolved problems in the studied works, such as the wide involvement of the young generation in the development of wind instruments; creation of a three-stage system of education: school - college - university; the creation of training programs, requirements and assessment criteria at each

level of musical education; expanding the clarinet's educational and concert repertoire with works by Chinese composers incorporating national ethnographic elements; the organization of a clarinet playing research society and the holding of national and international performing competitions in China, contributing to the growth of professionalism and high competition among young musicians.

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