

МУЗЫКАЛЬНОЕ ИСПОЛНИТЕЛЬСТВО И ПЕДАГОГИКА

MUSICAL PERFORMANCE AND PEDAGOGY

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«40 китайских народных песен в полифонической обработке для фортепиано» Чэнь Хундуо как пример практического задания по полифонии для студентов в Китае

Аннотация

Освоение европейских форм и методов организации музыкальной ткани китайскими композиторами — актуальная проблема современного музыкознания. На примере сборника «40 китайских народных песен в полифонической обработке для фортепиано» Чэнь Хундуо анализируются приёмы, характерные для полифонического двухголосия на основе китайских народных песен.

Ключевые слова: китайская фортепианная музыка, полифоническое двухголосие, пентатоника, обработка китайской народной песни, Чэнь Хундуо.

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“40 Chinese Folk Songs in Polyphonic Arrangement for Piano” by Chen Hongduo as an Example of a Practical Task on Polyphony for Students in China

Summary

The development of European forms and methods of organizing musical fabric by Chinese composers is an urgent problem of modern musicology. An in-depth attitude towards polyphony on the part of Chinese composers in the history of Chinese piano music has been observed only since the second half of the 20th century. An important aspect of studying the formation of the polyphonic repertoire for the piano by Chinese composers is that they receive European-type musical education, outside China (in Europe, America, Russia), and from foreign specialists in China in the first half of the 20th century. The collection “40 Chinese Folk Songs in Polyphonic Arrangement for Piano” by Chen Hongduo is indicative from the point of view of the process of teaching polyphony composition to students of higher musical institutions in China. The techniques characteristic of polyphonic two-voice based on Chinese folk songs, one of the most popular forms of adaptation of traditional melodies for piano among Chinese composers, are analyzed, using the example of the collection.

Keywords: Chinese piano music, polyphonic two-voice, pentatonic, arrangement of Chinese folk song, Chen Hongduo.