

## РОЗДІЛ І. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

UDC 378.018.54.091.2:780.616.433.071.2](510+477)(043.3)

Wang Boyuan  
Sumy State Pedagogical University  
named after A.S. Makarenko  
ORCID ID 0000-0001-8851-6156  
DOI 10.24139/2312-5993/2020.10/003-015

### DEVELOPMENT OF PIANO SCHOOLS IN CHINA AND UKRAINE: HISTORICAL CONTEXT

*The article identifies the historical context of the piano schools development in China and Ukraine. The factors that formed the basis of the periodization of the studied phenomenon in both countries are identified. The periodization of the piano schools development in China and Ukraine has been carried out. As a result of a comparative analysis of the historical development of piano education in China and Ukraine, the common features of training pianists during a certain historical period were clarified, such as: the influence on the development of piano education of Western European and Russian traditions; national basis for the development of piano schools in both countries; opening of a significant number of art education institutions, including higher education institutions; availability of a large number of music programs of international level; opening of factories for the production of piano; rapid introduction of conservatory piano education.*

*Key words: development, piano school, historical context, China, Ukraine.*

Introduction. The relevance and expediency of the study of the issue of pianists-performers training in art institutions of higher education in China and Ukraine is due to the need to overcome a number of contradictions in the development of Ukrainian and Chinese higher education systems:

- between the requirements of organizational and content modernization of music education and insufficient implementation of these requirements in the pedagogical practice of the art institution of higher education;
- between the need of scientists to study and generalize pedagogical achievements in pianists-performers training in art institutions of higher education in China and Ukraine and the practical lack of systematic scientific research on the studied issues;
- between the presence of positive experience in the implementation of training of pianists-performers in art institutions of higher education in China and Ukraine and the lack of fundamental comparative and pedagogical research in this area.

Analysis of relevant research. Development of piano education in China is presented in scientific articles and dissertations of Chinese scholars (Wang Yuhe,

Wei Tinge, Kuan Fan, Liu Fuan, Lian Haidong, Sun Mingzhu, Han Peijun, Ju Qihun, Chen Zhen, Zhao Xiao) and Ukrainian authors N. Huralnyk, Zh. Dedusenko, H. Nikolai, H. Padalka, O. Rudnytska, V. Shulhina, O. Shcholokova).

Thus, formation and evolution of the piano education system are covered in the dissertations and publications of Chinese scholars Hou Yue, Liu Qing, Yang Bohu, Liu Ge, Wang Peiyuan, Song Dan, Xiao Chaozhan and other scholars. The main array of these works is devoted to specific analytical studies and touches on certain aspects of the topic.

Development of Chinese piano music in modern history has been the subject of a special study by Bu Li. Wang Anyu investigated piano works of the modern Chinese composers.

Piano education in Ukraine has attracted the attention of such Ukrainian researchers as N. Huralnyk, Zh. Dedusenko, H. Nikolai, O. Shcholokova and others.

Thus, N. Huralnyk studied the historical aspects of the piano school of Ukraine (Huralnyk, 2006); considered the peculiarities of the functioning of the Ukrainian piano school as a phenomenon of music education (Huralnyk, 2013); defined the essence of the Ukrainian piano school of the XX century in the context of development of the theory and practice of music education, periods of development of the Ukrainian piano school (Huralnyk, 2007).

In her scientific investigations H. Nikolai considers the culturological context of the genesis of Ukrainian piano music and its historical dynamics in the twentieth century (Nikolai, 2010a), identifies the main features of Ukrainian piano music (Nikolai, 2010b).

At the beginning of the XXI century in the scientific literature there are works of Ukrainian scientists, which reveal and characterize the history of piano performance (N. Huralnyk, I. Savchuk, V. Kholopova). Thus, N. Huralnyk in her scientific work presented the history of formation and development of Ukrainian piano school in the twentieth century (Huralnyk, 2013). I. Savchuk identified the main trends in the development of piano performance in Ukraine in the late twentieth – early twenty-first century (Savchuk, 2012). V. Kholopova outlined the directions of academic music development at the turn of the XX and XXI centuries (Kholopova, 2015).

The aim of the article is to determine the historical context of the piano schools development in China and Ukraine.

Research methods. To solve the tasks, a set of interrelated research methods will be used: general scientific – analysis, synthesis, abstraction, comparison and generalization, which allowed to clarify the features of theoretical approaches underlying the development of the studied educational

phenomenon, and to formulate basic principles and generalized conclusions of work; specific-scientific – chronological, which allowed to identify historical origins, factors and characterize the stages of pianists-performers training development in art institutions of higher education in China and Ukraine.

Research results. The periodization of the studied phenomenon in both countries is based on such factors as: historical context; socio-cultural conditions; social policy of countries; political events; internal patterns of pianists-performers training development in the system of higher music education.

Based on certain criteria, we have conducted periodization of piano schools development in China and Ukraine.

Thus, in China there are three periods with the corresponding stages:

I period – origination with three stages (Catholic (early XVII century – the last decade of the XVIII century, Protestant (XIX century), state-enlightenment (early XX century));

II period – formation with two stages (initial (30-40s of the XX century), activation (early 50s – first half of the 60s of the XX century));

III period – flourishing with three stages (disorganization (second half of the 60s – 70s of the XX century), restoration (80-90s of the XX century), popularization (2000-2010)).

Accordingly, in Ukraine, piano schools development took place in the following historical context:

I period – amateur (first half of the XIX century);

II period – formation (second half of the XIX century);

III period – professionalization (late XIX – first quarter of the XX century);

IV period – popularization (1940 – 50s);

V period – postmodern (1960 – 80s);

VI period – flourishing (90s of the XX century – early XXI century).

Let's describe the piano school development in China in more detail. First of all, let's turn to the origins of piano education in China. Note that the first keyboard instrument appeared in China in 1599, when, according to sources, the Italian missionary Matteo Ritchie presented harpsichords to the emperor of the Ming Wang dynasty.

Chinese researcher Gan Ning notes that the first types of keyboard instruments to appear in China were the plucked and stringed clamps, the harpsichord and the clavichord. This is recorded in the 120th suite of Xuwein Xiantungkao (Gan Ning, 2014, p. 85).

According to Li Qin's research, during the reign of the Ming and Qing dynasties (XVII-XVIII centuries) the claviers became insignificant, but it was limited

to a narrow class framework and the reign of Emperor Kangxi. In addition, at that time, China established a policy of isolation from the outside world, and accordingly, the musical culture of Europe remained unknown to the general public (Li Qin, 2014, p. 86).

According to Bian Meng, China was able to get acquainted with modern European piano only in the first half of the XIX century (Bian Meng, 1996, p. 28).

The result of this acquaintance was the most important event for China – the defeat in the opium wars in the 1840s. China opened up to the world, especially it had aroused considerable interest among Europeans. Currently, many foreign traders and missionaries began to come to the country. Accordingly, they brought with them the attributes of European musical culture. Sales of pianos, violins and other musical instruments became widespread in port cities (Bian Meng, 1996, p. 32). In addition, Catholic churches and education institutions teaching Western music were opened in most port cities.

The next step in the development of the China's piano school was the spread of "school songs" in the early twentieth century, which were learned in new schools of the European type. Such schools were radically different from traditional Chinese. Thus, all these factors became the basis for the emergence of modern musical tradition and the impetus for the general spread of the piano.

Initially, the goals of teaching the piano, curricula and didactic methods used in Chinese education institutions were borrowed from the experience of missionary education institutions. This was the beginning of a new musical education in China. But we consider it necessary to emphasize that most of the teachers of these institutions were clergy, i.e. not professional music teachers or performers. In this regard, the initial stage of piano education development was characterized by a methodology that was aimed only at solving basic problems.

Late XIX – early XX century was also marked by the fact that Chinese cultural figures began to be involved in the process of mastering the instrument.

In the context of this study, we consider it necessary to focus on the first education institutions for the development of piano. The appearance of such institutions dates back to 1919-1937. And this period is primarily associated with Shanghai.

Formation of professional music education in this period was carried out in the education institutions of various levels, such as universities, institutes and so on.

Compulsory subjects such as music theory, music history, harmony, etc. were included in the curriculum. It should be noted that the curriculum focused not only on the development of professional gaming skills, but also on the

formation of students' general artistic culture. Much of the program was borrowed from foreign, mostly European, education institutions (Zhang Bailey, 2006, p. 39).

However, it should be noted that professional piano education development was complicated by a number of factors related to the rejection by a certain part of the Chinese intelligentsia of European culture in general and music as a field of special education.

In 1927, the first Chinese conservatory was opened in Shanghai. In addition, preparatory courses, bachelor's, master's, and additional classes in pedagogy and other electives were organized. According to Wang Zaydong, classes were conducted in six fields, such as music theory, piano, violin, cello, vocals and folk music. At the same time, there was a constant improvement of curricula (Wang Zaydong, 2007, p. 59).

Note that along with the emergence of music institutions of higher education of the conservatory type, the emergence of institutions of mixed type continues. During this period, specialized art institutions opened in other parts of China (Wang Zaydong, 2007, p. 61).

It should be noted that during the war period (1937–1949), development of instrumental performance, especially piano, slowed down due to the difficult social situation. At the same time, a number of new education institutions was opened.

During the Three Years' Liberation War (1946–1949), music schools functioned and even opened new ones, mainly in regions controlled by the Chinese Communist Party. There the training of professional musicians continued. The main center of piano education was the Institute of Arts named after Lu Xun (Bian Meng, 1996, p. 89).

As a result of the analysis of the scientific literature on the research problem we can notice that in connection with the tasks facing music, in particular piano education, in higher education institutions, namely formation of general music education and teacher training – two types of training were established: five-year higher education and three-year secondary (mainly pedagogical) education. Students of pedagogical directions studied completely at the expense of the state. And their main discipline was voice training, additional – piano. Many innovations have been made as part of the planned program, including the CCP-led new music education institutions in Shanghai, which have established an evening Chinese music school in Shanghai, which taught four majors, including piano and voice training (Wang Changkui, 2010, p. 151).

The period from 1949 to 1966 was marked by the great success in the development of professional music education in China.

The construction of the Central Conservatory, which began in 1949, was significant for the development of piano education in China.

A notable milestone in the development of China's piano tradition was opening of the piano department at the conservatory (1950). In 1958, the Central Conservatory moved from Tianjin to Beijing.

In 1953, the Beijing and Shanghai Conservatories received the status of national Chinese centers of theory and practice of teaching piano. In 1956, the Shanghai Branch of the Central Conservatory was renamed the Shanghai Conservatory.

Within the institution, teachers developed and approved a set of disciplines and curricula designed for the educational process. Teams of conservatory teachers developed and implemented a 14-year system of music education in the country. Thus, this system for the first time began to train music teachers for primary school and for higher education institutions.

In 1966, the ten-year period of the Cultural Revolution began. The CCP Central Committee decided to suspend music lessons for all education institutions. As a result, we see a halt in the development of music education in China.

In 1970, the campaign "resumed training and revolution" was launched. The Central University of Arts worked in Beijing, and in Shanghai – Music courses. It is interesting to note that foreign educational materials, including foreign music, were banned in these institutions. Revolutionary songs were recommended instead. Note that the level of student training was very low. Many famous teachers resigned. As a result, the educational process was virtually destroyed. Consequently, piano art had significantly degraded. Many experts were repressed, and instruments of the European origin were declared "unnecessary rubbish" (Li Qin, 2014, p. 123).

In the 1980s, a new course of China's development began, in particular, music education, including piano. Training standards for entrants and graduates have been restored. The very process of studying in conservatories began to acquire a professional basis for training. The Beijing and Shanghai Conservatories have regained the status of "national Chinese piano education centers" (Wang Zaydong, 2007, p. 43).

This period was characterized by the opening of a number of new music and pedagogical institutions. First of all, we note that the revival of the system that exists until now, had begun. Departments and faculties of music were gradually restored at the conservatories. Art institutes not only introduced the piano

specialty, but also began to train masters in this specialty. Gradually, pedagogical universities and institutes appeared in all the provinces of China, where the "Piano" specialty developed. Over time, from the elective discipline, "Piano" was transferred to an independent discipline, and then to a separate specialty.

In the 1990s, there was an increase in the status of many pedagogical institutions of higher education that provided piano training for teachers in secondary schools. Many of them are gradually transformed into institutes and universities, and more than one hundred and sixty faculties of music and arts are opened at classical and pedagogical universities.

In the 1990s, a master's degree in teacher education was widely developed in China. By 1995, master's degree programs had been opened at eight faculties of music at pedagogical universities in Beijing, Northwest, Shanghai, Nanjing, Fujian, Anhui, Southwest, and Inner Mongolia. Later, similar programs appeared at the Metropolitan and Harbin Pedagogical Universities.

The current stage of piano education development in China is characterized by the intensification of cultural exchange with other countries. For example, teachers and students of the Central Conservatory are sent for internships abroad. Every year, well-known foreign musicians, teachers and scientists come to China to give lectures and conduct practical classes with students and teachers (Li Qin, 2014, p. 127).

Let us turn to the characteristics of the historical context of the development of piano education in Ukraine.

First of all, we consider it necessary to emphasize that in Ukrainian piano performance at the initial stage of its formation in the second half of the eighteenth century and the first half of the nineteenth century the amateur music dominated. Thus, the impetus for the development of piano performance were amateurs who published their views on the essence of music, its place in the arts, the impact on development and formation of the personality, the importance of music education in Ukraine in various publications. In addition, they focused on the requirements for performance, in particular, emphasized the aestheticization of piano performance.

It should be noted that in the first half of the XIX century piano performance was formed under the influence of the national culture of vocal intonation. In addition, this period was characterized by increased attention to the content of piano performance, instead, condemned pure virtuosity as an end in itself.

Therefore, we can say with confidence that the process of teaching to play the piano before the emergence of the first conservatories was mostly not aimed at solving professional problems. As a rule, piano skills were acquired in

the form of home education and in private education institutions of various types. Moreover, it was considered from the standpoint of general education. Thus, N. Tsiuliupa outlines two aspects of piano performance development of the studied period, such as: development of classical traditions based on the study of foreign experience and providing music education with national content (Tsiuliupa, 2011, p. 219).

Based on the analysis of the peculiarities of piano education in the first half of the XIX century, we came to the conclusion that its development was greatly influenced by the Western European and Russian tradition of piano performance. Accordingly, the purpose of piano education at that time was to develop the skills of artistic performance. Moreover, great importance was attached to the process of learning proper fingering, pedaling, setting hands. In order to develop students' technical skills, they used various exercises, sketches, scales, solo and ensemble pieces.

Thus, as noted by V. Shulhina, this period is characterized by borrowing and assimilation of the experience of various European music schools, which, in turn, contributed to the professional growth of music education in Ukraine and accordingly became the foundation for further formation of the national school (Shulhina, 2002, p. 25).

The next period began in the second half of the nineteenth century. At this time, the first conservatories were opened in Kyiv, Odesa, Lviv and Kharkiv. And so, according to N. Huralnyk, instrumental performance reaches the stage of creative maturity. Its characteristic is intensification of concert practice, which is becoming not only intense and diverse, but also regular. The researcher emphasizes the leading trends in the development of piano education, namely its professionalization, nationalization and democracy.

Creation and opening of the first music schools in Kyiv and Lviv allowed for greater professionalism in music education. Thus, according to N. Huralnyk, "the process of gradual improvement of the organization and deepening of the content of professional training, diversification of forms of performing, methodological and musical-educational activity of pianists-teachers, raising the artistic level of general music education of youth had begun" (Huralnyk, 2006).

The second half of the XIX century was marked by the restoration of the national music school in the context of the European development, as well as its professionalization. As V. Shulhina notes, all this happens as a consequence of the decentralization of foreign experience in the field of music education and its projection on their own cultural problems (Shulhina, 2002, p. 25).

Thus, piano education development in Ukraine in this period took place in the context of the development of Ukrainian musical culture, namely the socio-political and Western European events of musical culture. In addition, this period was marked by the widespread use of the piano in culture formation.

Thus, we'd like to summarize, highlighting the main important events that formed the basis of the Ukrainian piano school development in the second half of the nineteenth century, namely: dissemination of music education in Sunday schools (Kyiv, Kharkiv); intensification of the work of private music education institutions; providing piano training in religious education institutions; expansion of the network of music establishments in which professional pianists were trained.

The next period – the beginning of the twentieth century, namely the 1900s and 1910s, was marked by the existence of a strong piano school, which played a leading role in the development of general Ukrainian musical culture. All this contributed to the establishment of musical education institutions, as well as the spread of scientific musical thought. In addition, this period was marked by the emergence of a number of musical works, written both with the help and with the use of the piano.

A characteristic feature of the 20–30s of the twentieth century of the Ukrainian piano school became the musicologists' attention. That is, as N. Huralnyk notes, this was "the period of establishing the intellectual and creative potential of pianists-musicians" (Huralnyk, 2008).

In the 1920s, as a result of the reform of music education, a three-level system of education was consolidated. As a result, the problems of piano education for children and youth were subject to elaboration. The methodological works of this time consider in detail the issues of pupils' musical abilities development, performing skills formation, using forms and methods of conducting individual lessons in a piano class.

The piano school development during the Second World War and the post-war years was marked by difficult, but very fruitful times for the development of the piano school. We consider it necessary to emphasize that the level of professionalism in the system of music education at this time was constantly growing, which became possible due to the exchange of experience between different performing and pedagogical schools during the evacuation. In addition, talented pianists worked in Ukrainian education institutions of that period: Ye. Slyvak, A. Yankelevych, K. Mykhailov, M. Starkova, B. Reingbald, et al., who actually trained professionals for the Moscow Conservatory, because at that time Moscow was the capital. However, compared to the beginning of the twentieth

century, this stage was characterized by the fact that the problems of national music education and mass music education had become secondary. The crisis situation had led to the fact that the content component of teaching music, in particular playing the piano, loses the conceptual nature of training a pianist-performer.

In the 60s of the twentieth century to promote piano music, music and pedagogical faculties were opened, where at a new scientific and methodological level, using the latest advances in psychology and pedagogy, musical creativity, the concept of professional training of a pianist-performer was revived.

Thus, the methodology of piano teaching in Soviet times developed on the basis of deep traditions. A characteristic feature was the desire for an organic combination of artistic and technical tasks, demanding quality of sound production, emotional expressiveness of performance. In addition, professional music education was directly influenced by professors of conservatories, who were engaged in performing and teaching activities simultaneously. The main purpose of their pedagogical activity was not only to teach professional skills, but also to instill a love for the art of music, education of a versatilely developed musician (Shcherbakova, 1999).

Instead, at the end of the twentieth century we see an increase in interest in the development of national music education, the return of the idea of musical and aesthetic development of the younger generation and the renewal of a comprehensive approach to training specialists in piano and performing arts.

At the beginning of the XXI century we see development of the new methods of initial music education and training of performers. New methods contribute to the emancipation of the creative potential of the performer, development of students' musical and creative abilities, formation of artistic interpretation skills, enrichment of emotional and sensory experience, expansion of their intellectual and conceptual thesaurus.

Conclusions and prospects for further research. Thus, a comparative analysis of the historical development of piano education in China and Ukraine allowed us to identify common features of pianists training during a certain historical period, such as:

- influence on the development of piano education of Western European and Russian traditions;
- national basis for the development of piano schools in both countries;
- opening of a significant number of art education institutions, including higher education institutions;
- availability of a large number of music programs of international level;
- opening of piano factories;

- rapid introduction of conservatory piano education.

The issues of determining the content features of pianists-performers training in the system of higher music education in China and Ukraine deserve further study.

## REFERENCES

- Біань, Мен (1996). *Поява й розвиток китайської фортепіанної культури*. Пекін: Народна музика (китайською мовою) (Bian, Meng (1996). *The emergence and development of Chinese piano culture*. Beijing: Folk music (in Chinese)).
- Ван, Цзайдун (2007). *Відродження фортепіанної освіти у ЗВО Китаю: аналіз проблеми*. Чанша: Вид-во Хунанського пед. унів-ту (китайською мовою) (Wang, Zaydong (2007). *The revival of piano education in China's HEIs: an analysis of the problem*. Changsha: Hunan Ped. University (in Chinese)).
- Ван, Чанкуй (2010). *Культура китайської фортепіанної музики*. Пекін: Гуанмін жибао (китайською мовою) (Wang, Changkui (2010). *Culture of Chinese piano music*. Beijing: Guangming Zhibao (in Chinese)).
- Гань, Нін (2014). *Всебічне дослідження фортепіанної музики*. Пекін: Чжунго шуцзі (китайською мовою) (Gan, Ning (2014). *Comprehensive study of piano music*. Beijing: Zhongguo Shuji (in Chinese)).
- Гуральник, Н. П. (2008). *Українська фортепіанна школа ХХ століття у контексті розвитку теорії і практики музичної освіти* (дис. ... доктора пед. наук: спец.: 13.00.01 – загальна педагогіка та історія педагогіки). Київ (Huralnyk, N. P. (2008). *Ukrainian piano school of the XX century in the context of the development of the theory and practice of music education* (DSc thesis). Kyiv).
- Гуральник, Н. П. (2013). Развитие украинской фортепианной школы в ХХ ст. Музыкально-просветительские традиции и методические ориентиры. *Ars inter Culturas*, 2, 43-60 (Huralnyk, N.P. (2013). Development of the Ukrainian piano school in the XX century. Musical and educational traditions and methodological guidelines. *Ars inter Culturas*, 2, 43-60).
- Гуральник, Н. П. (2007). *Українська фортепіанна школа ХХ століття в контексті розвитку музичної педагогіки: історико-методологічні та теоретико-технологічні аспекти*. К.: НПУ імені М.П.Драгоманова (Huralnyk, N. P. (2007). *Ukrainian piano school of the XX century in the context of music pedagogy development: historical-methodological and theoretical-technological aspects*. K.: NPU named after M. P. Dragomanov).
- Гуральник, Н. (2006). Історичні завоювання фортепіанної школи у контексті розвитку української музичної культури ХХ століття: аналіз періодизацій. *Історико-педагогічний альманах*, 1, 17-26 (Huralnyk, N. (2006). Historical conquests of the piano school in the context of the development of Ukrainian musical culture of the XX century: analysis of periodizations. *Historical and Pedagogical Almanac*, 1, 17-26).
- Лі, Цін (2014). *Дослідження розвитку китайської та західної фортепіанної культури*. Пекін: Чжунго шуцзі (китайською мовою) (Li, Qin (2014). *A study of the development of Chinese and Western piano culture*. Beijing: Zhongguo Shuji (in Chinese)).
- Ніколаї, Г. (2010а). Українська фортепіанна музика у магістерській підготовці майбутніх учителів музики та художньої культури. *Педагогічні науки: теорія, історія, інноваційні технології*, 4 (6), 329-338 (Nicholai, H. (2010a). Ukrainian piano music in master's training of future teachers of music and art culture. *Pedagogical sciences: theory, history, innovative technologies*, 4 (6), 329-338).

- Ніколаї, Г. (2010b). Українська фортепіанна музика як феномен культури ХХ ст. *Ars inter Culturas*, 1, 121-132 (Nikolai, H. (2010b). Ukrainian piano music as a cultural phenomenon of the XX century. *Ars inter Culturas*, 1, 121-132).
- Савчук, І. (2012). Нові тенденції в українському фортепіанному виконавстві зламу ХХ – ХХІ століть у дзеркалі сучасної композиторської творчості. *Сучасне мистецтво*, 8, 285-294 (Savchuk, I. (2012). New trends in the Ukrainian piano performance of the turn of the XX – XXI centuries in the mirror of modern compositional creativity. *Contemporary Art*, 8, 285-294).
- Холопова, В. Н. (2015). *Российская академическая музыка последней трети ХХ – начала ХХІ веков (жанры и стили)*. М. (Kholopova, V. N. (2015). *Russian academic music of the last third of the XX - beginning of the XXI centuries (genres and styles)*. М.).
- Цюлюпа, Н. Л. (2011). Історичні аспекти становлення та розвитку національного фортепіанного виконавства (ХVIII-ХХ ст.). *Вісник ХДАДМ*, 4, 219-221 (Tsiuliupa, N. L. (2011). Historical aspects of the formation and development of national piano performance (XVIII-XX centuries). *Bulletin of the KhSADA*, 4, 219-221).
- Чжан, Бейлі (2006). *Порівняльне вивчення розвитку освіти в китайських і російських музичних консерваторіях*. Цзілінь (китайською мовою) (Zhang, Bailey (2006). *Comparative study of the development of education in Chinese and Russian music conservatories*. Jilin (in Chinese)).
- Шульгіна, В. Д. (2002). *Музична україніка: інформаційний і національно-освітній простір* (автореф. дис. ... д-ра мистецтвознавства: 17.00.01). Київ (Shulhina, V.D. (2002). *Musical Ukrainian study: information and national-educational space* (Doctor of Arts thesis abstract). Kyiv).
- Щербаківа, А. І. (1999). *Освоение фортепианной музыки ХХ века как нового мира музыкальных ценностей*. М.: Академия (Shcherbakova, AI (1999). *Mastering the piano music of the XX century as a new world of musical values*. М.: Academy).

## РЕЗЮМЕ

**Ван Боюань.** Развитие фортепианных школ Китая и Украины: исторический контекст.

*В статье определен исторический контекст развития фортепианных школ Китая и Украины. Выявлены факторы, которые были положены в основу периодизации исследуемого феномена в обеих странах. Осуществлена периодизация развития фортепианных школ Китая и Украины. В результате сравнительного анализа исторического развития фортепианного образования Китая и Украины выяснены общие черты подготовки пианистов в течение определенного исторического периода, а именно: влияние на развитие фортепианного образования западноевропейской и русской традиций; национальное основание развития фортепианных школ обеих стран; открытие значительного количества художественных учебных заведений, в том числе и высших; наличие большого количества музыкальных программ международного уровня; открытие фабрик по производству фортепиано; быстрое внедрение консерваторского фортепианного образования.*

**Ключевые слова:** развитие, фортепианная школа, исторический контекст, Китай, Украина.

## АНОТАЦІЯ

**Ван Боюань.** Розвиток фортепіанних шкіл Китаю та України: історичний контекст.

*У статті визначено історичний контекст розвитку фортепіанних шкіл Китаю та України. Виявлено чинники, які було покладено в основу періодизації досліджуваного феномену в обох країнах, а саме: історичний контекст; соціокультурні умови; соціальна політика країн; політичні події; внутрішні*

закономірності розвитку підготовки піаністів-виконавців у системі вищої музичної освіти. Здійснено періодизацію розвитку фортепіанних шкіл Китаю та України. Так, у Китаї налічується три періоди з відповідними етапами:

I період – зародження з трьома етапами (католицький (поч. XVII століття – останнє десятиліття XVIII століття, протестантський (XIX століття), державницько-просвітницький (поч. XX століття));

II період – становлення з двома етапами (започаткувальний (30–40-і роки XX століття), активізаційний (поч. 50-х років – перша половина 60-х років XX століття));

III період – розквіту з трьома етапами (дезорганізаційний (друга половина 60-х років – 70-і роки XX століття), відновлення (80–90-і роки XX століття), популяризація (2000–2010-і роки)).

Відповідно, в Україні розвиток фортепіанних шкіл відбувався в такому історичному контексті:

I період – аматорський (перша половина XIX століття);

II період – становлення (друга половинна XIX століття);

III період – професіоналізації (кінець XIX – перша чверть XX століття);

IV період – популяризації (1940 – 50-і рр.);

V період – постмодерністський (1960 – 80-і рр.);

VI період – розквіту (90-і рр. XX ст. – початок XXI ст.).

У результаті порівняльного аналізу історичного розвитку фортепіанної освіти Китаю та України з'ясовано спільні риси підготовки піаністів протягом певного історичного періоду, як-от:

- вплив на розвиток фортепіанної освіти західноєвропейської і російської традицій;
- національне підґрунтя розвитку фортепіанних шкіл обох країн;
- відкриття значної кількості мистецьких закладів освіти, у тому числі й вищої;
- наявність великої кількості музичних програм міжнародного рівня;
- відкриття фабрик із виробництва фортепіано;
- швидке впровадження консерваторської фортепіанної освіти.

**Ключові слова:** розвиток, фортепіанна школа, історичний контекст, Китай, Україна.

УДК 37.015.31:374-029.366

Людмила Мова

Національний педагогічний університет

імені М. П. Драгоманова

ORCID ID 0000-0002-8587-2574

DOI 10.24139/2312-5993/2020.10/015-024

## ОСОБЛИВОСТІ ФОРМУВАННЯ ТВОРЧОГО ПОТЕНЦІАЛУ ОСОБИСТОСТІ ХОРЕОГРАФА В СИСТЕМІ НЕПЕРЕРВНОЇ ОСВІТИ

Метою статті є розгляд питання щодо особливостей хореографічної підготовки хореографів у закладах вищої освіти на сучасному етапі. Актуальність обраної теми зумовлена відсутністю багатоаспектного наукового дослідження з проблематики, що розглядається. У дослідженні доведено необхідність оптимізації навчального процесу й доцільність інтеграції моделі «природа тіла в контексті танцю» в танцювальну практику хореографів, що може значно вплинути на ефективність їхнього професійного розвитку та підвищити рівень актуалізації творчого потенціалу.