

L. Braun

**Music education in Germany:
current trends and cultural traditions**

The article provides information about the state of music education in modern Germany. There are some parallels between German and Russian music education. In addition to music schools, which admit children from age of four, there are special music gymnasiums and higher education institutions, which we have more than 30 in our country. In addition, private music education is popular in Germany, too.

German music pedagogy is built taking into account the interests of the younger generation in the choice of teaching material. That is why preference is given not so much to classical music as to popular music (including rock, jazz). Insufficient attention is paid to the development of technical skills, which affects the level of the young generation's performing.

This situation is explained by the fact that the country has long formed a certain ideal of music education, which still exists today. Music is considered to be a necessary component of the initial stage of the individual development of each person. In this regard, it is clear what importance in Germany is given to Music as a school subject, taught in secondary schools from the 1st to 10th grade. However, there is a paradoxical discrepancy between the school music lessons and professional music occupations. Parents encourage children to attend music classes in school, yet do not tend to see them as professional musicians.

In Germany, amateur music-making is very well developed, including singing in church choirs. Most cathedrals have children choirs. Children aged 10 to 12 move into the adult groups, performing major choral works. Active interest of German people in music provides a rich "musical landscape" of Germany. Currently, the country has a large number of musical theaters and orchestras including concert, theatrical, chamber, radio orchestras, various ensembles, as well as 432 music publishing firms whose products are in great demand in society.

M. E. Girfanova

In honor of the 700th anniversary of the manuscript “Roman de Fauvel”

“Roman de Fauvel”, Paris, Bibliothèque nationale, Français 146

Part one. The authors and composition of the manuscript

The manuscript of *Roman de Fauvel* BnF fr. 146 is the most important source of early music of the French *ars nova*. However, in the domestic musicology information about the manuscript and musical anthology contained therein is extremely scarce.

Roman de Fauvel was conceived as an expanded and updated version of the poem in two books, the first of which was completed in 1310, the second — in 1314. The author of the second book was presumably Gervès du Bus. His name as of the author also appears — in encrypted form — in one of the lines of *Roman de Fauvel* fr. 146 (fol. 23v). The article puts forward some arguments in favor of one of the existing interpretations of the line.

The version of *Roman de Fauvel* fr. 146 (fols. 1r—45r) was expanded to include 2877 new lines and 169 musical elements into the original poem. Their insertion is attributed to Chaillou de Pesstain (fol. 23v). The novel was illustrated by 77 miniatures by Geoffroy de Saint-Léger. The article traces the tradition of using the musical elements in medieval literary genres, analyzes musical repertoire of *Roman de Fauvel*. It also presents a description of eight *dits Geoffroi de Paris* (fols. 46r—55v), 34 courtly lyrics by Jehannot de Lescurel (fols. 57r—62v) and *Chronique métrique* (fols. 63r—88r), contained in the manuscript. All of these components were embedded in the manuscript to create a coherent whole. Some historical observations allow us to determine a possible time of the volume’s finalization.

Qu Wa

**Traditional musical instruments
in contemporary Chinese composers’ piano interpretation**

The article owes its origin to the fact that in the process of an intensive and diverse development of the piano art in modern China, actualization of the ancient musical traditions of the one of the oldest world cultures has a particular place. Expansion of sound and color functions in piano forms a creative basis for an active dialogue with the aesthetics and the sound of ancient instruments. Examination of conceptual and technical aspects of that dialogue is in the focus of the author’s attention. The first section presents basic information on the history and usage of ancient Chinese instruments, as well

as the principles of their classification. The main part is devoted to the analysis of the piano works by modern Chinese composers Wanghua Chu, Jianzhong Wang, Yinghai Li, Peixun Chen. As the key genre, the author distinguishes instrumental transcriptions, which found an original interpretation in Chinese music in the second half of the twentieth century. The author focuses on the works with a great performance potential. As a result, the article reflects and touches upon a wide range of issues in history, style and modern pianism.

V. N. Syrov

Modern jazz as a style phenomenon

*M*odern jazz is examined as a stylistic phenomenon, diverse and erratic. Its main contradiction is, on the one hand, the existence of diversity and individualization of expression, on the other hand, uniformity and homogeneity, as we see it in the mainstream. This contradiction is the main driving force that determines the whole course of jazz evolution. The rise on the one hand leads to the flourishing of a variety of genres and forms of jazz, and the other means a bias in stability, mainstream and likelihood of stagnation. We have formulated the concept of individual style as the originality of the creative image of the jazz artist and his music, which is expressed through a set of sound, rhythmic and intonational “constants” (Asafiev). The article discusses most widespread stylistic models from bop-fusion to modern free-jazz samples. Their refraction in the works of the greatest masters of jazz is traced.

