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Tecnicas de interpretacion del instrumento órgano en el contexto de problemas de aprendizaje

Organ interpretation techniques in the context of learning disabilities

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Resumen
El propósito del estudio es identificar las características de la aplicación de técnicas de interpretación no convencionales en el repertorio de órgano moderno de estudiantes universitarios y de secundaria. Los métodos de estudio son el análisis de partituras (partituras de órgano) examinadas en el aspecto culturológico y las interpretaciones de los artistas intérpretes o ejecutantes de obras musicales. Los resultados del estudio son la sistematización de las principales tendencias y principios estéticos de la música del siglo XX que han dado vida a medios y técnicas no convencionales de tocar el órgano, así como recomendaciones metodológicas específicas para la interpretación de ópera de órgano de vanguardia. Estas recomendaciones pueden ser útiles para los pedagogos que enseñan a estudiantes de música que interpretan obras modernas utilizando varios instrumentos. La novedad del estudio consiste en el primer análisis de la partitura para órgano moderna desde el punto de vista estético y técnico y la definición de comentarios y recomendaciones interpretativas, así como principios metodológicos para el dominio de un repertorio instrumental de vanguardia.

Palabras clave: órgano, música, técnica musical, arte, educación musical, escuela.

Abstract
The purpose of the study is to identify the features of applying unconventional playing techniques, collate the artistic and technical goals set by composers, and define the aesthetic principles that have determined the application of some accents and techniques, as well as identify the ways of mastering the modern organ repertoire by university and college students. The methods of the study are the analysis of scores (organ sheet music) examined in the culturological aspect and performers' interpretations of musical works. The results of the study are the systematization of the key trends and aesthetic principles in 20th-century music that have brought to life unconventional means and techniques of playing the organ and not only, as well as specific methodological recommendations for performing avant-garde organ opera. Such recommendations may be useful to pedagogues teaching student musicians who perform

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modern works using various instruments. The novelty of the study consists in the first-ever analysis of modern organ sheet music from the aesthetic and technical standpoints and the definition of performing commentary and recommendations, as well as methodological principles for mastering an avant-garde instrumental repertoire.

Keywords: organ, music, musical technique, art, music education, school.

Introduction

In the minds of most people, and quite rightly, an organ is an instrument identified with the majestic sound in a temple. “The King of Instruments”, European in origin, the organ was not conceived in any other way. According to Lifanovsky (2020). Very unexpected answers were received. The first and most important hypostasis of the organ identified by the listeners is divine singing in its unshakable solemnity "praising the Lord" and His creation. However, the quiet, familiar melody of Bach's sacramental chorales also conjures up organ sounds (Gotsdiner, 2014). The second answer to the question about the personification of the organ sound was the infernal image of Fantômas, appearing to the apocalyptic chords of the electronic organ sound of the synthesizer (extra-human and detached and, therefore, even more frightening by its omnipotence) in the eponymous film. Only in third place was the audience's answer that the organ symbolized the sound of various, mainly wind instruments of a wide range.

The concept includes mutually exclusive, contrasting categories that are expressed in the interpretation of images and forms of existence of the organ sound in a cultural context and aesthetic perception in a very diverse way (Hwanget al., 1987). These images encompass a huge semantic and genre section: from the experience of Christian dogma and religiousness to the ideas of Cosmogony and images of the Universe and Mystery in the spirit of antiquity; from elevated, sacred compositions to purely entertaining. According to Westenkuehler (2005), “Applied” music of “earthly” genres has been known since the Renaissance and dance suites. This tradition spread in the 20th century based on film organs which became widespread in silent cinema, accompanying films in the 1920s – 1930s in cinematheques of Europe and the USA (Kanaev & Malakutskaya, 2014). The sound of an organ can take on the most unexpected forms emanating from the very nature of the instrument, which, paradoxically, is much more “extra-European” than it might seem at first glance.

Contemporary organ music became the object of research for a few musicologists, as Voinova (2003), Nedospasova (2018), Hwang (1987) among others. These works contain valuable information about the techniques of organ performance, but they do not pay attention

to achieving the necessary sound effects. Modern writing techniques like of Pereverzeva (2020), Tsenova (2000), Kholopov (2003), and others, but organ works in these studies are little covered and performing techniques in general (Begovatova, 2012; Boikova, 2012; Muedinov, 2009; Tantsov, 2005, and others) have been studied much more thoroughly. The least researched are pedagogical methods and forms of work with students on mastering the modern organ repertoire. The works of Abdugapporov (2019), Kanaev & Malakutskaya (2014), Kozlova (2014), Pecheritsa (2017), as well as Moro (2017) and Pereverzeva et al. (2020a) seem the most interesting.

Methodology

Research design

Author used a qualitative research strategy based on the use of methods (semiotic, musicological, technical and interpretive analyzes) aiming to find an algorithm for mastering new techniques of playing the organ using specific works. Also, author had selected works by avant-garde composers J. Cage, O. Messiaen, K. Stockhausen, D. Ligeti, H. Gadsch, J.-P. Holstan, K. Leighton, A. Schnittke, S. Gubaidulina, Yu. Vorontsov, M. Voinova, and many other authors. The criteria for the selection of scores were as follows: the presence of non-traditional techniques and methods of playing, as well as the emergence of problems with the development of these works among student organists. The study was conducted at the Moscow State Conservatory

Research methods and tools

The study used musicological and semantic analysis of more than 30 organ scores by composers of the second half of the 20th century. Semantic analysis was based on the algorithm for understanding musical texts, which consists in the selection of semantic relations and the formation of the semantic representation of the text.

Semantic representations are formed from textual “facts” obtained by the semantic representation of a musical text or individual means of expression. Musicological analysis is a “holistic analysis” of a work, which includes a complex of information concerning the structure, means of expression, stylistics of the musical language, and artistic image. This analysis arises based on a holistic analysis and is a means for realizing a work in its sound embodiment and a basis for manual actions. That is, it serves as an instrumental and technical solution.

Interpretive analysis of performances of 20th-century organ works was carried out by listening to audio and video recordings, auditory analysis, and generalization of both scientific

research devoted to avant-garde organ opuses and critics' reviews of the performance of a particular work. The technical analysis of the playing techniques was consisted of three stages: the study of musical notation and the author's comments to the score; listening to sound recordings of the performance of the work (if any); practical mastering of the technique on the organ – testing the technique, auditory assessment of the result, repetition, and consolidation of the performing skill.

A musical instrument - an organ was used for the research; a “Hp” laptop was used to listening to sound recordings of the performance of the organ. Questionnaires, video filming, and special equipment were not used.

Research procedure

At the first stage, the analysis of scientific research on the specified topic was carried out. The data for the research were collected in the library, in the course of our and our student organists’ practical performing activities, as well as in the process of our research and teaching activities, when difficulties were identified that novice performers face mastering the modern organ repertoire. Difficulties in mastering organ scores by organ students caused by new playing techniques were recorded in the course of classes.

At the second stage, musicological, semantic and interpretive analysis of the selected works was carried out in terms of playing techniques and methods of their practical application. At the third stage, practical work was carried out – playing the organ, mastering the musical text, testing new playing techniques, and formulating methodological recommendations.

Results

The organ produces sounds due to air but not the air that gets inside, as many mistakenly believe, but the air that rests in the organ pipes. Getting into the pipe, the air stream excites the oscillation of the air column and, accordingly, the sound. Sounds are produced due to airflow: by placing the hole in the path of air, one creates a circulation effect (Oertel & Richards, 2017). No other instrument possesses such diverse dynamic timbre characteristics, sound amplitude, and sonorous qualities. Sonorism (the music of sonorities) turns to the natural sources of the perception of the world by man (who feels like a part of the cosmic and natural whole) and is characteristic of several directions in the composition of the 20th century (Guerra & López, 2017; Ursutiu, Samoila & Mihoc, 2019). By absorbing all the sounds of life and expanding the range of sound to an infinite variety, sonorism has determined a special new quality of certain sounds, highlighting their vibrance. The specific feature of these sounds is partial or complete

indistinguishability of tones by ear (including noises) (Voinova, 2003; Waters, 2014). It was sonorism that, having lost the abstract numerical source of the meter and rhythm (musical proportions) calculation, has gained the ability to borrow them directly from life phenomena – from the dynamics of emotional experiences, for example, the growth of emotion – the culmination – the decline. According to Kholopov (2003), sonorism has the directness and "impudence" of direct impact. In sonorism, the line begins to blur between the formal imagery of a musical composition (its conventional property) and the sounds of real life.

Composers create music considering the specifics of a particular instrument in general and an organ in particular, often without even wondering what sound should appear as a result. Often everything ends with register instructions or dynamics. Exotic techniques are uncommon. However, any technique expresses a certain aesthetics, and sound has been and is a form of embodiment of musical thought, a philosophical generalization. Unlike other instruments, no manuals on the latest playing techniques have yet been developed for the organ; individual compositions solve this problem in a new way. These possibilities (inherent in sonorism as a musical and artistic phenomenon) turned out to be very consonant with the nature of the organ. The instrument itself turned out to be incredibly useful for these creative tasks. The purely technical (design) capabilities of the organ presuppose the presence of sounds in which the factor of sonority is pronounced. The effect of the sonority of the instruments is of particular interest to contemporary composers, due to the rich timbre possibilities, exoticism, and, to a certain extent, the sophistication of phonic instrumental aesthetics.

An example of this is Two Short Pieces for organ (1980) by A. Schnittke. Two organ miniatures are like meditative toccatas, two reflections aloud over a universal sounding instrument. The first develops in the form of a growing wave to the solemn choral tutti chords and a vibrating scattering of passages and trills. The second plays up the contrasting stereoscopy of organ registers, loud "terraces" and is pulled together by a semantic arch of two triads: a dazzling sudden tutti C-major at the beginning and a restrained C-minor before the end. The "mood-related", "reminiscent" nature of the pieces is associated with the unusual coloring of the organ orchestration. Manuals and pedals are prescribed such high registers that the sounds there "float" and "go out of tune". In this unsteady overtone "air", the thematic-semantic line of the work shines through.

Another example is Sound and Echo by the same author for organ and trombone (1983). The concept is based on the spatiotemporal idea of sound emanating through the air. Musical sound – triads, octaves – is placed in a situation of the rapid time in cinema with its smoothly slow motion of objects. The lento tempo is natural. At the same time, although the piece does

not contain any monograms and programmatic “marked” elements, the material chosen for the author is full of symbolic meanings. Triads, octaves have been established consonances for centuries, carriers of musical harmony, symbols of traditional European music, including emblematic music. These culturally enduring musical values are placed in a special, also vibrating-variable pitch environment. Two main triads, G-minor and G flat major, smoothly slide one next to the other at the organ, attaching themselves to a common axis – the sound B, which in the space of three octaves "spreads" the trombone.

The internal idea of development consists in the gradual compression of a wide diatonic sound space of octaves and triads into a narrow chromatic space of a tritone (half-octave), halftone clusters, microchromatics. Starting with pianissimo consonances, the music culminates on chromatic, ultrachromatic fortissimo and ends with a fading pianissimo that dissolves in the air (Shulpyakov, 1986).

The turn to the modal side of Eastern music stems from the specific features of the modal compositional technique. Examples of compositions using a modal-ethnic element are guided by the cultural traditions of different countries: “Batriyari-Suit” suite by H. Gadsch (borrowed from Iranian folklore); “Suit medieval” by Jean-Paul Holstein (based on church tunes); the duet for two organs “Martyrs” by K. Leighton (based on the melodies of old Scottish hymns). The direct influence of Eastern culture on European organ thinking, in particular, organ building, is found in the borrowing of the timbres of traditional instruments in the disposition of organs. Thus, for example, the new concert organ in Kyoto, Japan (1995) amazes not only with the abundance of register possibilities (IV manuals, 90 registers, 128 free combinations) but also with its timbre resources, containing the registers shakuhachi and hichiriki in the organ's disposition (Pereverzeva, 2020; Law, Ho, 2009).

Eastern instruments and modal structures, according to S. Gubaidulina, have attractiveness and a special meditative attitude to sound (Tsenova, 2000). The organ is also prone to meditation due to the ability of its sound to never fade (which creates the effect of being immersed and in one state). The chosen sound lasts as long as one will hold it, hypothetically – indefinitely. In the 20th century, several composers used the continuity of organ sound in meditation, in particular O. Messiaen.

Meditation has become one of the most important genre novelties. This genre was put forward by Messiaen (Gotsdiner, 2014) and solved by the composer, first of all, in the religious aspect – in the spirit of musical sacred-mystical contemplation. Some followers interpreted meditation in a detached manner as a piece of reflection (based on the literal meaning of the word), for example, Messiaen, Meditations on the Mystery of the Holy Trinity, nine meditations

for organ “The Lord's Nativity” (1949), “Meditation” by Yanchenko (1984), “Meditation” by Vorontsov (2005), “Méditation sur BACH” by Rogg (2000), etc. A turn to meditation may be indirect and may not be included in the title of a piece while carrying the semantic and even functional load of a genre that is similar in its contemplative nature, such as, for example, Raga for double bass and organ by V. Suslin.

Messiaen's interpretation of this genre has a religious and philosophical background. Many phenomena of French music inherited mystical traditions, developing genre directions associated with contemplation (meditation in a broad sense). Along with meditations, such pieces (and cycles of pieces) as “contemplations” became widespread. Let us name the already mentioned Messiaen and the “Twenty Contemplations of the Christ-Child” for piano, as well as another leading contemporary composer of the Franco-Belgian tradition, Pousseur (1929). Pousseur's play “Deuxieme vue sur les Jardins interdits” (Second Look at the Forbidden Gardens) was originally intended for the saxophone quartet (1973) (Khlopov, 2003). The composer created several works for a variety of ensembles (including vocal and instrumental ensembles), united by this genre and name. Pousseur's second “vue” for organ, addresses the idea of interaction between the principles of modern harmony and modal thinking of the old masters.

As for Russian composers, we can mention V. Ryabov and his work in the genre of the contemplation – Twelve Contemplations of the Seville Cathedral (choral variations for organ), 1983. A lot of composers have heard a generalized contemplative state in meditation. The most famous work by Yanchenko, “Meditation” (1982), is loved by the public. The composer would invariably encore with this piece, enlightened and contemplative. This laconic and heartfelt composition has nothing to do with the meditations of Messiaen and is imbued with an enlightened state, which allowed the author to name the work thus.

Meditativeness is often associated with a minimalist aesthetic. Thus, the music of American composers and, above all, J. Cage, turns to Eastern religious philosophy. Cage's work Souvenir (1984) was commissioned by the American Guild of Organists, which is why it got its name – “Souvenir” – and was performed at St. Mary's Cathedral in San Francisco (Pereverzeva et al., 2020b). The work was created under the influence of the philosophy of W. James (American Buddhist thinker) whose idea is based on immersion in a special state. The musical material is based on a natural scale and clusters that carry out dynamic changes from extremely quiet to loud sonorities.

The organ was for Cage the personification of the infinity of the time continuum associated with the most important category of Zen Buddhism. Since 1950, Cage was fond of

lectures by D.T. Suzuki (the theoretician of Zen Buddhism) and seriously devoted himself to searches in the field of aleatoric music and manipulation of chance (the ideas were drawn from Eastern philosophical teachings and, in particular, "Book of Changes"). The aesthetics of oriental art (Pereverzeva, 2020) is dominated by features common to sonorism, namely:

– contemplative-meditative (not active) principle;

– immersion in sound as such, sound flow, mass; on the one hand – just (each) sound, on the other – silence (as the sound of the absence of sound);

– the value of timbre features (also noise);

– special attitude to musical time: compared to Western music, religious music of the East has a vectorless development: the sound can be interrupted at any moment or be endless; there is no striving for the finale as a result of musical events, purposeful drama.

The beauty of nature, its authenticity, opposition to the world of human passions (the main factor of disharmony) in Eastern philosophy seems to be the most important sphere of creativity. Hence the interest in the manifestation of purely natural properties of musical and non-musical sounds. Nature symbolizes the creative principle as such, non-stop movement, constant development, reflecting the essence of immediate reality (Boikova, 2012). Cage discovered in the sound of the organ just a natural background. The composer was curious to hear the sound of the organ itself, lasting in time and space. The sound appears to the composer to be new and exotic, prompting bold sonorous searches and enriching the composer's own auditory experience.

The exotic refraction in the context of ethnic elements of traditional sounds, in particular the organ, is also characteristic of the search of other minimalist composers. For example, P, Glass wrote a work dedicated to the inauguration of a new organ in Melbourne (Australia, 2001) which was performed at a concert with the participation of M. Atkinson, the famous didgeridoo flute virtuoso. This 25-minute piece was created for an ensemble of indigenous Australian instruments and was accompanied by the sound of a pipe organ and a reader (Pereverzeva et al., 2020b).

Discussion

Comparing the results of our research with the research of Gotsdiner (2014), Kanaev and of Malakutskaya (2014), Pecheritsa (2017), Moro et al. (2017), Pereverzeva et al. (2020), Westenkuehler (2005), and others, it can be concluded that the study of new methods of playing the organ is somewhat one-sided. The authors mostly considered individual composition techniques in their application in organ opuses (Gotsdiner, 2014), the use of modern teaching

methods – the case method (Kanaev & Malakutskaya, 2014), developing technologies (Pecheritsa, 2017), and game technology (Pereverzeva et al., 2020), as well as individual performance parameters (Moro et al., 2017). Note the work of Westenkuehler (2005), who carries out a performing analysis of modern organ compositions from the point of view of the use of various techniques that require special attention. We propose to improve the method of performing analysis proposed by him by expanding the aspects considered in the analysis and mastering of organ works.

The advantages of this research lie in the multifaceted approach to mastering the modern performing technique of playing the organ, which includes a theoretical study by the organist and avant-garde methods of composition, the cultural context, the author's comments, the musical text itself, the features and capabilities of modern organs, and the experience of other performers. In addition, it is precisely the avant-garde techniques of playing the organ that require their preliminary "trial" on the instrument in the process of making music and mastering the work, choosing the most correct version of the playing for the embodiment of the author's intention and recommendations. In addition, to perform avant-garde compositions, the organist has to study the cultures of different countries, the techniques and methods of playing other instruments, and national musical traditions. In this work, for the first time, specific methodological recommendations for the performance of avant-garde organ works are given, based on their own theoretical analysis and performing experience. Here are some examples.

In 20th-century organ works, the latest techniques of sound production, characteristic of wind instruments, are used. The latest techniques of sound production typical of wind instruments are used. The technique of changing the timbre with the help of a certain amount of air is extremely common. This technique, which plays a prominent role in the musical cultures of Asia and Africa, gradually penetrated Western music. The amount of noise is usually indicated in the score: for example, ½ air noise – ½ sound, ¼ noise – ¾ sound, etc. Different sound coloring is acquired by pronouncing phonetic sounds with a noise (“o”, “a”, “u”), as well as manipulations with inhalation and exhalation (an analog of which on the organ can the work with a register handle, which will be discussed later). In the process of mastering this technique, a detailed study of the author's comments and the preface to the score becomes mandatory, as well as auditory and interpretive analysis of performances of compositions by leading musicians of the 20th and 21st centuries (Hwang, 1987).

In addition to sounds with noise, there is another technique – “aeolian sounds”, in which only breathing is heard. The name comes from the name of the ancient Greek god of wind *Aeolus*. As the strings of the Aeolian harp make sounds from the wind, the flute resonates from

the air directed at the hole. At the same time, clear flute sounds should not be heard. Noisy sounds are often combined with frullato (Westenkuehler, 2005). To master this technique, one needs to study the capabilities of the organ and experiment with timbres, accents and playing techniques, handles and registers of the instrument, and each separately. Each organ is created with its own set of registers and technical capabilities, depending on the characteristics of culture and traditions, the specific features of the room acoustics, and the particular functions of the instrument.

A similar oscillation, "breathing" can be achieved on the organ by adding noises and overtone glide sounds arising from the incomplete closing of the registers. From the addition (amount) of air in the organ sound, the colorful base of the register changes, which in turn deforms the perception of timbre, dynamics, and pitch. Air contributes to the generation of sound in the organ pipe. Several new performing techniques and sonoristic (noise) effects (for example, when the pipe of an organ opens without pressing a key and one can hear not the sound, but the noise made by air (Gotsdiner, 2014), is based on manipulations with this most important component of the modern organ sound. In the music of the past, for example, the 17th and 18th centuries (Westenkuehler, 2005), the organ was never thought of in terms of the ratio of the sound itself (timbre) and the admixture of air (noise) in it. Taken once, the sound continues until stopped. For these purposes, it is necessary to explore the capabilities of each organ on which one has to play.

The swell box also affects the sound. However, the swell box also basically smoothes out the range, making it more subdued but it cannot influence, say, the pitch. The deformation of the timbre can be carried out using special methods. Among the simplest techniques available on organs with only a mechanical type of key action (Westenkuehler, 2005) is the glissando formed from the incomplete extension of the stop. When the stop is pressed almost fully and gradually pulled, at first only noise will be heard, weak, and then more and more intensifying. Somewhere after half the length of the stop (opening the register valve), the sound begins to acquire the quality of pitch certainty. However, while the stop (register) is being pulled, its pitch is conditional. When this movement is carried out smoothly, the effect of a gradual glissando is achieved, which is impossible on an organ. This effect can also be called glissando with air (by analogy with wind instruments). As the results of the musicological analysis used in research (Abdugapporov, 2019; Begovatova, 2012; Voinova, 2001; Kozlova, 2014; Tantsov, 2005) show, auditory and interpretive analysis of performances of pieces with glissando by leading virtuoso musicians, participation in workshops by modern performers of avant-garde music, studying the capabilities of the organ, and experimenting with timbres, accents, and

playing techniques will help the student organist solve similar performance problems.

An example is the piece Senza for alto flute and organ by Voinova (2001). Although the piece has nothing to do with the theme of the East, there is a lot of meditativeness and techniques of the organ version of Aeolian sounds. The dramatic composition is associated with a different state of organ sound. The "plot" has a semantic outline of an essay dedicated to the memory of Yu. N. Kholopov and the name which could be translated by the morphological particle "without", is primarily memorial). Ordinary organ sounds take up about half of the overall sound. The other half is all kinds of semi-sounds. The importance of air in the participation of sound is crucial.

However, not every register can emerge smoothly. Reed tones are more whimsical; to achieve smoothness in their inclusion, one needs to train and adapt for a long time. These timbers require a differentiated approach in performance and a lot of rehearsals to achieve the desired effect (Pereverzeva et al., 2020a). The moment of sound onset in such a register is difficult due to the design of the pipe. Therefore, improvisation and music-making on the organ, an independent study of a work with the principle of solving a problem, as well as playing methods of teaching, turn out to be the most efficient when working on this score (Johansen, 2013).

The process of decreasing airflow (and, accordingly, adding a register sound) can be depicted in the form of a diminuendo fork, usually used for dynamics. There are also more accurate records of air gradation. The left-hand and pedal part will halve the flute and air register sounds. The pitch almost anyway turns out to be approximate, in reality, the pitch is much lower than the sound chosen. More important than accurately produced pitch is the color and the created muffled sound which deforms the original timbre (Voinova, 2001).

The idea of the piece by Voinova is the opportunity to demonstrate new, unconventional possibilities of organ sounding, as well as performing techniques (in combination with a flute that has the identical timbre to an organ). The musical fabric is based on sonorous effects, the alternation of which forms the drama of the composition, a kind of dialogue between the organ and the flute. The piece contains special methods of organ sound production which were specially composed, in particular, various noises – organ registers with a touch of air – and glissandos uncharacteristic for an organ.

Naturally, the method of the teacher showing the correct performance of a particular technique, as well as the dialogical performance of the teacher and the student according to the responsory principle (question-answer, or performance – repetition), are also relevant in mastering the modern organ repertoire based on non-traditional methods and techniques

(Pereverzeva et al., 2020). This includes replacing the position of pipes of some registers with other pipes; changing the location of the registers inside the instrument (changing the disposition of the organ before the performance); impact on the mechanism of sound formation by changing the width of the labium – a horizontal hole in the organ pipe for labial registers (the pressure of the air mass decreases due to obscuring the labium of the pipe with the hand, which entails a decrease in the level of soundness and dynamics); a special type of instrument tuning, which differs from the tempered tuning, as a method of organ preparation, etc. (Gotsdiner, 2014).

There are certain limitations in our study. Unlike other musical instruments, no manuals on the latest playing techniques have yet been developed for the organ. Working with such instruments as the organ is quite specific and has its own characteristics that novice performers face mastering. The techniques based on manipulating air are still exotic since composers are often simply not aware of such subtleties associated with the structure of an organ.

Conclusion

The organ begins to breathe in the literal sense of the word, like a living being. The listener enjoys not the beauty of the organ timbre sound but the moment of its inception from the very depths (the sonorous noise). Today, there is no experience of the taxonomy of such methods. The individualized nature of the means of expression does not allow typifying the performance technique. However, new methods of sound production on the organ make it possible to develop special methodological approaches to teaching organ students how to perform them on the instrument.

The most efficient methods of mastering the modern organ repertoire, including the latest playing techniques are auditory and interpretive analysis of the performances of avant-garde organ works by leading musicians of the 20th and 21st centuries; exploring the capabilities of the organ and experimenting with timbres, accents, and playing techniques; improvisation and music-making using the organ; independent study of the work according to the principle of solving a problem; game teaching methods; dialogical performance by a teacher and a student; participation in workshops by contemporary performers of avant-garde music. These methods are widely used in organ classes in Russian colleges and music departments of universities. Due to them, modern student organists increasingly include works by avant-garde composers in their educational and concert repertoires.

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