

		А. Даргомыжский «Танец петрушек»	Чжун Хуй «Ветряная мельница»
3 четверть	Как рассказывает музыка	Г. Вагнер, «Зябюлька»; Э.Григ, «Птичка»; А. Жубинская, «На птичнике»; Д. Кабалевский, «Кавалерийская»; А. Хачатурян, «Вечерняя сказка»; П.Чайковский, «Болезнь куклы»	Дин Шандэ сюита «Весенняя экскурсия» («Ожидание рассвета», «На лодке», «Тополь и ива на берегу», «Танец вечернего ветра»)
4 четверть	Что и как рассказывает музыка	П. Чайковский, «Детский альбом»; В. Золотарев, «Танцуйте, как я»	Ван Ли-Сан «Маленькая сонатина» («Под солнцем», «После нового дождя», «Танец людей, живущих в горе»)

Сюита «Веселый праздник» является популярным произведением китайского педагогического репертуара. Её части рисуют картины из детской жизни и отражают изящество и искренность традиционной китайской музыки. Пентатоническая ладовая основа сочетается с европейской техникой контрапункта. Не менее популярна в Китае сюита «Зоосад», которая знакомит детей с увлекательным миром животных. Для передачи образа композитор использует арпеджио пентатонной гаммы, чередование в левой руке интервалов секунда и квинта. Сюита «Весенняя экскурсия» представляет собой не менее насыщенный дидактический материал. Музыкальные части изобилуют изобразительными моментами: качание лодки, дрожание листвы на деревьях, кружение птиц и т.д. Следует указать еще на одну особенность фортепианного творчества китайских композиторов. Речь идет о программности, которая является характерной чертой китайской музыки в целом.

Заключение. Таким образом, музыка для детей китайских композиторов отличается большим разнообразием образного содержания, жанрово-стилистическим своеобразием, уникальностью мелодического языка, дидактической направленностью. Включение этих произведений в программу учащихся младших классов может существенно обогатить педагогический репертуар. Весьма перспективным представляется также использование музыки для детей китайских композиторов в разделе «Слушание музыки» в школе.

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VOLITIONAL ASPECTS OF ARTISTIC AND PEDAGOGICAL COMMUNICATION OF MUSIC TEACHERS-CHOIRMASTERS

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In all kinds of human activity, the will is extremely important. It causes considerable interest of scientists in this phenomenon since the heyday of the ancient philosophy. In modern research, the will is studied in the context of psychological, sociological, medical, legal sciences as an aspect of personality, the mechanism of human activity activation, as a factor of motivation, achievement, as a construct of consciousness and a prerequisite for responsibility. Analysis of scientific research has shown that the study of the phenomenon of will has also attracted the attention of scientists in the field of music and music education (K. Martinsen, Ya. Milstein, V. Petrushin and others). Will is studied in the context of the musician's performance technique,

as the basis of his professional achievements, as the ability to realize the artistic image formed in the musician's mind. Volitional qualities of the individual influence all types of artistic communication in which the musician participates – musical-performing, artistic-interpretive or musical-pedagogical. Given the urgency of the problem, the purpose of this article is to study the volitional aspects of artistic and pedagogical communication of musical art teachers, in particular in the context of choirmaster's work.

Communication as a socio-cultural phenomenon is determined by the social nature of man and is the basis of all forms of interaction. One of the types of communication is artistic communication – a unique form of social interaction, which is based on the communicative nature of art, including music. Artistic communication involves interaction of subjects (teachers, students) with the artistic image, which is the bearer of a reflected image of reality, realized through the abstract-symbolic language of musical art. Such an interaction affects the subjects in the process of joint comprehension of the work of art, deepening their emotional, artistic and spiritual experience, and the work itself, which in some way is transformed in the process of interpretation under the influence of the personality of the interpreter. After all, music cannot be static. It undergoes individual, personal interpretation, changes under the influence of performers and listeners and again becomes the subject of artistic cognition [1]. Thus, the artistic image in the process of artistic communication enriches all its participants.

Artistic communication is closely related to the psycho-emotional mechanisms of the individual. It is believed that artistic communication involves a person to self-cognition, the study of his own feelings, reactions, helps to establish contact with his own inner world through reflection and self-awareness, to actualize the inner potential of the individual [2]. It is in the process of artistic communication that a unique "field" is formed, a cultural space that contributes to the comprehension of the figurative content, ideas, "encoded" in a work of art. This field is a condition for deep penetration into the essence of musical art, musical works. It represents an unstable structure that depends on various factors, requires preservation of musicological traditions and active practice of interaction with music [3, p. 32].

This type of field, which enables a complex and multi-vector process of artistic communication, is formed in the process of pedagogical activity in the field of music education. In particular, we are talking about the activities of music teachers, one of the main components of which is the choir. Artistic communication of teachers as choirmasters involves an extremely complex type of artistic communication. It goes beyond the triad "teacher – piece of music – student", because its subject is not only each member of the choir, but, at the same time, the team itself – as a single living "instrument", a complex, synergistic system. In interaction with such a system, the choirmaster must exert a significant emotional, energetic influence on all members of the choir, uniting them into a holistic "living instrument" to achieve the goal – the performance result – the expressive reproduction of the artistic image by the choir.

According to K. Martinsen, the sound-creating will of a musician makes it possible for him to achieve a performance intention on the basis of a sense of performance. Under this intention, the author understands the individual performance concept of the musician, which includes the comprehended artistic and figurative content of the musical work and requires implementation through the choice of appropriate means of performance expression [4]. The sound-creating will provides personal self-determination of the process of sound formation on the basis of the functioning of psychophysical mechanisms [5, p. 26].

It is believed that the will is one of the leading components of the conductor's performance, and has an organizing, energetic and emotional impact on the choir. If every musician needs the will for self-regulation, organization of his own activities, then in the activities of the conductor, the will involves influencing others through his own conducting and performing appa-

ratus [6]. Will is a “conductor” who allows the team to broadcast artistic energy and creative initiative of the conductor, and without will it won’t be possible to create artistic communication between the conductor and the choir, the musical work and its author, as well as listeners.

In modern research on volitional reliability in the context of choral work, this phenomenon is defined as a personality trait that “stabilizes regulatory psychological processes and musical-performance actions aimed at overcoming certain difficulties in solving musical-performing tasks” [7]. That is, the will is associated with a certain overcoming of performance problems, is a regulatory mechanism of the psyche, which helps to harmonize the artistic-figurative content of the musical work with the expression of the conductor’s gestures and sound realization of this artistic-figurative content in the choir.

Thus, the will is a mental mechanism of the personality, a significant component of choir management, which allows transformation of the musical image – as an ideal model of sound-image content of the work, existing only in consciousness, auditory representations of the choirmaster – into a real sound embodiment born in choral singing and “comes to life” under the influence of the volitional energy of his conducting apparatus. In a broad sense, it is the will of the choirmaster that transforms the technical-performing work with the choir on a musical work into a process of artistic and pedagogical communication, capable of transforming and enriching the emotional impact on all its participants.

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THE ROLE OF CLASSICAL MUSIC AS A MEANS OF FORMATION OF MUSICAL AND AESTHETIC ABILITIES

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Introduction. Music has four social functions in modern society: aesthetic, cognitive, educational and entertainment. This paper studies the function of music as an aesthetic function. This paper will study the influence of classical music on musical aesthetics from three aspects: research purpose, research materials and methods, and conclusion. Ancient Greek philosopher Plato said: "Rhythm and music have the most powerful power to penetrate the depths of the soul, if the way of education is suitable, they will infiltrate the soul with beauty, so that he is beautified". Music can beautify people's soul, can stimulate the public to good wishes unremitting pursuit of enthusiasm; Music can cultivate people's emotions, maintain and develop people's imagination, and stimulate people's love for life. The realization of these aesthetic functions will improve the cultural connotation and accomplishment level of the masses, and have