

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

extensive practical utility and social significance. Therefore, it is of profound social significance to strengthen and develop the theoretical and practical research of music aesthetic education.

Objective of the study. Music aesthetic education has a very old history. Confucius, a great thinker and educator at the end of the Spring and Autumn Period in ancient China, believed that a person's comprehensive cultivation cannot be without music. Such as "the Analects of Confucius · Taibo" in the "Xing in poetry, established in ritual, success in music" view, that is the meaning. The Spartan education system in ancient Greece required children to learn to sing hymns and military songs, using music as a tool to encourage courage and cultivate discipline in children. In medieval Europe, music had long held an important educational position, preserved among the so-called "seven liberal arts". The purpose of this paper is to first explain what classical music is and why it is important. Secondly, what is music aesthetics, the influence of classical music on aesthetics, and finally study how to improve the aesthetic ability of music.

Materials and methods. Classical music is a type of music. Classical music can be defined in a broad sense and a narrow sense. In a broad sense, it refers to the western classical music created under the background of mainstream European culture since the Middle Ages, which is different from popular music and folk music mainly because of its complex and diverse creation techniques and the heavy connotation it can carry. In a narrow sense, it refers to the Classical period, from 1750 (the death of J.S. Bach) to 1827 (the death of Beethoven). This period is the Classical Music Period, which includes two periods: the "Pre-Classical Period" and the "Viennese Classical Period". "The most famous Viennese music school also emerged in the" Viennese Classical Period ", its representative composers are Haydn, Mozart and Beethoven, known as the "Three Masters of Vienna".

Her book, "Why classical music is still important", Lawrence Kramer by American scholars, argues that classical music is non-dramatic music created for the purpose of listening from the 18th century. The book holds that the most important value of classical music is "being listened to". The author believes that every classical music has the effect of relieving heavy feelings, whether it is sweet tranquility, through sad feelings and listener empathy, or directly through hopeful melodies.

Listening to classical music, we get a simple aesthetic perceptual experience, constantly discover ourselves in the experience, shape a complete personality, and tap our potential. In this process, the feelings brought by music are completely inward. Non-classical music can not produce this kind of personal cognitive effect brought by classical music, such as the early primitive music expression form of human beings: the shouting melody during hunting is purely for the birth of the music type of labor, at this time the music is a kind of behavior; religious choir, recitation and so on is also a kind of prayer behavior. As behavior, music plays a role in hinting or unifying rhythm, not in self-seeking. Chinese folk music, folk songs, labor trumpets and so on are the most direct manifestation of people's daily labor life, expressing the singer's living state and mood. These are closely related to the external factors of music, and the value of these music is also determined by the specific environment and historical and cultural background. It is the specific cultural environment of these music that makes them have a variety of musical styles and is passed down.

After the emergence of classical music, its value does not stay in the era in which it was produced, but with the changes of the times, people continue to explore in the process of listening. In different times, classical music permeates different values. But all reflect people's inner voice.

In classical music, the emphasis is on listening to this state, and in non-classical music, the emphasis is on the participation of music as an act in practice. Music should not only stay in the stage of emotional catharsis and primitive impulse, music can rise to a rational, orderly and analytical level, which is the reason why music can be used as human spiritual civilization. In China's music education, more attention was paid to the cultivation of music skills and the training of music performance skills, but now, many music teachers are gradually aware of the

importance of music's inner perception, no matter how good the skills, There is no sense of music and no good musical effect.

The aesthetic ability of music is the synthesis of people's ability to distinguish and evaluate the aesthetic value of music works. That is, people's perception, appreciation, evaluation and creativity of the beauty of music art. The emergence and development of music aesthetic ability are closely related to people's ideological consciousness, aesthetic taste, artistic accomplishment, cultural level, music knowledge, auditory ability and so on.

The broad aesthetic of classical music includes :1, Formal beauty. The basic elements of music are: the level of sound, the length of sound, the strength of sound, timbre. In musical form, There are rhythm, tune, harmony, speed, mode, curved, texture and so on. Classical music usually uses complex, searchable melodies to complete works, Use a rich variety of intensity, more harmony color to increase the expression of music, Use various modes to explore more musical possibilities. 2. Emotional beauty. By creating a musical piece, Transmit your feelings, The human language is not connected, But the emotions are the same, So music knows no boundaries, People in any country, Can roughly understand the same music works convey the same general feelings, For example, the world-famous Beethoven's 《Symphony No.5 in C minor, Op.67》, First movement, The theme at the beginning of the music was what Beethoven called "the knock on fate ", It's the first theme of the movement, Play with great strength in the chord and clarinet. Everyone heard the first four, Should be able to feel strength and authority, Set the tone and color of the whole song. The style is beautiful. The composer's own growth process, the experience of the spiritual world and the background of the times, Will have a great impact on the style of the work, There were a lot of musical styles in classical music, The first was the music of the Baroque period, Baroque was meant to be "an unwound pearl ", The music of the Baroque period is complicated, Rich decorative sound, In polyphony, Structural neatness specification. For example, Vivaldi's "Four Seasons ", Bach's " Gothenburg Variations ". The second is the 18th century classical music era, Haydn of Austria, Mozart and Beethoven of Germany are representative figures. The music of this period has both the characteristics of the Baroque period, And has a strong philosophical nature, The expression of feelings tends to be rational, More calm. Advocating stability, discipline, logical balance, And though it's too routine, But there is no lack of beauty. Enjoy the work of this period, What the audience enjoys is a harmonious, elegant, balanced and unified beauty. This period established important musical forms such as sonatas, concertos, symphonies, And chamber music developed during this period, After the development of music played a very important role. The third was the romantic school of the 19th century, The representatives are Chopin of Poland, Schumann of Germany, Mendelssohn, Schubert of Austria, Liszt of Hungary and so on. Romantic music, with its own unique style of active freedom, And classical music school rigorous, dignified style in sharp contrast. Romantic music is the richest period in European music history, The tradition of classical music, And bold innovation, The music of this period likes title music, Pay more attention to expressing people's spiritual realm and subjective feelings, The performance of natural scenery is also more prominent, The use of national and folk music is paid more attention to and frequent. In the middle and late 19th century, the national music school appeared to revitalize the national music. Mainly instrumental sketches, For example, Nocturne, Etudes, Narrative, Fantasy, Prelude, No-word and various dance music - Mazuka, waltz, Polka and so on. Of all the instrumental sketches, Piano sketches are the majority.

Each type of classical music will bring people different music feelings, different situations and inner world. form different stimuli to the human senses.

Conclusion. Classical music has several stages to improve the aesthetic appreciation of music. First, the accumulation of rich and large amounts of excellent music materials, classical music is usually the best choice, because after many years of history, the selection of classical music that can be spread to the present is the crystallization of human wisdom and the treasure

of human civilization. Listen to a lot of excellent classical music, accumulate the feeling of excellent music. Second, learn a certain basic knowledge of music, mentioned earlier that music has formal beauty, if you want to understand the beauty of music, you must understand the level of sound, the length of sound, the strength of sound, timbre. In the form of music, there are rhythm, melody, harmony, speed, mode, music, texture and so on. Learn to write the basic knowledge of music, can understand the direction of music, understand the structure of music, can better understand music. These all need systematic study, so popularizing basic music education is very important. Third, music aesthetics is highly subjective, which is related to the age, experience, education and imagination of the listener. So not only to strengthen the cultivation of music, but also to improve themselves and find themselves.

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## **ВОЗДЕЙСТВИЕ КЛАССИЧЕСКОЙ МУЗЫКИ НА ЭМОЦИОНАЛЬНЫЙ СЛУХ МЛАДШИХ ШКОЛЬНИКОВ ПРИ ИЗУЧЕНИИ УЧЕБНОГО ПРЕДМЕТА «ИЗОБРАЗИТЕЛЬНОЕ ИСКУССТВО»**

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Современное поколение детей, прошедшее социализацию в условиях всеобщей компьютеризации, не способно адекватно и эмоционально воспринимать классическую музыку. Проблема воздействия классической музыки на эмоциональный слух младших школьников – это актуальная проблема современной действительности. Исследование значимо не только для учителей музыки, но и непосредственно в особенности для учителей начальных классов, так как они в конечном итоге должны не только достичь образовательных, воспитательных и развивающих целей, что является основной задачей процесса обучения, но и мотивировать детей к изучению других дисциплин через музыку.

*Цель данного исследования* – изучить процесс воздействия классической музыки на эмоциональный слух младших школьников при изучении учебного предмета «Изобразительное искусство».

В.П. Морозов определяет эмоциональный слух как способность человека к адекватному восприятию эмоционального состояния, как одну из характеристик слухового восприятия [4]. Б.М. Теплов говорит об эмоциональном слухе, определяя его как понимание эмоционального содержания музыки [1].

«Только музыка, – писал К. Маркс, – пробуждает музыкальное чувство человека; для немзыкального слуха самая прекрасная музыка не имеет никакого смысла» [2].

Музыкальные произведения, а именно классические, имеют уникальную способность воздействовать положительно на эмоциональный слух человека — изменять его настроение, снимать напряжение. Очень важную роль в восприятии музыки играет постижение содержательных функций тех выразительных средств, которые применены композитором. Слушание музыки должно быть целенаправленным.