

verbal communication methods. A qualitative assessment of the results of the experimental study according to the criterion of "mutual assistance" showed that not a single couple independently provided assistance to each other, there were no cases when the subjects turned to a partner in joint activities for help, they worked autonomously, not paying attention to intermediate and final the results of each other's activities (90% of cases).

Conclusion. The conducted experimental research has shown the presence of originality of speech communication among children of primary school age with intellectual disabilities. The characteristic features of the communicative activity of junior schoolchildren of the auxiliary school include: – insufficient level of mutual control in the implementation of activities based on communication; – lack or difficulty in showing initiative for joint communication activities – initiative cooperation; – absence or insufficient level of formation of current control over joint activities based on communication; – lack of consideration of the position of the interlocutor; – poor quality or inadequate use of non-verbal communication methods.

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HISTORICAL ASPECTS OF THE FORMATION OF THE SCHOOL OF PLAYING THE PIPA

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Keywords: pipa, national instrument, pipa schools, culture, solo tradition.

The pipa 琵琶 is not just a Chinese traditional musical instrument. This is a peculiar form that combines aesthetic perception and artistic creativity, which is an important part of the modern system of music education and the key to its further development.

The objectives, content and teaching methods have undergone fundamental changes, but the traditional pipa learning has failed to adapt to modern requirements. It is necessary to create a unique method of teaching pipa based on traditional culture and art; change the goals of learning in accordance with the real needs of the development of modern society. The purpose of this article is to analyze the development of the pipa school.

Material and methods. The methodological basis of the study is the work of scientists dedicated to the art of pipa (Xi Pinghu School, Xi'an Academy

of Music, Wang Xinjie, Li Lulu, Cui Xiaojun). Methods of analysis and systematization are used.

Findings and their discussion. The pipa is an ancient national instrument with a history of thousands of years. It has an irreplaceable position in the instrumental family of the Chinese nation. It is known as the "king of plucked instruments" and "king of national instruments". The first mentions of the pipa in literature dates back to the 3rd century, the first images – to the 5th century. However, prototypes of the pipa were in use in China already at the end of the 3rd century BC. The name pipa is associated with the way the instrument is played: "pi" means upward movement of the fingers along the strings, and "pa" means downward movement of the fingers.

The pipa has a pear-shaped wooden body with a very small resonator holes and a short neck with a glued toothed neck. The ribs of the bar teeth form the first 6 fixed frets; the other 24–27 frets in the form of narrow wooden strips are located on a flat top. Silk pipa strings are attached with tuning pegs and a tailpiece. The usual tool length is about 100 cm and the width is 30–35 cm (Picture 1).

The pipa is played while sitting, resting the bottom of the body on the knee, and the neck on the left shoulder. The instrument is held vertically. But in ancient frescoes, there are images where the musician holds the pipu horizontally, like a guitar. The sound is produced by a plectrum, but sometimes also with a fingernail, which is given a special shape.

The pipa is used as a solo, ensemble or orchestral instrument, as well as for accompaniment to singing and recitation. The pipa is mainly a member of traditional music ensembles.

The pipa is a traditional musical instrument with a history of more than 2000 years, but it really developed in the late Yuan Dynasty. It is possible to select the following periods of pipa's development. Initially, during the Qing Dynasty, there were two main Pipa schools, Northern (Zhili faction, 派) and Southern (Zhejiang school, 浙江派).



Picture 1 – Pipa

From these five main schools arose which are associated with the solo tradition. Each school is associated with one or more pipa music collections and is named after its place of origin (Table 1).

Table 1 – Pipa schools

Name	Collection
Wuxi school (無錫派)	Hua Hua Qiuping studied with Wang Junxi (王君錫) from the Northern School and Chen Mufu (陳牧夫) from the Southern School. May be considered a synthesis of these two schools of the Qing Dynasty
Pudong school (浦東派)	The Ju family tree (鞠氏譜) is based on an 18th century manuscript, Quiet Sound (閑敘幽音), by Ju Shilin
Pinghu school (平湖派)	The Li Spectrum (李氏譜) was first published in 1895 and compiled by Li Fangyuan, who came from a family of many generations of pipa players
Chongming School (崇明派)	Old Yingzhou tunes (瀛洲古調) composed by Shen Zhaozhou (沈肇州, 1859–1930) in 1916

Shanghai or Wang School (汪派) is named after Wang Yuting (汪昱庭), who created this style of play. It can be seen as a synthesis of the other four schools, especially the Pudong and Pinghu schools. Wang did not publish his music book during his lifetime, although handwritten copies were passed on to his students.

Yang Tingguo of Wuxi in the early Qing Dynasty was also a famous pipa master and was once became famous in the local area. Yang has an influence on the spread and development of the Fahrenheit and Wuxi schools. Other introductions to the school were Wu Huaqing, who is "proficient in Kunqu opera and good at the pipa", and Chinese music theorists Yang Yinliu and Cao Anhe [1].

The famous pipa master Li Guangzu (1943–2018) spread the art of the Wang Pipa school not only in China but also in the United States of America. After entering the 21st century, the call of the country's efforts to vigorously develop traditional culture has excited a large number of cultural and art circle people. Li Guangzu chose to return to China at this time. He said, "Wang Pai pipa art always belongs to China and should be nourished in this land" [1].

Conclusion. At the present stage of education in colleges and universities, the problem of popularizing the pipa is quite relevant. For this, in our opinion, it is necessary to use modern information and communication technologies, including multimedia technologies.

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