

Conclusion. Thus, it is expedient to form the foundations of vocal culture at primary school age. The effectiveness of this process is influenced by the teachers' knowledge of the methods of developing a child's voice, which contribute to the development of musicality, the development of accurate intonation, proper voice breathing, and form the ability to expressively perform works. It is important to choose vocal compositions that will interest children and develop their musical and creative abilities.

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MODERN VARIETY SINGING IN BELARUS AND CHINA

Introduction. Pop vocal, due to the fact that it occupies an intermediate position between academic and folk singing, always finds approval among the general public. Today it is impossible to imagine the vocal base of any culture without pop performance. The main merit and characteristic feature of pop vocals is the mixing of different song directions, which makes it possible for listeners to study all styles at once.

Pop music begins its history from folk music, because the folk music existed long before the birth of pop music as such. Each pop performer cannot but reckon with the cultural heritage of the country in which he begins or develops his vocal career. Appeal to national traditions in pop music can be implemented in the following ways: the use of the national language, the disclosure in compositions of themes characteristic or close to folk songs, the use of folk vocal techniques, melodies characteristic of folk songs, the use of folk costumes in a vocal number, or close to them in design, the use of folk instruments in the implementation of a vocal number on the stage (or their imitation with the help of other musical instruments). In addition, many pop vocalists use folk songs as the basis of their performance with the addition of modern technical capabilities of musical instruments and with their own vocal interpretation.

We agree with the opinion of M.I. Belousenko, that a feature of song folklore is the colloquial manner of performance, with the preservation of the traditional dialect and expressive intonations. Folk song is based on living human speech. We can say that folk vocal is the ability to “talk by singing” or “sing by talking”. Techniques and methods of performing a folk song were passed down from generation to generation, while “adopting from the voice” was highly valued. Masters of folk singing art are distinguished by skills: diaphragmatic breathing; high singing position; singing in a single manner of sound formation; rounding of vowel sounds; focusing of the chest and head resonance (the chest resonator is responsible for emotions, the head one helps to reach the upper notes of the range, gives “silvery” and sonority to the voice); register connections, i.e. smooth and even sound in any registers, and during transitions from one register to another open sounding voice; authentic dialect [1].

Pop singing also contains elements of folk vocals in one direction or another. Consider the formation of the pop vocal school in the Republic of Belarus and China in the context of the use of folk traditions. This is **the purpose** of our article.

Main part. In 1995, the Youth Variety Theater was opened in Minsk (music director V. Rainchik). Numerous competitions and festivals of pop songs of republican and international scale are held on the territory of the Republic of Belarus: the Molodechno Festival of Belarusian Song and Poetry (since 1993), the international festivals “Slavianski Bazaar in Vitebsk”, “Golden Hit” in Mogilev (since 1995). Within the framework of these festivals, competitions are held for young pop singers (vocalists). In 1998, the standard of higher education for the training of personnel in the specialty “Variety Art” was developed and approved. This work is carried out by the Belarusian University of Culture and Art, as well as the Minsk Musical College named after M.I. Glinka.

The song remains the most developing and dominant genre in vocal and instrumental pop music (songwriters V. Domoratsky, I. Luchenok, I. Kaplanov, V. Serykh, V. Kondrusevich, D. Dolgalev, O. Eliseenkov and others continue have worked and continue to work in this genre). Traditional Belarusian pop song presented names like Y. Naumenko and O. Semyonov (the Byaseda folk song ensemble), Alesya (Syabry studio), N. Romanskaya, S. Kulpa, N. Mikulich, the duet of Y. Poplavskaya and A. Tikhanovich (ensemble "Verasy"), V. Daineko (ensemble "Pesnyary"), a duet of G. Galenda and V. Kudrin, N. Skorikov and others.

By the mid-1990s, the "disco" style began to actively develop in Belarus. However, for the most part, its representatives were guided by Russian samples, which is quite natural: Belarus, due to various factors, continued to be under the influence of Russian mass culture. Under the influence of foreign and Russian pop music, there was also a tendency for pop songs and dance music to converge. Their characteristic features include the unpretentiousness of melodies, their easy memorability, minimal content, clear rhythmic pulsation. Among the most prominent representatives of this trend, according to A.I. Gurchanka, one can note such performers as I. Afanasyev, I. Dorofeeva, L. Yalinskaya (Minsk), I. Abalyan (Mogilev), the group "K. Sluka and Kovalev", A. Solodukha and others. In addition, VIA "Pesnyary", the groups "Palace", "Kryvi" and "Yur'e" are becoming famous. The song creativity of the ethno-trio "Trinity" proceeds in line with the world musical direction "world music" in an effort to preserve as many authentic elements of the Belarusian folklore heritage as possible [2]. Along with the development of pop, folk directions of vocal and instrumental pop music, rock style, progressive and electronic music, etc., developed in the work of Belarusian pop musicians.

The last third of the XX century marked the heyday of national vocal pop music, its representation in the original variety of musical, thematic and artistic content, which was reflected in the fruitful activity of Belarusian composers and performing groups. This period is characterized by the flourishing of amateur creativity (both composing and performing), the emergence of a "new folklore wave" – a stylistic direction that had a fruitful influence on the development of vocal pop music – all this allows us to talk about the nationwide recognition and popularity of national vocal pop music in named period. In addition, this is the time of structural reorganization of the system of functioning of vocal and instrumental pop music in society – in the conditions of the market economic course of the sovereign state of the Republic of Belarus, it is characterized by some commercial failure when trying to create a market for musical products, a lag at the world level in electrical equipment, certain difficulties in areas of restructuring the infrastructure of cultural institutions. The evolution of vocal pop music in radically changed socio-cultural conditions continued to take place in line with the creation of an original national repertoire. So, along with frank imitation of samples of Western popular music, the creative searches of the figures of the Belarusian vocal pop music were aimed at popularizing the Belarusian song folklore.

In the last third of the XX – early XXI century, the process of formation of the national musical variety style in Belarus absorbed many different trends, testifying to the multifaceted structure, the complexity of its dialectical unity and the presence of successive ties with the art of the past and present and spiritual kinship between artists different generations. The simultaneous coexistence and interaction of the old and the new, stylistic tolerance are a characteristic feature of the mentality of the Belarusian composer and performing culture, testifying to the high importance of the spiritual principle in modern society.

The pop-vocal music of China is of great interest to researchers: unusual musical instruments, unusual sounds for Europe and the whole world. In the first decades of the XX century, the number of solo performances was small, but they made a significant contribution to the spread of bel canto, the popularization and development of music education in China. This was largely facilitated by the famous modern Chinese composer, a pioneer in the field of Chinese pop singing, Li Jinhui, who wrote the works "Sparrow and Children", "Grape Fairy", etc. These children's opera-ballets are captivating in content and beautiful in their musical arrangement, thanks to which they played a big role in popularizing the art of music in China.

The May Fourth Movement (1919), which brought and spread ideas for the development of the country based on the achievements of Western civilization, as well as new values and aspirations in society, gave song genres a new impetus for development. It was picked up by the leading composers of the 1920s – 1940s, such as Huang Zi 黄自, Nie Er 聂耳, He Luting 贺绿汀, Chen Tianhe 陈田鹤, Liu Xuean 刘雪庵, and others. main groups: mass songs (patriotic, revolutionary, military),

works of the chamber genre (lyrical songs, romances) and popular music, which includes pop compositions, songs from films, stage productions, etc.

At the turn of the 1920s–1930s, Shanghai becomes the center of development of Chinese variety art. From the mid-1920s, Li Jinhui organized several musical ensembles in the city, the most famous of which is the group "Light Moon" (明月歌舞团), which was created in 1929. The basis of its repertoire consisted of works of light, dance music, popular songs, the author of many of which was Li Jinhui. The team has toured a lot. In 1931, the musical ensemble became part of the Shanghai Lianhua Film Studio (联华影业公司), where it was responsible for the musical accompaniment of films.

The songs of Li Jinhui brought to the big stage many talented musicians - members of the group who became famous pop performers: Zhou Xuan 周璇, Yan Hua 严华, Yao Ming 姚敏 and others. Successfully combining acting and musical careers, they became representatives of the first generation of Chinese performers of popular pop music.

Let us dwell in more detail on the period from 1976 to the present. This is a period of diversity of ways vocal performance and integration, the implementation of the trend towards stylistic combinatorics (a combination of folk, academic and pop singing).

Such a short history of the development of pop singing in China is due to the fact that for many centuries it was closed and had no communication with Europe, respectively, it retained its cultural traditions for a long time without mixing in them the traditions of other regions.

In the 1980s Popular music, jazz, modern dance, and music from Western ensembles begin to penetrate China. The reform and open-door policy contributed to the rapid penetration and spread of new musical forms from the West, mainly through Taiwan and Hong Kong. 1986 is considered to be the birth year of Chinese popular music. The founder of this new direction was professor and composer Li Jinhui, the author of such songs as "Drizzling Rain", "My Love for You". Television music shows are becoming increasingly popular, as well as young people are beginning to actively get involved in rock. From 1996 to the present day, there has been a noticeable increase in the influence of Western popular music on the culture of mainland China. During these years, directions related to pop music were opened in some universities in China. 1993 – in the Shenyang Conservatory – the direction of pop vocals, in 2003 the faculty of pop music was already opened. In 1993 – Xinghai Conservatory – playing electronic instruments, pop vocals. In 1994, a center for contemporary electronic music was organized at the Central Conservatory (Beijing), today recruitment for electronic instruments and direction of electronic music is carried out. Then more faculties, departments, departments were opened in other universities. In the early 1990s a musical department was opened at a secondary school, and in 1995 a musical department was opened at the Central Academy of Drama (Beijing). The rapid introduction of European popular music contributed to the development of pop music in China and, accordingly, pop vocals [3, p. 105–106].

Among Chinese musicologists and culturologists, there is a theory of some "nationalization" of European musical and linguistic elements, a kind of introduction into the Chinese musical environment. The so-called nationalization model is a stable system, which consists of a set of characteristics of various local musical systems under the influence of a particular cultural environment. This means the existence of not only a narrow nationalistic approach, but also an organic connection between the elements that make up the national identity, which manifests itself in a relatively stable state, and, after its formation, will play a certain role for a certain period of time in any musical genre. This definition emphasizes the stability and stereoscopic nature of the elements of the "nationalization model" and their interrelationships. In other words, the elements of the "nationalization model" must have their own stable cultural identity and must be organically linked.

The Chinese style, which is increasingly declaring itself on the world pop arena, has appeared in the last half century. Beginning with Zhou Zelong, new generations of creative singers began to emerge who consciously integrated elements of Chinese national culture into their songs, which were originally conceived as Eurocentric.

The concept of "Chinese style" is defined as "a unique Chinese musical genre that combines three ancient and three new elements (ancient dictionaries, ancient culture, ancient instrumentation, new melody, new forms, new concepts) [4, p. 27].

Musical variety creativity is becoming more open and pluralistic, ethno-cultural elements are harmoniously combined with modern popular Western music and the technologies for its creation. It is against this social backdrop that the popular musical Chinese style of pop music has finally found its "cultural

niche" to develop outside of China. Thus, the expansion of the Chinese stage to world concert venues, as well as the conquest of an increasing share of Internet content and other media resources, is due to a successful combination of European and Eastern means of musical expression, modern sound processing. Today, Chinese pop music, driven by the traditional Chinese cultural environment, has begun to accumulate world scientific and technological achievements and modern composer techniques.

Conclusion. Pop singing can be called a synthetic art that combines numerous ethnic cultures and professional singing traditions. The main task of pop vocals is to find their original sound. The main value of a pop vocalist is the timbre, the power of sound, the range of the singer.

The main difference between pop vocals and academic and folk vocals is the different goals that the vocalist faces. Folk and academic singers work within the framework of a regulated sound and canons, deviations from which are not accepted. The task of pop vocals lies elsewhere – in the search for their original sound.

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DIDACTIC GAMES AS A WAY OF MUSICAL AND AESTHETIC EDUCATION OF YOUNGER STUDENTS

Introduction. Modern pedagogical systems of musical and aesthetic development of children have traditions, but they also strive for innovative integrated forms of methodology. The skills and abilities of musical perception, musical performance are an important element of artistic training, creative development, and aesthetic personality formation. The process of mastering music directly interacts with aesthetic culture. It is difficult to overestimate the role of musical development in the formation of a child's aesthetic culture. Correctly formed and sufficiently developed musical abilities are the key to the aesthetic development of a person. Play methods play a special role in this process.

Initially, playing activity in music and pedagogical education was considered as an activity associated with the general principles of musical creativity. It is considered as the most important pedagogical technology. Later, this understanding of play changes its characteristics and is transformed into the concept of musical play activity. The use of gaming technologies in music education and upbringing has deep traditions rooted in folk music, when instrumental music-making, poetry, singing and dance were inextricably intertwined. Consideration of the use of gaming technologies in the practice of teaching music to junior schoolchildren turns out to be relevant for the development of musical pedagogy. The perspective of the problematic field of article concerns the pedagogical technologies of didactic games.

Purpose of the article: to reveal the essence of the concept of "musical and aesthetic development". The work uses the methods of deduction, synthesis, analysis, generalization, observation.

The problem of studying musical and aesthetic development is complex and is considered by scientists from different humanitarian directions. Musical and aesthetic development is determined by the essence of the entire complex of the formation of aesthetic culture, in which musical development in the system of the entire artistic complex turns out to be an important component. The very understanding of aesthetic culture is determined by two interrelated concepts "aesthetic culture of the individual" and "aesthetic culture of society." For pedagogy, it is the formation of the aesthetic culture of the individual and the technology of this process that is important. The study of the temporary contact of the aesthetic culture of society and the individual has traditionally belonged to two areas of human knowledge: aesthetics and pedagogy equally. In the theories of aesthetic education, the paths of these two