

**Conclusion.** In addition to the problem of determining the essence of aesthetic education in modern science, the topic of the formation and development of musical abilities is considered, those factors that contribute or delay the development of musical abilities and their manifestation in specific creative activity. Researchers in the field of pedagogical sciences have traditionally noted that the formation and development of the aesthetic principle in a person is conditioned by inclinations and can be manifested and carried out in a specific environment and develop not so much under the influence of upbringing conditions and everyday factors. This aesthetic beginning in a person can be activated in the process of purposeful systematic studies using active methods of teaching and upbringing. A musical didactic game always requires significant auditory concentration, which leads to an improvement in the process of developing auditory perception. Consequently, in the course of the game, the child must constantly listen to the change of sounds and respond to this with a movement or action, and not automatically perform the task. That is, a musical didactic game should not include the stage of developing a skill, otherwise it does not achieve its goal. In all types of musical didactic games, their rules are closely related to the quality of performing sensory tasks and are aimed at encouraging children who have accurately completed them. Game activity, presented in the form of musical and didactic games, has a number of advantages compared to other types of cognitive activity:

- ✓ The game does not tire younger students;
- ✓ Activates their emotions and intellect, develops versatile artistic abilities;
- ✓ Helps to model the musical and educational process in a playful way.
- ✓ However, in order for the musical and didactic game to interest children, the teacher needs to determine what is interesting for children, thoroughly think over the content of the game, its rules, and prepare visualization.

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## **COLLECTIVE MUSIC-MAKING AS A COMPONENT OF MUSIC EDUCATION**

**Introduction.** Today, musical pedagogy is open to research, both in its theoretical and practical foundations. It is constantly aimed at the development, comprehension, dissemination and implementation of certain progressive changes, including those opportunities that are associated with technical teaching aids. The theory and practice of teaching collective play on musical wind instruments is on this path today. Like every area of musical pedagogy and performance, it has its own specifics, its own problems. The latter determines the role and place of collective teaching aids in the formation of a specialist, a professional musician.

Collective music-making is today considered an important component of music education. It acts as an effective form of creative development of children studying music. The study of forms of collective music-making as a technology for the formation and development of students' creative potential has an approach that considers the resource of organizing collective music-making, for which conditions are needed.

The creative development of an individual has a historical basis, but today the collective formats of mastering any activity have new understandings. Collective music-making is an urgent problem and an important condition for the implementation of innovative teaching methods in general school and additional education. In these options, there is a requirement and the need to preserve the best traditions of the general cultural and artistic development of children.

The performing arts of wind instruments in Belarus became a special field of study of musicology after the 1990s. Questions of the history of the military orchestra and wind performance in Russia

and Belarus have been studied by researchers I.N. Garbazy, A.L. Koroteev, R.A. Maslov, B.V. Nichkov, V.I. Tutunov, Yu.A. Usov, M.D. Damn it. Questions of methodological support and problems of the theory and practice of collective performance on wind instruments are presented in the works of B.A. Dikova, A.G. Semenova, V.P. Skorokhodova, A.A. Fedotov.

Modern literature, published in Chinese, is presented by sources that consider the problem of the development of performing on wind instruments (Wang Zhichen, Wang Zhenxian, Gu Lanli, Di Xiaoyan, Li Huashan), questions of teaching methods to play wind instruments (Wang Zhenxian, Gao Shan, Guo Yu, Pan Liang, Xiang Zhenlong, Zhou Tai), issues of genre specifics and repertoire for wind instruments (Zhang Renfu, Xi Weilong, Sun Fang, Chen Jianhua, Fei Bing), features of the formation of performing breathing and other technical techniques necessary for performing practice on wind instruments and playing in an orchestra (Dong Dejun, Xi Weilong, Li Yijun, Hou Jun, Jiang Tsunfa). The experience of the Chinese teacher Fu Qiang, who became the first researcher of the problem of integrating the practices of teaching wind instruments for Belarus and China, was also used.

**The purpose** of writing this article is to look at the main aspects of collective music-making for elementary school children.

The collective performing skills and abilities of a wind musician include many criteria that require different methodological practices and pedagogical principles, which include an ear for music, a sense of rhythm, correct performing breathing, individual visual and auditory performances, special work of the muscles of the lips and face, coordinated movements fingers, specific movement of the tongue, as well as continuous auditory analysis of the sound environment around. At the same time, it is important to understand that there is experience in teaching music to children in different countries. There are many wind instruments in China. To play which is taught not only individually, but also by attracting to collective performance. This experience is interesting and relevant.

It is difficult to overestimate his role in the performing process on wind instruments. The process of arousal of sound directly interacts with breathing. Collective music-making (including playing in an orchestra and ensemble) allows solving many pedagogical problems related to communication in the classroom as a creative team. Pupils learn to show attention, patiently perceive the requirements of the teacher and accompanist, form the skills of endurance, benevolence and mutual understanding. It should be borne in mind that the child initially participates in social relations with children and adults. He learns to interact with people, to be in a team, to understand the rules of the game and human relationships.

For pedagogical analysis, the perspective of pedagogical work with children, who find themselves at the level of the choice of a profession and a complex complex of subordination to the wishes of the child and his professional potential, turns out to be difficult. It is the age of younger schoolchildren that correlates with the factors of choice and the willingness to master the professional skills of a musician-performer on a particular musical instrument. Younger school age is the period of mastering the basic standards of primary education and is closely related to the socialization of children. The younger school age covers the period of a child's life from 7 to 10-11 years.

In our time, the position has been established according to which the primary school age coincides with the period of study in primary school. This age period in musical pedagogy is more suitable for the development of all elements of musicality. Therefore, the methodology for the development of performing breathing is a particular direction of mastering the general musical development.

The younger school age differs in that the child remains a child – he is characterized by gullibility, naivety, recognition of the authority of an adult, but there are features that make him more adult – he has a different logic of thinking. Therefore, gaming technologies used in the educational process are changing and being replaced by joint forms of education. The game becomes part of education, rather than leisure and communication process of interaction with the teacher. In collective forms (which are playing with an accompanist, playing in an ensemble, playing in an orchestra).

The leading activity of a younger student is learning, which significantly changes the motives of his behavior, giving way to play. However, game moments are recognized by modern teachers as effective and efficient in teaching practices of a professional direction at all stages. In collective performance, the atmosphere of benevolence, humor, competition, and encouragement turns out to be important.

It is known that the technique of collective performance in the professional activity of musicians of brass musicians is the foundation of musical mastery, since it is the orchestral activity that turns out to be the leading one for brass musicians. The influence of the technique of collective performance has an extremely strong effect on the quality side of the performance. Loudness, duration, evenness and

some other sound qualities directly depend on the skill of playing in a team. But one cannot talk about the role of collective performance in isolation from other elements of mastering the playing of wind instruments. Hearing, a sense of rhythm, understanding the importance of sound consistency are integral elements of playing any wind instrument. These abilities are especially effectively formed in the systems of collective music-making.

The practice and methodology of collective music-making has international experience. The experience of Chinese music teachers in teaching to play wind musical instruments turns out to be interesting. Ancient Chinese musical instruments have retained their significance for the culture of the Chinese people. Modern Chinese society is sensitive to the issue of cultural identity and continues to use musical instruments that have a history of thousands of years. Therefore, a comparison of teaching methods to play wind instruments can be based not only on the example of the European experience, but also the Chinese one.

The cultural theory of collective play grew out of the reflections of ancient Greek philosophers. Philosophical comprehension of the collective game phenomenon of being brought the game out of the circle of everyday ideas to the level of general philosophical concepts. At the same time, joint play (as in the future – up to the 20th century) was considered mainly in the context of a problem. In particular, the subject of attention of Plato and Aristotle was joint play as a side of the cultural process. Plato touches upon the issues of human play in his philosophical treatises on the state, ethics and aesthetics. Collective performance of music has the basic principles of playing activity in general.

Initially related to creative, playful activity in music education, it is considered as the most important pedagogical technology 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 junior schoolchildren to collectively play music on a specific musical instrument turns out to be relevant for the development of musical pedagogy. This fact determines the significance of the research being carried out.

Among the theoretical potential of research in this direction, the search for opportunities for collective music-making by Karl Orff and Zoltan Kodai, based on the principles of free improvisation within the framework of a team game, is especially noticeable. Collective music-making in their theories turns out to be parallel to teaching in the form of solo performance.

Music in this system is presented not as a goal, but as a means of developing various creative abilities in a child, including musical ones. K. Orff noted: “Whoever the child becomes in the future – a musician or a doctor, a scientist or a worker, the task of teachers is to educate him in a creative way, creative thinking. In the industrial world, a person instinctively wants to create and this must be helped” [1, p. 162].

The evolution of modern Chinese music of the 20th century. Works by Wang Yuhe "History of Chinese contemporary music (1949-1986)" and Ju Qikun "Chinese music in the 20th century" and "New history of Chinese music" are devoted to the history of the development of modern Chinese opera – the works of Li Yao Guo "Contemporary Chinese Opera", Qian Yuan "Contemporary Chinese Opera". The works of Wang Yaohua "Introduction to Chinese Traditional Music", Deng Guanghua "Chinese Folk Music", Li Yuanqing "Study of National Music", Lian Bo "Chinese Traditional Music culture", etc. In these works, a significant place is occupied by developments in the method of collective performance. In particular, the importance of this direction in teaching music is noted.

It is important to note that collective creativity is increasingly understood as a process of social interaction aimed at producing new ideas that are recognized by a group or society as a whole. This new orientation offers a holistic, in-depth approach to child development that must take into account not only individual but also collective, cognitive, emotional and cultural dimensions.

Musicologists O.F. Antipina, N.G. Kuprin believe that the use of technologies of active collective music-making in the process of musical education and upbringing is the most rational and effective option for the most natural and optimal entry of students into the world of music. This is ensured by the fact that the organization of such musical activity of students is difficult precisely at the initial stage of training, when children are offered the development of musical instruments [2, p. 10].

The methodology of teaching collective music-making should be constantly improved and enriched on the basis of performing practice, contributing, in turn, to an increase in the level of performing skills. This is especially necessary at the current level of requirements for playing wind instru-

ments. Orchestral and solo literature has now become unusually diverse in style, character, artistic and technical techniques. The performing beginning of collective music-making when playing wind instruments differs in many respects from solo. First of all, it should be playful and form a special system of collective skills.

**Conclusion.** The effectiveness of the use of collective music-making in the process of teaching music is due to the manifestation of the collective-play beginning at different levels of musical being (by musical being is meant all forms of existence of a musical work, including its perception by the listener). An analysis of research on collective music-making shows that joint performance began to manifest itself to varying degrees in different eras and was realized at the level of style, genre, musical language, form and content.

The younger school age differs in that the child remains a child – he is characterized by gullibility, naivety, recognition of the authority of an adult, but there are features that make him more adult – he has a different logic of thinking. The leading activity of a younger student is learning, which significantly changes the motives of his behavior, yielding to play, which changes the attitude of other people and peers to him, changing his social status. Requirements for him from others are associated with responsibilities at home, performance of labor functions, the obligation to study. His circle of significant persons and social relations is expanding. A school teacher as a representative of society, a bearer of social models can be used as a model of behavior.

At the heart of the implementation of musical and artistic programs for teaching young schoolchildren to play wind instruments of the social and pedagogical orientation of the additional education system are personality-activity and personality-oriented approaches. They are aimed at the formation of personal competencies of the participants, the individual development of each of them. This can be provided by complex forms of work with children in the emotional, communication and social, intellectual and cognitive, motivational and need spheres.

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## **DANCE CULTURE OF THE PEOPLES OF CHINA**

**Introduction.** China is a multinational country. The hard-working, intelligent and emotional Chinese people have created and continue to create dance movements with a variety of gestures from ancient times to express and show emotions, convey production skills and other information. Different nationalities, due to the difference in habitats, in production methods, have tens of thousands of national and folk dances. With their form and content, rhythm and style, they sparkle with various amazing colors, make the art of the Chinese people more colorful and dazzling. These various folk songs and dances of different nationalities are either energetic and strong, or gentle and graceful, or to search for the second half for life, no matter what nationality, or what type, they all fully show the history of the ancient oriental people and the deep secret essence of national culture.

In the folk art of China, there is not a reflection of life, but, as it were, its continuation in the movement of the brush and strokes of paint. This is the 'self-typing' of Chinese folk art, the subject of which is not the image of a human hero and not spiritual ideals, but the life of nature. This is the reason for the special aesthetic taste and artistic tact of Chinese folk art. In Chinese art, folk dance is not only a reflection of the individual emotions and feelings of the dancer, but also has a pronounced national character. Choreography through the image of the dancer reflects his attitude, which explains why the combination of forms and body movements – the so-called body technique, and the spiritual