

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 school-children 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

world of the dancer, all together affect the inner meaning of the dance. Chinese dance is the poetry of soul and body, helping people to express their feelings and experiences.

Today, 56 ethnic groups live in China, each of these groups has its own unique culture, in which dance plays an important role. The choreography of each of these ethnic groups reflects both themes common to all mankind: the theme of love, jealousy, rivalry, the ability to forgive, etc., as well as the features of life, culture and history of this nation.

The formation of folk dance is influenced by the region and the natural environment, it is formed in the conditions of the social structure, economic life and customs of the nation, has the characteristic features of the national style and regional colors. This feature is one of the main conditions for distinguishing similarities and differences between folk dance cultures.

Ethnic folk dance is an art form with a specific aesthetic style. China has a huge territory and a large number of ethnic groups. It is influenced by factors such as geography, history, nature, customs and culture. He formed many ethnic folk dances with different styles and local characteristics. There are over 700 types of dances. However, in general, folk dance is an independent art form, which differs from modern dance, with images and typical artistic features.

The **purpose** of this work: to identify the characteristic features of Chinese folk dances. To achieve this goal, the following methods were used: theoretical (analysis of scientific literature) and methods of qualitative and quantitative analysis of the data obtained.

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There are 4 types of traditional Chinese folk dance. According to the classification of the Chinese Cultural Center in New York, Chinese Folk Dance (CTH) is divided into:

- Parade dance, which was used for prayer;
- Dramatic dance, used as a transmission of historical legends and events;
- Martial dance as a demonstration of martial arts and techniques;
- Agricultural dance, performed in celebration of the end of land work and the prevention of natural disasters [1].

The most ancient dances (u-da) were associated with the cult of nature, heaven, earth, mother, father, i.e. fertility. This moment can be traced in the ancient dance “Yangge” (“Song of the rice sprout”). In a modern performance, music, dance and mythological elements are combined here, demonstrated through various manipulations with silk scarves and various foot movements. In our opinion, it reflects, among other things, an element of labor dances – cultivating the ground with feet and depicting the growth of rice. Interestingly, this dance became relevant and in demand in the fifties of the twentieth century, when the Chinese Communist Party adopted the dance as a means of expressing the cohesion of the village and supporting the Communist Party, which is called the “Yangge reform”.

They also include the “Dance of the cat-fire”. The Chinese work all their lives in the rice fields. In order for the rice harvest to be high, they, according to religious and mythological views, through the Zhuang frog, asked God for blessings for good weather, rain and a successful harvest of rice sowing, and so on. But having a good harvest of rice, people should save it from rats. Therefore, people got cats that guarded the crop, protecting them from the raids of harmful rats. And all this is shown in the dance, where its participants dressed in bright green costumes with cat masks on their heads and long tails at the back and danced to the loud sounds of a drum and a trumpet [2]. Thus, we can say that protective magic is traced here to preserve the harvest from harmful forces.

Yangge is one of the most representative types of Chinese folk dances. The northeastern yangge, which has a long history, is mainly distributed in the three northeastern provinces of China. It is a favorite type of dance in the open area by the masses, and also has top-level performances for dance performances. Northeastern yangge is hot, spicy, strong, humorous, steady, lively and playful. Such a unique style and movement features express the aesthetic habits of the people of northeast China. Strong sounds, clear rhythm and hot movements give a joyful mood. The zurna and the drum are indispensable instruments for the northeastern yangge, the unique drum roll is usually used to accompany changes in emotions and at the end of the dance [3, p. 86]. The movements of the northeastern yangge are flexible, agile, energetic and powerful, the steps require moving quickly or standing firmly on the floor, the knees bend and unbend

briefly and elastically, the belt sways and gives the upper body momentum, and the shoulders act as the central points for whirling. A variety of colored scarves have distinctive local features; this is an important way to express the feelings and emotions of a person [3, p. 122].

In the southern part of China's Yunnan Province, in the beautiful land of Xishuangbanna Dai Autonomous Region, there are Dai people who are good at singing and dancing. Over the long history of existence, they created colorful Dai folk dances with a natural flavor, for example, "gaguan dance", "elephant foot drum dance", "peacock dance" and other folk dances that are widespread in the Dai area.

The style of Dai folk dances was formed in accordance with the aesthetic preferences of this people, for example, the "peacock dance" is a typical representative of the dances of the Dai people, as well as a concrete expression of the aesthetic features of the Dai people. The Dai people are very fond of the peacock, they look at the peacock as a symbol of good luck, happiness and beauty, the peacock is a national totem, and to dance the "peacock dance" means to show their national character, express their ideals and good aspirations. Thus, in their art, singing about the peacock, dancing the peacock dance, imitating the various movements of the peacock, all these forms the unique style of Dai dance, focusing on depicting the features of the peacock as a delicate, light, beautiful, kind and graceful bird.

The Korean people are one of the national minorities in China; they live mainly in the provinces of Jilin, Liaoning and Heilongjiang. The Korean people have a long artistic tradition of folk art; they are famous for their singing and dancing, known as "the people of songs and dances". The most famous folk dances are the lively harvest dance "agricultural dance", the expressive and gentle belt drum dance, the "long drum dance", and the dance that represents the essence of Korean folk dance, the "monk dance". Korean people have four thousand years of history and culture, during which time their hardworking, modest, reserved and sincere character has been formed, especially Korean women have a gentle, silent but determined character. Their national character and emotions are also expressed in their dance art, which has formed a unique and inimitable style. In general, women dance flexibly, gracefully, and solidly; men dance steadily, freely, and with a sense of humour. The aesthetic characteristics of Korean dance are expressed in the way they move.

Aesthetic characteristics correspond to the dance style of this people. The Korean people are very fond of cranes, their white color and easy calm beautiful movements, they consider it a symbol of happiness and purity. Thus, they chose pure white as the main color for national costumes, and combined this with beautiful, gentle, soft and long movements of folk dance, movement in static, tenderness in hardness, like light and refined cranes. This aesthetic taste is also reflected in the art of dance, they pay attention to "crane steps", "large crane steps", "medium crane steps", "small crane steps", etc. In the steps of the crane and the movements of the arms, like branches of a willow, static and dynamic characteristics are combined, they move deftly and freely, they stop calmly and gracefully, like a flower bud in full bloom, it expresses subtle, restrained and gentle aesthetic aspirations.

The features of Mongolian dance are a clear fast rhythm, passionate and free, new words and a unique style. They often shrug their shoulders; turn their hands over to show the cheerful, kind, warm and cheerful character of Mongolian girls. The poses of the men are usually tall and bold, the steps are light and free, showing the energetic and strong beauty of Mongolian men. Mongolian dances have been well-known for a long time, such as traditional sword dance, erdesh, sticks, andai, bullyat wedding, horse teacher, young blue horse, bowl dance and other dances, their rhythm is lively, dance steps are light, all show modesty, warmth, health of the working people of the Mongolian people. Often performed dances are "sticks", "bowl", "eagle", "drum", etc.

Each nation in history and social life has created a whole complex of art forms with certain aesthetic characteristics that express the life, feelings and emotions of the people. Dance is the earliest art form for every nation, the longest in history, the most widespread and most direct art form for expressing emotions, and it is also the best art form to represent national characteristics, to express national character and aesthetic taste. People of any nation or tribe, when they hear the music or dance rhythm best known to them, feel how this rhythm reaches all parts of the body and joints, and in the rhythm of this dance, the body will naturally move. This is a concrete expression of the instinct of the aesthetic consciousness of a given group of people. Since different peoples live in different geographical, political conditions, they have different histories, religions and folk customs, styles with different national and local characteristics are formed. In many dance styles, the aesthetic taste of the people and its aesthetic characteristics are embedded.

Conclusion. Thus, we have identified the characteristic features of Chinese folk dances. The northeastern yangge is characterized by wide, hot, active postures and gestures; Dai dances have graceful poses, sculptural expressiveness and instantaneous stops, a modest, quiet, beautiful, gentle and reserved style; Korean dance reflects a hardworking, modest, reserved and sincere character, even more gentle and quiet, but with a determined character. Mongolian dance: the working Mongols are simple, warm, strong and healthy, passionate and free. Different dance styles of different peoples give us pleasure with their beauty.

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GENESIS OF THE DEVELOPMENT OF THE CHINESE SYMPHONY

Introduction. The modern Chinese Symphony appeared in the XX century. It takes the writing and playing methods of western symphonies for reference but uses Chinese musical instruments instead of western instruments. However, due to the differences in musical instruments and styles, Chinese national symphonies are completely different from western symphonies in composition, performance and hearing. In the development of the Chinese Symphony, people also reserved this particularity to highlight national characteristics. **The purpose** of this article is to review the development of Chinese national symphony and hence provide references for the further development and attempts of using Chinese folk instruments in a symphony orchestra.

Ensemble music has always been an important part of Chinese culture, and it has been a musical tradition for thousands of years. Traditional Chinese music consists mainly of solo and folk groups, played for gathering and seasonal festivals and events. At the ancient time, music is usually transmitted by ear, not by written notation. Some of the Chinese instruments are still in use today, such as the flute (笛子), sheng (笙) and guzheng (古筝).

At the beginning of the XX century, with the emergence of the modern education system, some musicians began to promote Western music, while others tried to learn from Western music to transform China's music system. Before this, China did not have the concept of symphony [1]. Cai Yuanpei (蔡元培), the president of Peking University, proposed to use Western music tradition to make up for the weaknesses in Chinese music, so the Peking University Music Society (北京大学音乐学会) was established in 1919. This idea has also led to the establishment of many symphony orchestras. Early pioneers such as Zheng Jinwen (郑觐文, 1872–1935) established a music institution, the Datong Music Association (大同乐会), in Shanghai in 1921, with the aim of developing and maintaining modern Chinese music, recreating ancient music and instruments, and creating new ensemble music for Chinese instruments [1]. To achieve this goal, he began to work on the standardization of musical instruments, especially the standardization of tuning systems. He also tried to modify traditional instruments, such as increasing the number of pipes in the Sheng (笙) to expand its range and allow it to play harmonies and chords [3]. In the past, Chinese folk music players could improvise moderately, but in the Datong Music Association, each instrument needed to be played according to the score. The early signature piece of the Datong Music Association is Spring Flowers on Moonlit River (春江花月夜), originally composed by Liu Yaozhang (柳尧章) for the pipa (琵琶) in 1925 then rearranged for symphony orchestra [4].