

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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WU JUN

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

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].

Another important figure in this period was Liu Tianhua (刘天华), who also formed a Chinese Symphony Orchestra and founded the periodical Music Magazine (音乐杂志). He broke with the tradition of only one player playing an instrument. In this new orchestra, each instrument can be played by multiple players. He transformed traditional instruments such as the huqin (胡琴) and created music for it. Not only does Liu compose symphonies, but he also extends traditional notation symbols, new notation symbols can be used in symphonic orchestras and indicate ornamentation details and tempo.

In the 1920s and 1930s, Chinese scholars and musicians began to visit various places among China to collect data about different instruments, works and notation methods, and to try to find a way to unify them. In the process, they actively borrowed the production and tuning methods of western orchestral instruments.

With the efforts and innovations of countless musicians, a new form of music has emerged, which is what we call Chinese national symphony. At this time, because many kinds of ideas are promoted in the society, the system of national music is not finally fixed, but the form of one conductor and multiple sections of instruments has been formed. This laid the foundation for further development.

In 1935, the Broadcasting Company of China (BCC, also known as the Central Broadcasting Company) in Nanjing established a music ensemble to play traditional Chinese music [5]. Due to the Sino-Japanese War, the orchestra later moved to Chongqing and held its first public performance there in 1942. The ensemble also held training courses. In order to increase the pitch range, some new instruments were invented and added to the ensemble, such as zhonghu (中胡), dahu (大胡) and dihu(低胡) in the mid-to-low range. They also invented an eleven-hole flute called xindi (新笛), which can produce complete chromatic scales. It is called the BCC Chinese Orchestra, being considered as the first Chinese orchestra that was established. The BCC Chinese Orchestra was a landmark in the development of Chinese music. It established the definitive form of the modern Chinese orchestra: four sections (bowed string, plucked string, wind, percussion) with orchestra members facing the audience in a semi-circle formation around a conductor. The composition of the BBC Chinese Orchestra is basically the same as that of Western symphony orchestras, with a conductor, full scores for musicians, and four sections – wind, plucked strings, bowed strings and percussion [5]. The plucked string section is unique to Chinese orchestras due to many traditional Chinese plucked-strings instruments.

Originally, the BCC Orchestra only played for on-air music programs, but in 1942 in Chongqing, it began its first public performance. The performance was extremely successful and inspired the Chinese who were experiencing the Anti-Japanese War at that time. This concert was conducted in a formal western style concert hall. And the BCC Chinese Orchestra has reached international standards in terms of its performance and arrangement skills, which is another landmark event in the development history of Chinese symphony.

The BCC Chinese Orchestra left Nanjing in 1949 along with its staff and equipment and reopened in Taipei, China where it continued its work performing and improving the Chinese orchestra. Meanwhile back in Mainland China, the Chinese orchestras there introduced many new instruments to the Chinese orchestra including: liuqin (柳琴), zhuihu (坠胡), yunluo (云锣) and paigu, gehu, daruan, zhongsheng, and disuona and also rearranged many regional ensemble and folk music into full scores for a large symphonic orchestra. Another new era has begun.

In the 1950s, many folk orchestras were established in the People's Republic of China, the first of which was the Shanghai Chinese Orchestra. In 1953, the government of the People's Republic of China established a national symphony orchestra in Beijing – Central Broadcasting Station Orchestra. The performance of the Central Broadcasting Station Orchestra is based on the early symphony orchestras, but with further changes. First, the tuning method of the musical instruments was improved to the equal-tempered tuning system. Secondly, they improved the musical instruments and added various new musical instruments on the basis of traditional musical instruments, such as gehu (革胡), daruan (大阮), and zhongsheng (中笙), to enhance the sound and range of the symphony orchestra. Many traditional works, as well as local ensemble works, were rearranged and performed by this symphony orchestra. Peng Xiuwen (彭修文), who became the conductor of the orchestra in 1956, adapted

many songs for the orchestra. By the 1960s, a largely standardized and modern form of Chinese orchestras had emerged, although experiments with symphonic orchestras, works and instruments continue to this day.

The bowed string section includes several sizes of erhu-type instruments that are similar to the Western violin family of instruments. The bowed string section is subdivided into two sections and the erhu first chair is the concertmaster.

The plucked string section is unique to Chinese orchestra and includes instruments such as the pipa, yangqin, and guzheng. Plucked instruments have always been popular historically in China and it is this section that most exemplifies the unique sound of the Chinese orchestra.

The wind section includes instruments such as the dizi, sheng, and suona which are similar to the Western concert flute, organ, and oboe, respectively.

The percussion section includes many different types of gongs, cymbals, and drums.

Apart from the Chinese mainland, Chinese Symphony orchestras are prevalent in Taiwan, Hong Kong, Singapore, Malaysia and other places. They may be organized by community centres and schools, and there are also some professional symphony orchestras. For example, in Singapore, the first amateur Chinese orchestra was established in 1959, while the professional Singapore Chinese Orchestra was established in 1974.

Conclusion. Today, Chinese orchestras can be found throughout greater China and in overseas Chinese communities around the world. Despite its relatively short history, Chinese orchestra is now well established and proudly representing Chinese culture in countries all around the world. This is due to the open mind and deep national identity of the Chinese predecessors. On the one hand, they actively absorb the excellent places of western symphony, and on the other hand, they maintain the characteristics of Chinese music. Such achievement is inseparable from their ideological level, solid foundation and positive and innovative attitude. In the future, musicians should also keep an open mind, further upgrade Chinese symphony and create more excellent works.

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WU RUAOYU

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

MUSICAL AND AESTHETIC EDUCATION OF YOUNGER SCHOOLCHILDREN BY MEANS OF PIANO MUSIC

Introduction. Aesthetic education now occupies an increasingly significant place in the process of personality formation. From early childhood, the child is characterized by the desire for beauty. Students value communication with adults and peers who, from their point of view, have the best spiritual and aesthetic qualities. Under these conditions, it is especially important to prevent children from being carried away by false ideals, false beauty, and to show what the true beauty of a person is. And the main thing today is to improve the quality of aesthetic education in an educational institution.

It is difficult to overestimate the importance of music in the aesthetic education of younger students. Music reflects reality in sound images that provide listeners with aesthetic pleasure. With special brightness, music reveals the inner world of a person. Developing in time, it conveys the movement of feelings and thoughts in all their subtle shades. The exceptional emotional richness of music affects a person more than all other forms of art.