

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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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.

The purpose articles – to study the essence, means and methods of aesthetic education of primary school students by means of music.

According to Yu.K. Babansky aesthetic education is the ability to fully perceive and correctly understand beauty in art and reality [1].

An integral and integral part of musical education is teaching children to play musical instruments (in our case, the piano) and, accordingly, the development of musical expressiveness in the performance of works.

The issue of developing the musical expressiveness of children's performance on the piano is complex and multifaceted. This problem has attracted and continues to attract the attention of representatives of various branches of science and art – psychologists, teachers, musicologists. Psychological aspects of this problem are covered in the studies of S.L. Rubinstein, L.S. Vygotsky, A.N. Leontiev and others, as well as in the works of musicians-psychologists B.M. Teplova, B.V. Asafiev, V.G. Razhnikova, L.L. Bochkareva, A.V. Vitsinsky and others. Methodological issues are disclosed in the works of such teachers-musicians as G.G. Neuhaus, J. Milshtein, S.I. Savshinsky, L.A. Barenboim, A.D. Artobolevskaya, S.S. Lyakhovitskaya, G.M. Tsypin, B.E. Milic, T.B. Yudovin-Galperin and others.

For the formation of the aesthetic perception of music, as well as for the formation of the ability to perform musical works, it is important not only to distinguish between individual means of musical expression, but also to understand the content of music, to experience. D.B. Kabalevsky drew the attention of teachers to the fact that music will only fulfill its aesthetic, cognitive and educational role when students truly learn to listen to it and think about it.

The term "expressive" is ambiguous in its usage. So, in the dictionary of the Russian language, this concept is defined as "well expressing something, bright in its properties, appearance. An expression is an appearance that reflects an internal state." The concept of "expressive" can be replaced by the concept of "expressiveness" [2].

In the psychology dictionary, the concept of "expressiveness" is the Latin word "expression – expressiveness; the power of expressing feelings, experiences. Expressive reactions, i.e. expressiveness, are an external manifestation of human emotions and feelings.

B.M. Teplov understood "expressiveness" as "the ability to express thoughts, feelings, moods" [3].

In order to more fully reveal the concepts of "expressiveness", "expressiveness of performance", it is also necessary to consider the concepts of "emotions", "emotional experiences", "emotional reactions", because All these terms are closely related to each other.

Emotions – emotional experiences, feelings. A.N. Leontiev defines emotions as a reflection in the form of a biased experience of the life meaning of phenomena and situations.

To form a harmoniously developed personality, it is necessary to develop the emotional and aesthetic sphere of students. But this cannot be done without the development of the expressiveness of the performance of musical works. Music acts as a complex of expressive means. This is a harmonic warehouse, and timbre, dynamics, metro rhythm, tempo. All this conveys the mood, the main idea of the musical work, evokes associations with life phenomena, human experiences.

Students' performance of a piece of music is usually assessed as "musical" or "non-musical". These terms contain, as a rule, a characteristic of not only the correct technical reproduction; they determine that peculiar combination of technical skills and abilities with the nature of the sound, which determines the most vivid and truthful embodiment of artistic images.

Piano works of composers, intended for performance by children, reveal the realm of feelings and thoughts of a person. Penetration into this area is not always easy, simple and fast. The attention of performers and listeners is scattered by the complexity of the musical language and pianistic techniques. In order for the performance to become truly interesting, bright, the pianist must fully reveal the specifics of music, the characteristic artistic features of the piano style.

Abundant material for the development of emotions, feelings of students – listening to music recordings together with the teacher, attending concerts, performing musical works by the teacher.

To do this, it is necessary to find bright, accurate characteristics of various phenomena, stated in a concise form, which should be preserved in the student and become in the future an associative base for the formation of further, deeper and more complex ideas about the content of music. Music can depict various movements: rotation, undulating and translational movement, its direction up and down, spatial movements - approaching and receding. The latter introduces students to the sound and meaning of the terms "crescendo" and "diminuendo".

A review of the literature indicates that at the beginning of the XXI century interest in Chinese art and culture in general has increased significantly, but piano music for children remains unexplored to the end. There are obvious differences between Chinese and European music. In traditional Chinese music, a five-step scale (pentatonic scale) is mainly used, the melody is not ordered by the form of the composition, it is quite free in terms of rhythm, polyphonic and harmonic language is limited. In European music, a seven-step scale (diatonic) is used, the melody has an ordered structure and logical construction, harmony and structure of the form are built on the basis of the fret, a strong sense of rhythm is inherent. The inclusion of Chinese piano music in the pedagogical repertoire, in our opinion, will significantly expand the horizons of younger students and positively affect their aesthetic development. Let's consider this situation in the framework of a piano lesson.

Table 1 – Options for using piano music by Chinese composers in a piano lesson

№	Artworks, used in piano lessons	Piano music Chinese composers
1.	L. Beethoven "Ecoisaise"; S. Prokofiev "March"; M. Glinka "Polka"; L. Beethoven "Ecoisaise"; Belarusian folk dance "Bulba"; M. Partskhaladze "Autumn rain"; P. Podkovyrov " Free movements"	Ding Shangde suite "Merry Holiday" ("Outside the City", "Catching Butterflies", "Jumping Rope", "Blind Man's Bluff", "Dance at the Holiday")
2.	D. Kabalevsky "Clowns"; D. Shostakovich "March"; I. Dunavevsky, "Gallop"; F. Schubert "Waltz"; A. Dargomyzhsky "Dance of parsley"	Li Ying-hai suite "Zoo" ("Panda", "Giraffe", "Elephant", "Peacock", "Monkey"); Zhong Hui "Windmill"
3.	G. Wagner "Zyazyulka"; E. Grieg "Bird"; A. Zhubinskaya "At the poultry house"; D. Kabalevsky "Cavalry"; A. Khachaturian "Evening fairy tale"; P. Tchaikovsky "Disease of the Doll"	Ding Shangde suite "Spring Excursion" ("Waiting for Dawn", "On the Boat", "Poplar and Willow on the Shore", "Dance of the Evening Wind ")
4.	P. Tchaikovsky, "Children's Album"; V. Zolotarev, "Dance like me"	Wang Li-San "Little Sonatina" ("Under the Sun", "After New Rain", "Dance of the People Living in the Mountain")

The Jolly Holiday Suite is a popular piece in the Chinese pedagogical repertoire. Its parts paint pictures of children's lives and reflect the grace and sincerity of traditional Chinese music. The pentatonic fret base is combined with the European technique of counterpoint. No less popular in China is the Zoo Suite, which introduces children to the fascinating world of animals. To convey the image, the composer uses an arpeggio of the pentatonic scale, alternating intervals of a second and a fifth in the left hand. Suite "Spring Tour" is no less rich didactic material. The musical parts abound with pictorial moments: the rocking of the boat, the trembling of the leaves on the trees, the circling of birds, etc. One more feature of the piano work of Chinese composers should be pointed out. It's about program-mability, which is a characteristic feature of Chinese music in general.

Conclusion. The problem of the development of musical expressiveness of performance in junior schoolchildren in the piano circle is relevant and promising for further pedagogical research. Aesthetic education should become a priority in the development of the student's personality. Music has always been recognized as an important means of shaping the personal qualities of a person, his spiritual world. The aesthetic education of younger schoolchildren by means of piano music seems to be a very relevant direction, not only in scientific, but also in practical terms. For the formation of the aesthetic perception of music, as well as for the formation of the ability to perform musical works, it is important not only to distinguish between individual means of musical expression, but also to understand the content of music. Regarding the side of expressiveness of musical works, a special place is given to the issues of associative thinking.

The formation of the musical and aesthetic culture of schoolchildren is one of the factors in the successful socialization of the child, since the spiritual experience of mankind is concentrated in music, which, falling into the sphere of the individual consciousness of the individual (experiences, feelings, thoughts, assessments, value orientations), is mastered, developed and becomes its property.

This implies a consistent accumulation of experience in the aesthetic perception of music reveals to the younger generation a huge wealth of emotional and semantic content of the surrounding

world. Musical education is considered in pedagogy as an integral part of the moral education of the younger generation, the result of which is the formation of a common culture of the individual. Music for the children of Chinese composers is distinguished by a wide variety of figurative content, genre and stylistic originality, unique melodic language, and didactic orientation.

The inclusion of these works in the program of primary school students can significantly enrich the pedagogical repertoire. The use of music for children by Chinese composers at the piano lesson section at school also seems very promising. Piano teaching for junior schoolchildren should be directed, first of all, to the development of susceptibility to the language of music, the ability for emotional response, and associative artistic and figurative thinking.

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CLASSIFICATION OF CHINESE MUSIC GENRES

Introduction. The international cooperation in the spheres of culture, education and art between the Republic of Belarus and the People's Republic of China is currently strengthening. In view of this fact, the studies dedicated to music art of these countries are brought up to date. It is of a particular interest to learn into the theory of Chinese music art because it has deep historical roots and its own specificity.

The purpose of the work is to study the classification of Chinese music genres.

Analysis of literature and Internet sources, generalization, systematization were used during the study. The material served as the publications in the Chinese language, concerning a question of definition of the concept and classification of genres of the Chinese music.

Music genre is usually understood as a genre of music and musical works, characterized by a certain plot, composition, stylistic and other features; as well as certain varieties of this genre. The concept of the genre in music is on the border of categories of content and form, and allows to judge the objective content of the work on the basis of the complex used expressive means. As a rule, genre characterizes historically established types and kinds of musical works. This is how the term "genre" is understood by various peoples of the world.

According to the Chinese publications, the term "genre" refers to the representative and unique appearance of a piece of music as a whole. The musical genre is similar to other artistic genres. The relatively stable, internal and profound performance of music may more significantly reflect the internal characteristics of an era, a nation, or the musician's personal ideas, aesthetic ideals, spiritual temperament, and other internal characteristics. The formation of the genre is a sign that the era, nation or musician has surpassed the naïve stage in the understanding and realization of music, freed from the shackles of various forms and thus reached the sign of maturity [1].

An analysis of the sources suggests that there are several approaches to classifying the genres of Chinese music.

1. Folk songs, among which are also distinguished children's songs, dance songs, and so on. Traditionally, Chinese music distinguishes between three vocal genres: pure singing (e.g., Danxuan Paizu, Sichuan Qingying), narration with singing (Shanbei Sho, Suzhou Tanqi), and recitation without singing (Xiangcheng, Quaihang). Sometimes the artists accompany themselves on a musical instrument or accompany their chants with dance numbers.

2. Folk instrumental music, which can also be divided into solo (drum, string, plucking) and ensemble music (clear gongs and drums, brass and percussion music, national orchestral music) and so on.

3. Music Quyi ("melodic art") and shuochang yishu ("speech and singing art") are common terms for more than 300 regional genres of traditional Chinese oral performing arts. Quyi differs from xiqu (Chinese opera) in its emphasis on storytelling rather than acting, although they share many elements, including the same traditional stories. The music includes singing and accompaniment, with