

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.

List of cited sources:

1. Pechko, L.P. Aesthetic education / L.P. Pechko // Russian Pedagogical Encyclopedia. – T. 2. – M.: Bolshaya Ros. Encyclopedia, 1999. – 203 p.
2. Neuhaus, G.G. On the art of piano playing / G.G. Neuhaus. – M., 1982. – 241 p.
3. Kuzova, A.G. Theory and Methods of Teaching Piano Playing: Textbook for Students. Higher textbook manager / A.G. Kuzova, A.I. Nikolaev. – M.: Vlado, 2001. – 368 p.

XIE XIAOYU

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

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

talking and singing, mostly singing. Chinese rap music has a long history and has reached a greater development since the Ming and Qing dynasties. Because of the different dialects spoken in each region, such music not only has many tunes, but also has a distinct local flavor.

4. Opera music, which can be divided into Beijing Opera, Shanghai Opera, Hebei Opera, Hangzhou Opera, ethnic opera music and so on.

5. Solemn music, which can also be divided into religious ceremonial and non-religious ceremonial and so on [2, p. 1].

The genre of ceremonial music implies a division into the following types:

– palace music: classical music (a variety of sacrificial music, triumphal music, court music, and so on); entertainment music (for banquets and rejoicing). These types of music embody two aspects of courtly aristocratic culture: one is the self-esteem of imperial power and the other is the spiritual enjoyment of the aristocracy [3, p. 105].

– literary music: includes guqin music and lyric music, which together with books, paintings, and poems characterize the unique Chinese culture. The ancient Chinese believed that guqin is self-perpetuating, with a deep tone and long-lasting sound when played) pursues a transcendent artistic concept and the idea of harmony between man and nature, as well as the romantic color of "clarity, solitude, ease, and distance. This type of music is most in line with the idea of «neutrality» of feudal society and has become a self-improvement and cultivation of the ancients. It is considered the best means of personal development [4, p. 86].

– religious music. First, it embodies the diverse characteristics of Chinese religious beliefs. Buddhism, Taoism, Christianity, and Shamanism have their own characteristics based on their respective cultures. Second, foreign music and instruments brought by foreign religions continue to compete with local traditions. Third, much religious music has been modified from folk songs to make it ritualistic and ceremonial.

Chinese folk music is divided into folk songs, dance songs, rap, opera, and instrumental music, all of which are based on a complex art. The unique traditional Chinese culture has produced a unique genre, form, style and content of national folk music, which has become the basis of Chinese national music, which is characterized by:

1. Richness. China has a vast territory, a large number of ethnic groups and various folk customs, forming a great variety of folk music. Some 300,000 folk songs have been collected to date, including solo, ensemble, and ensemble songs. There are about 200 names of national musical instruments; about 200 kinds of Chinese folk art; and about 360 kinds of opera [5, p. 14]. Folk art and opera are complex arts, and music is one of its important components as well as a major manifestation of the characteristics and styles of various types of opera.

2. Uncertainty. Folk music is usually performed and taught orally. Oral development makes folk music more uncertain, changeable, innovative, and improvisational.

3. Popularity. Folk music is musical culture created by working people. It expresses the lives of working people, expresses their feelings, expresses their will and aspirations. It has a stronger local flavor and national flavor, it is closer to the broad masses of workers, accepted and loved by them.

4. Practicality. Many folk songs have not completely got rid of their original form of practical functions yet. For example, various labor songs still have both practical and expressive functions. Expressiveness consists in the use of artistic forms that reflect the strength, views, ambitions, and aesthetic taste of the workers, and this is a direct reflection of the workers' living conditions.

The second approach to classifying Chinese music genres is based on the territory of distribution.

The Han nation, the nation with the longest history in China, is also the nation with the largest population in China. In the ancient Han nation, music is orthodox. Most of the traditional music and instruments mentioned in this article are the music of the Han nationality. With a large population, the music of the Han nationality also has many offshoots. Can be roughly divided into two main areas: the north and the south. The Huanghe River basin and the area to the north are in the north, and the Yangtze River basin and the area to the south are in the south. Suzhou North, Jiangxi North and Hubei North are a wide and long area from north to south. As for the subdivision of local characteristics in the two areas, different methods are used for different genres. For example, folk songs, young opera types with strong local characteristics, folk art types, non-religious ritual music, folk religious ritual music, can also be subdivided, while the national ancient opera types difficult to subdivide and classify music, genres, instrumental music and temple religious ritual music, and some of them represent the differences between different genres within the same region. For ease of perception, it can be roughly

divided according to location into North-East (Mongolian, Korean, Manchurian, Daur, Oroken, Evenki, Heze, and so on); Northwest (Hui, Uighur, Kazakh, Dunxiang, Kyrgyz, Tu, Salar, Sibe, Tajik, Uzbek, Russian, Baoan, Yugu, Tatar); Southwest (Tibet, Zhuang, Miao), Yi, Yao, Bui, Dong, Shui, Gelao, Qiang, Menba, Luoba, Bai, Hani, Dai, Lisu, Wa, Lahu, Nasi, Jingpo, Bulang, Achang, Pumi, Nu, Benglong, Dulong, Jinho, etc.); Central South and Southeast (Tujia, Li, She, Gaoshan, Mulao, Maonang, Jing, and so on) 4 large areas. However, in terms of genre, the differences between the various ethnic groups are very large.

Based on the third approach, music genres are classified by historical period, according to which Chinese music can be roughly divided into two categories: ancient and modern (Table 1):

Table 1 – Classification of Chinese music genres according to historical period

	Stage	Period	Time
Ancient Music	I	Docin period	206 BC
	II	Han and Tang Dynasties	206 BC – 960 AD
	III	Dynasties of Song, Yuan, Ming and Qing	960 – 1911 AD
Contemporary Music	IV	Modern period	1911 – 2000 AD
	V	New era	2000 AD – present

Because of the lack of sound preservation technology in ancient times and the imperfect recording of music in the first and second stages, musical material is still at the stage of note interpretation, research, and study. Traditional Chinese music mainly dates back to the Ming and Qing dynasties, and remains an exemplary pattern formed during the third stage. After the Opium War of 1840, China gradually entered the modern period; after the "Fourth May Movement" in 1919, it entered the modern period. A great deal of foreign musical culture (mainly Western musical culture) was imported, which gave a strong impetus to the development of Chinese music. In the fourth stage, China went through nation building, cultural revolution, reform and opening up, which led to the formation of the genre of revolutionary drama. In the fifth stage, thanks to China's further reform and opening up, as well as the development of the Internet, Chinese music underwent great changes, which contributed to the diversity and richness of music genres.

Today's Chinese music combines several cultural systems (Eastern and Western), multi-ethnicity (nationalities in China, different nationalities in the world), several eras (ancient, modern, etc.), multi-levelness (professional, folk, popular music), making possible the coexistence of many genres.

Conclusion. Thus, this study has made it possible to draw some conclusions about the classification of genres of Chinese music. There are several approaches to classify Chinese music genres. According to one of them, Chinese music includes 5 genres: folk song, folk instrumental music, Quyi music, operatic music, and solemn music. The characteristics of Chinese national music genres are richness, indeterminacy, popularity, and practicality. Another approach to the classification of Chinese music genres is based on territorial characteristics. According to the classification of genres by historical period, Chinese music can be roughly divided into two categories: ancient and modern.

List of cited sources:

1. Chinese Internet Encyclopedia 中国互联网百科全书来源 [Electronic resource]. – Access mode: <http://Baike.Baidu.com>. – Date of access: 12.01.2022.
2. Peng Yunxi. A collection of musical studies. 彭云慈 "音乐研究集", Shanghai: Shanghai Conservatory of Music Publishing House 上海音乐学院出版社, 2005.
3. Jiang Mingden. An introduction to Chinese folk songs 上海音乐出版社. / Mingden Jiang . – Shanghai: Shanghai Music Publishing House, 1982.
4. Qiao Jianzhong. Land and song."山东文艺出版社. / Jianzhong Qiao. – Jinan: Shandong Literature and Art Publishing House, 2001.
5. Lu Guijuan. Chinese folk art and folk music."中国民间艺术与民乐". / Guijuan Lu. – Jinan: People's Publishing House of China, 1983.