

THE HISTORICAL BACKGROUND AND DEVELOPMENT OF MONGOLIAN TRADITIONAL MUSIC KHOOMEI

Hailisi

VSU named after P.M. Masherov, Vitebsk, Belarus

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“Traditional music” is a concept that appeared in modern times. It is proposed relative to "new music". It refers to the music that has settled in the local folk and is attached to folk customs and passed down from ancient times. The music culture owned and enjoyed by ordinary people, especially herdsmen and farmers, is a music culture tradition with local community or regional characteristics in a complex society, various folk songs, singing and dancing music, rap production music, religious music, ritual music etc. belong to this category. Traditional music has the following basic properties.

Material and methods. The materials of this research are some traditional music and Khoomei art materials, and the stage performance experience is used. This study used methods such as historical research, music analysis, etc.

Findings and their discussion. First of all, traditional music is often a cultural heritage with a long history and profound accumulation. Traditional music is nurtured in the folk and inherited from the folk. The formation and development of each traditional music genre has to go through a long historical process. In this process, whether it is a suspension or a specific folk music work, it has been processed by countless people, thus condensing the wisdom and emotion of the ancestors of the past dynasties. Second, the oral and improvisational nature of the traditional music creation process. On the one hand, the so-called "creation" of traditional music is often done directly in the performance, and creation and performance are two aspects of the same process. It is sung directly orally, and its creation and performance have distinct improvisational features. Third, oral transmission and variability in the process of inheritance and dissemination. Traditional music is created orally, orally, orally, orally. In this process, countless people process it intentionally or unintentionally, so the form of death is always changing. Fourth; traditional music is related to the specific "time-space" group life of folk society and its folk traditions, and its performance depends on a specific folk context. Traditional music is the product of traditional society, a kind of living culture, and a kind of folk art. As a life culture, traditional music production is closely related to the daily life of a specific group of people; as a folk culture, the meaning and function of traditional music exist depending on the specific folk context of the hand, and are constantly activated in performances. Therefore, in the folk society, the cultural symbolic meaning and symbolic function of folk music are as important as the artistic function – it is not only used for listening and appreciation (as art), but also used as a cultural symbol and interpersonal communication as a folk symbol. Finally, traditional music is an expression of the emotional will of a particular member of society, and thus has a distinct representation of its holder. The locality of traditional music. Makes it closely associated with a particular tribe or community, which in turn expresses the emotions and aspirations of this group [1].

The difference between traditional music and new music: it is mainly manifested in the difference between the form of existence and the form of music, not the front and back of the time. For example, Gadamerin's uprising was in 1929-1931, so the song "Gadamerin" was first produced after the 1930s. From the perspective of time, it belongs to "modern" but from its folk existence it belongs to the category of traditional music in terms of the characteristics of inheritance and the oral transmission of existing forms, the oral nature of creative methods, the structure of music, and the language of melody. According to research, the famous Huerqi Cunren Bayar rapped "Dragon and Tiger Two Mountains", "Dragon Wind Bridge" and "Chu Guo Controversy" and other Huren Wuliger songs, written by Burenbayar Huerqi in the last century. It was composed and sung in the 1980s. However, its content and form of expression, artistic expression, and form of preservation should also belong to the traditional rap art wood style [2].

In a word, Mongolian traditional music is music created by people from generation to generation. It is music created by people through oral performance in the practice of folk life. Together, it has become the most vivid form of expression for the production and life of northern nomads, as well as herdsmen's thoughts, emotions, and wisdom.

Khoomei art: Judging from the legends produced by Khoomei and the subject matter of the repertoire, the singing form of "gut tone" should be the product of ancient mountain hunting and nomadic culture. Man is an inseparable member of nature and a product of the long-term development of nature. When a person's intelligence develops to a certain stage, he will produce a desire for various psychological activities, and use his physical functions to complete it, such as applauding, stomping his feet, stuttering his tongue, and then whistling, imitating various sounds of nature, using and exerting physiological functions, intellectual energy, and thus invented the earliest musical instruments. Khoomei is an example of people using vocal organs as "instruments" to "play". Throughout the various legends about Khoomei, the Mongolian people's inspiration for this sound came from the sounds of mountains, lakes and waterfalls feelings about. It can be said that Khoomei is the Mongolian people who simulate the feeling of natural sounds, and then further artistically produce Khoomei. From an aesthetic point of view, this sound phenomenon shows the Mongolian people's admiration for all things in nature and their good wishes for harmonious coexistence with it. Khoomei is an important multi-voice singing art in the Mongolian Teochew music system. It is distributed in different regions of the world, mainly in Inner Mongolia, Mongolia and the Republic of Tuva of the Russian Federation. Because of its geographical differences, its singing, the styles and techniques are also different. In Mongolian folk, Khoomei is passed on by way of oral and heart teaching, so it rarely has musical scores, and it is spread in oral form, but with the development of society and the influence of intangible cultural heritage on traditional art. With the revival and protection, the Khoomei has gradually been put on the professional stage, and people have begun to innovate its singing forms for the diversification of singing forms, such as integration with national bands and long tune. With the continuous development of world music, Khoomei also plays an important role in it. Khoomei also occupies an important position in the Mongolian new national music group, and has entered the teaching system of colleges and universities [3].

The Khoomei is produced in the Mongolian traditional production and lifestyle. It has a very close relationship with the Mongolian people's world outlook, and it conveys the positive ecological outlook and values of the Mongolian people. The way it is pronounced and the characteristics of its voice are relatively rare in any genre of singing art. The main body uses the breath-holding technique to make the breath make a violent impact on the vocal cords, so as to emit a strong bubble sound to form the bass part, and then adjust the resonance in the mouth to concentrate the overtones to form a metallic overtone part. Form a two-voice singing form. It can symbolize various things in nature, such as animals, rivers, and mountains, so people often say that Khoomei comes from nature.

Conclusion. Khoomei originates from nature. It is an art form closely related to all living beings in nature. It can be said that it is an art form that grows in nature. The Mongolian people compare it to the art of "national treasure". How close is the emotional relationship between ethnic groups, many of Khoomei works sing stories about the harmonious coexistence of man and nature, which is also in line with the Mongolian people's ecological outlook and cosmology.

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THE PROCESS OF CREATING THE CHARACTER “ESMERALDA”

Ulyana Ilyina

VSU named after P.M. Masherov, Vitebsk, Belarus

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The growing number of animated films in distribution, animated videos appearing on digital networks and on television testify to the relevance of animation and its importance as an integral element of the media space. Accordingly, the need to create new, as well as to transform existing characters for cartoons, books, films, games, comics, and advertising is increasing.

The purpose of the work is to describe the main stages of creating the character "Esmeralda".

Material and methods. The materials for the study were scientific articles on the topic, the method of observation and analysis was used.

Findings and their discussion. To create a character, you need to have a lot of information, both textual and visual. Based on the character and internal state, the appearance of the hero is created. Most often, a human or animal character is taken as the basis, but a character can also be completely fictional or taken from mythology, history, or a book. If the character is not a person, then he is usually attributed to the