

### Секция 3

## ИСТОРИЯ МУЗЫКИ. ТЕОРИЯ И МЕТОДИКА МУЗЫКАЛЬНОГО И ХОРЕОГРАФИЧЕСКОГО ОБРАЗОВАНИЯ

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### TRADITIONAL VOCAL CULTURE OF CHINA AS A BASIS FOR MUSIC EDUCATION

**Introduction.** Currently, in the system of music education in China, there is a balance between the functions of music education in the development of personality and in the development of society, between innovations and traditions in the field of goals, content, methods and features of the organization of training and education in the system of music education. This balance can be viewed as one of the most important features of the Chinese music education system.

Improving the quality of education, its focus on the formation of a creative personality, capable of assimilating the spiritual and cultural values of the ethnos, are priority tasks for the current stage of China's development. In the revival of the cultural traditions of the people, art plays a leading role, especially music, which predetermines the actualization of the cultural and aesthetic, in particular musical, education of schoolchildren. The term "aesthetic education" is translated from Chinese as "beauty education". For the Chinese, beauty is the essence of art, so the product of artistic creation should be aesthetically attractive.

**The main part.** The diverse artistic and imaginative world of vocal folk culture, the ethical and moral principles contained in it, allow it to be included in the content of education in order to build the artistic and aesthetic education of the younger generation on the basis of traditions.

The very first mentions of ancient Chinese music indicate its close connection with various aspects of human life. Ancient sources of the XI-VI centuries. BC e. interpret the concept of "folk vocal culture" as a combination of singing and dancing in playing music, which since the Shan-Yin era (XVI-XI centuries BC) has become an integral part of ceremonies, holidays, official state ceremonies. According to researchers, the singing culture of China was associated primarily with monophony, in the context of which solo and unison-ensemble vocal art developed.

Since ancient times, the functions of instrumental and vocal music have been divided in Chinese traditional music. The symbolism inherent in this division has deeply entered the public consciousness and accompanied the entire history of the development of Chinese musical culture. During the Tang Dynasty (VII-X centuries), the process of formation of musical education in China began, professional theatrical troupes appeared, among which there were performing schools that united a large number of musicians (for example, Liyuan – "Pear Garden"). At this time, the first musical educational institutions began to open. It is also important to note the creation of the first textbook on musical art – Duan Anji's treatise Notes on Music, which covered the theory and practice of teaching vocal art [1].

The influence of music on the spiritual world of a person in a new interpretation was especially actualized during the Song dynasty (X-XIII centuries) in the form of the Confucian theory of music, in which music was viewed as a universal educational means of aesthetic impact on a person and society as a whole. Such a philosophical and theoretical basis for the development of Chinese music remained generally unchanged until modern times, until the influence of the European tradition was reflected on it, which especially intensified at the turn of the 19th and 20th centuries – since that time, Chinese musical culture has been enriched with new genres of choral, polyphonic singing. The works of such Chinese composers as He Luting, Ding Shande, Li Ying-hai, gained recognition not only in China, but also in other countries of the world.

Along with the formation of Chinese musical culture as a socio-cultural phenomenon, the issue of theoretical comprehension and coverage of the importance of musical art as a means of pedagogical influence on a person begins to become actual, fundamental works by Ying Shizhen, Dan Zhaoi, Li Feilan, devoted to the theoretical and practical problems of musical education of children and youth, appear.

For the formation of the traditional vocal culture of China, the interconnection of the country's cultural traditions and the ideological ideas of the ancient thinkers of the East (Confucius, Lin Jin-zhu, Su Shi, etc.), who considered art as a weighty basis for educating a person in harmony with nature and society, are of particular importance. Moreover, in the harmonious development of the personality, a great role was assigned to the art of music. For example, Confucius considered music to be the most important factor in human development, substantiating the ways of forming an aesthetically-oriented model of behavior in the education system in the younger generation [2]. In this context, the classic for Chinese culture is the opinion that when creating samples of vocal art, one should listen to natural processes, directing the influence of art on a harmonious, noble upbringing of a person in a social and natural environment.

Since the mid-30s. XX century. the musical training of pedagogical personnel developed and improved, the forms, methods and means of musical and aesthetic work with children were differentiated, their musical repertoire expanded, and children's musical groups were created. The children's musical repertoire is based on the best examples of Chinese traditional vocal art, melodies of instrumental folklore and traditional Peking opera. It is noteworthy that during the period of the Chinese «people's revolution» the content of education was largely idealized. Thus, in the programs for students in grades 7-9, there was a clear orientation of the content of music education to fostering in schoolchildren love for the Motherland, its rich folk artistic traditions. In most of the songs that the students studied, the leaders, the happy life and work of the people, the joyful school childhood were sung. In general, the purpose of these music lessons was to form an aesthetic basis for the development of a personality, upbringing her high spirituality, the ability to deeply perceive the art of music [3].

New requirements are being put forward for the professional training of teachers: the need to conduct extracurricular activities with students, teach in music circles and groups, or invite appropriate specialists for this, draw up detailed plans for extracurricular activities and ensure their implementation; develop children's abilities, deepen and broaden their musical interests. The educational programs noted an orientation towards a creative approach to teaching music, the use of various forms and methods, which should contribute to the formation of students' interest in music, love for it, and a desire to study it independently. Among the popular in the second half of the twentieth century. forms of extracurricular musical activity should be noted the organized listening of music by students, preparation for performances in school concerts, extracurricular activities of students in the choir and instrumental music circles, etc. Particular attention is paid to supporting the creative inclinations of schoolchildren who study in national music circles, folklore groups.

Since the beginning of the XXI century. the musical education of schoolchildren in China is moving to a new stage, which is characterized by the involvement of Western European composers in the educational process, which provide the advantages of vocal and choral training, and singing lessons even received the general name "school song" ("Suetan Yuege"). School Song Lessons first appeared in Shanghai and then spread throughout the country. "Suetan Yuege" –lessons in which children learn songs, are held once a week and are included in the schedule of classes in the general school as compulsory. Along with such components as singing, literacy, instrumental music-making, the study of folklore is included in the Charter for musical education in nine-year schools.

The predominance of vocal and choral classes in mass Chinese music education is explained by the fact that children's music in the form and meaning of images in general continued the musical traditions of previous eras, following the leading trends in art, among which researchers of Chinese musical culture note the dominance of the vocal genre as the most natural and corresponding to the national mentality.

The specificity of the traditional vocal culture of China is the presence of a special role for the spoken word. The vocal Chinese tradition includes numerous types of stories, folk ballads, musical dramas, folk operas, which are popular throughout the country. There is also Chu singing, a poetic singing in the Kun Shan dialect, which is a phonetically oriented and highly cultivated singing school. Unlike the songs of troubadours and minstrels, which are a thing of the past, different types of verbal music are, in every sense of the word, living music in China, not only because old classics are reborn, but new content is constantly being introduced into old forms. Much attention is paid to the correct tone level of words to make them unmistakable for the listener.

The peculiarities of the Chinese language are, firstly, in the monosyllability of vocabulary (each word is transmitted by one composition), and secondly, in the semantic-distributive role of tone and the corresponding intonation, depending on which the conceptual meaning of warehouses changes.

This ensures differentiation between them, an increase in their diversity, which ultimately fully covers the needs of linguistic semantic units necessary for communication and communication. Thanks to these properties of the language, writing poetry looks at the same time as the design of the corresponding tune.

Numerous scientific studies are devoted to Chinese folklore. The genre classification of musical folklore in scientific literature is based on the understanding of the genre as a historically established relationship of a folklore work with its life function, which combines applied and aesthetic orientation. In accordance with the socially-conditioning functional approach, there are four socially-generating models of songwriting: Lao-tsze (labor songs), Shang-tene (lyric-lingering songs), Chin-Sue (family songs) and Sho-chan (songs-legends). These genre directions are detailed and split into genre types and subtypes [4].

The modern general education school seeks to improve the aesthetic education of the younger generation, to find reserves for improving the creative development of the individual on the basis of the basic traditions of public education. Considerable attention is paid to enhancing the aesthetic orientation of classes, finding new forms of extracurricular work to familiarize students with the study of the history of their people, mastering the skills of performing arts, folk art and crafts, preserving spiritual traditions, protecting cultural monuments.

The use of folk vocal art in school education is not limited to mastering a certain set of knowledge and skills – it is about the formation of the inner world of schoolchildren. Through familiarization with traditional performing vocal techniques, the child masters cultural experience, forms a holistic view of the world of folk art. Only subjects of the humanitarian cycle (literature, fine arts, music) are unable to fulfill this task. It requires an integrated approach, including a combination of different forms of education and methods of educational influence, as well as the development of skills for self-study.

Over the course of a long history, vocal culture in China has gradually become a priority in the educational system. Summing up the results of the study of the development of school music education in China, Yang Bohua concludes that the system was based from the very beginning on traditional national elements; at present, there is a tendency to expand the boundaries of the folklore song repertoire and the simplest instrumental forms [5].

Among the main trends in the development of education, it is necessary to note the combination of traditional national approaches (understanding the importance of musical art as a means of harmonizing the spiritual world of man, nature, and society, the dominance of the collective vocal and choral form of music education, the preservation of the traditional singing repertoire in the content of education, teaching to play musical instruments) and musical and pedagogical innovations (creative development of the child's personality, updating the repertoire, enriching it with world children's and classical musical works, the development of extracurricular and out-of-school forms of music education for schoolchildren, the creation of a system of musical and pedagogical training of teachers, etc.).

The folk song tradition of China is a complex and ambiguous phenomenon that combines religion, philosophy, morality, and reflects the general level of cultural development in the country. All types of Chinese vocal music are characterized by a close relationship between words and melody.

School music education is based on traditional Chinese monophony, while expanding the vocal repertoire and pedagogical methods of teaching music; among musical and pedagogical innovations, the reorientation of the educational process towards choral singing stands out; enrichment of the musical repertoire with world children's and classical works; development of extracurricular and extracurricular forms of music education. Aesthetic education of schoolchildren, relying on traditional vocal culture, which has a huge educational potential, most effectively contributes to the process of personality formation as part of an ethnic culture capable of integrating into the system of national and global cultures.

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### **THE FORMS OF WORK OF A TEACHER WITH THE PURPOSE OF DEVELOPMENT OF STUDENTS' CHORAL SINGING SKILLS**

Music is an auditory art form that allows us to experience beauty through listening. It conveys thoughts and emotions through sound and is the most straightforward, simple, and popular form of art in people's lives. Choral singing, as a form of musical performance, cultivates students' sense of teamwork and allows people to experience the rich harmonies created by multiple voices. In order to improve the overall choral skills of elementary school students, teachers need to learn and master the working methods aimed at developing students' choral abilities.

The purpose of study: to explore effective forms of work of a teacher to cultivate choral skills in music classes.

Forms of collective singing: teachers arrange students to participate in collective singing, allowing them to sing together in a choir or chorus, usually in the main melody part. Through collective singing, students can learn to express themselves on stage. Choral performances usually require students to stand together, presenting a unified image to the audience. Teachers can choreograph collective body movements such as gestures and dance steps to enhance the attractiveness of the stage performance. Such performance experiences can help students overcome stage fright, improve their confidence, and stage performance abilities. In addition, collective singing provides students with opportunities to showcase themselves. They can participate in school concerts, community performances, or other public performance activities to demonstrate their choral achievements to the audience. These performance opportunities not only allow students to experience the charm of music but also gain recognition and encouragement from the audience, inspiring their love for choral singing and pursuit. Teachers can arrange suitable repertoire and choreography, guide students to work together, create beautiful and harmonious choral sounds, and provide appropriate performance opportunities, allowing them to enjoy choral singing in musical expression and make progress gradually.

Form of sectional practice: teachers can organize students to practice according to different vocal parts, such as high voice, middle voice, low voice, etc. This form of practice can be conducted in different classrooms or areas so that students of the same vocal part can concentrate better, master the techniques and musical expression of their own parts, and sing their parts more stably in the choir. Sectional practice helps students deepen their understanding of the vocal part they are responsible for and familiarize themselves with the pitch, intervals, and melodic lines within it. By practicing with classmates in the same vocal part, students can listen and coordinate with each other, forming a closer vocal section team. They can work together to solve specific technical challenges of the vocal part and explore how to blend their voices with other parts. In sectional practice, teachers can also provide targeted guidance and feedback for each vocal part. By focusing on the characteristics and difficulties of each part, teachers help students overcome technical challenges, improve the accuracy and expressiveness of their singing. Teachers can also evaluate students' performance in various vocal parts by quantifying singing indicators such as pitch accuracy, clarity of sound, and tonal matching, and provide individual guidance to help them make continuous progress. Sectional practice is also crucial for developing students' musical ears and auditory skills. When practicing with classmates in the same vocal part, students can hear their own part more clearly and learn to create harmonic relationships with other parts. This helps cultivate students' ability to recognize pitch and perceive harmonies, enabling them to better understand and perform complex choral works.