

emotions and cognitive interest, develops versatile artistic abilities; thirdly, it helps to model the musical and educational process in game form.

Game methods contribute to a solid mastering of educational material by students, expand their horizons, develop creative thinking, artistic imagination, activate memory, observation, intuition, form the inner world of the child and contribute to the education of a harmonious personality. One of the most effective methods used in the music lesson for me was the method of "plastic intonation". This method is aimed at mastering the techniques of "active listening". The use of the method of plastic intonation in the lesson makes the children's perception of music deeper and more conscious. For the majority of children it is more natural and «comfortable» to perceive music through movement. Observations of teachers confirm this fact – children love to move to the music and quickly remember the music that is associated with movement. The use of movement in music lessons can greatly enhance the children's musical perception. Plastic intonation implies the embodiment of perceived music, primarily through hand movements. By memorizing the lyrics of songs with timing or even clapping, children automatically begin to understand the close connection between words, rhythm and music, feel a strong rhythm, "fit" the pronunciation of the words in the right meter and tempo. This technique allows simple and lucid explanations of conducting gestures such as "attention", "start of singing", "remove the sound", to achieve a rhythmic ensemble in the children's choir.

The use of these technologies contributes to the development of a child's interest, passion and love for musical art; the ability to reflect on music, assess its emotional character and determine its imaginative content; the ability to apply the knowledge gained in the process of music lessons to the music around them. And they also allow you to effectively organize independent work at the lesson, individualize the learning process, improve the practical skills of students, create an atmosphere of emotional perception of the educational material, increase interest in music lessons. Thus, using modern innovative technologies, forms and methods in teaching, each music teacher enriches his professional activity and students' learning, makes it more interesting and joyful. And the music lesson turns into a lesson of creative development of personality.

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**USING MODERN TECHNOLOGY IN THE PROCESS
OF TEACHING PIANO IN CHINA**

With the rapid development of China's economy and culture since the late twentieth century, and especially with the implementation of the reform and opening-up policy, the field of art education in China has undergone profound changes. Against this background, piano education, as the most important component of art education, has received particularly significant development in China.

In China, piano teachers actively use computer programs and special applications that help students develop their hearing, memorize notes and improve their playing technique. These innovative technologies make the learning process more interactive and exciting for children, which is very important at the learning stage.

The distinctive feature of using advanced technology is that it combines traditional musical values with modern technology. Piano teaching in China is currently rapidly evolving thanks to the use of the latest technology.

The purpose of the study is to study the influence of modern technologies on the process of learning to play the piano in China and determine their practical effectiveness.

Since the piano was brought to China as a Western musical instrument in the early 20th century, along with the rapid growth of China's economy and the deepening of international exchanges, the art of piano playing has gradually taken root in China and formed a unique culture educational systems in.

One of the reasons why China has become a leader in modern piano education is the cultural heritage of the nation. The piano was borrowed from abroad, but the Chinese people quickly adopted the instrument and made it their own. This is different from other countries where the piano is a foreign concept and students must adapt to the new instrument. In China, the piano was included in the general music education system, which became a solid foundation for future development.

Despite the fact that the professional education of pianists in China is successful, mass piano training, that is, piano education for general developmental purposes, has not yet received the necessary theoretical, methodological and technological basis. Today, when organizing piano lessons for children in general developmental settings, the format and mode of professional training for pianists is completely copied. The focus is exclusively on technically flawless reproduction of musical works. Outside the scope of pedagogical work there remain types of musical activity that are important for the general artistic and aesthetic development of the individual, such as arranging, transposing, accompanying and ensemble music playing, studying music theory, musical form, improvisation, developing creative abilities, selecting accompaniments for songs, etc. Mechanical memorization works following the example of professional musicians does not bring pedagogical, artistic and creative results to students and teachers [1].

It should be recognized that the model of elite piano education is not really accessible to the mass musician, does not adapt to the cultural needs of modern Chinese society, and does not meet the high demand for piano education that is popular in the country today.

Based on the above, it becomes obvious the need to create an effective system of piano education that meets national needs in mass instrumental training, taking into account Chinese classical artistic and aesthetic traditions, the fundamental ideas of Chinese traditional music pedagogy, as well as the world experience of general music education.

It is fair to note that the modern theoretical foundations of the national model of piano teaching began to take shape in China only in the 90s of the twentieth century. Since then, the role of national theoretical principles has been steadily increasing in the teaching practice of Chinese pianists. These principles are characterized, first of all, by original aesthetic, artistic, performing and organizational and pedagogical traditions. It was on their basis that the theoretical and methodological foundation was gradually created for the formation of the Chinese piano performing school and the development of professional piano education. During the historical period under review, in parallel with the unprecedented progress of Chinese performers and the gradual creation of the theoretical basis of Chinese piano pedagogy, the formation of a national methodology for teaching piano as a special area of scientific knowledge and empirical pedagogical experience also took place. In the very first years of social reforms and the implementation of the policy of openness, the professional education system of Chinese pianists began to improve in the direction of updating and expanding methodological tools, mastering effective methods of teaching piano playing and performing techniques that were new to the Chinese performing school, updating and expanding the base of educational materials, its replenishment with audiovisual means, as well as the results of current theoretical and scientific-practical research in the field of piano education. The optimization and modernization of the teaching arsenal certainly contributed to the flourishing of Chinese piano education, and with the growing number of talented Chinese pianists gaining recognition on the international stage, Chinese piano teachers became increasingly confident in their teaching abilities and professional competence.

In March 1979, Liao Naixiong, a researcher at the Music Research Institute of the Shanghai Conservatory, published his dissertation "A Conversation on Several Basic Links in Learning to Play the Piano" in the second issue of the Music Series published by the Folk Music Publishing House [2]. This is a major event in the field of piano education in China. In addition to the important academic value of this article for the study of the basic laws of piano teaching, its special significance is that it has addressed and broken the long-standing silence in the field of piano education in China in terms of academic and theoretical knowledge.

Since the early 1980s, piano teaching in China has received comprehensive development. The theory of learning to play the piano is also being improved and improved, not only in theoretical works on learning to play the piano, but also in writing and creating meaningful and colorful teaching aids for playing the piano. Through frequent international academic exchanges and interactions, piano teaching theory has demonstrated diversified development, especially in the development of Chinese piano teaching materials. The creation and writing of Chinese piano teaching materials has been extended to all levels, from teaching materials for children to intermediate and advanced level Chinese piano works, as well as professional teaching materials for teachers, all of which have become an indispensable and important part of creating teaching materials for Chinese piano. piano playing, especially the bold attempts and innovations of composers, as well as the revelation of the potential expressive power of the piano as a musical instrument, which opens up a wider space for the construction of educational materials.

One of the progressive and effective ways of learning to play the piano is the use of specialized programs and applications. Such programs allow students to learn music at their own pace, in their own time, and in a variety of formats. They offer a wide selection of lessons, sheet music, and game elements, making the learning process more interesting and accessible for children and adults. Virtual learning tools are one of the key aspects of using technology in music teaching. With their help, it becomes possible to expand the scope of the lesson itself, providing students with additional resources to practice and improve their piano skills. Specialized programs allow students to learn notes, train their ears, work on performance technique, and much more.

One example of such technologies are electronic pianos and keyboards with the ability to connect to a computer or mobile devices (Fig. 1). A unique feature of such devices allows the player to see their keystrokes and receive feedback on the quality of playback. This ensures more effective learning and allows teachers to analyze student progress.

An important part of learning to play piano is using specialized apps and online platforms. They provide a large number of sheet music materials, teaching aids and repertoire, as well as functions for recording and analyzing playing. Students can hone their skills, sign up for online lessons with experienced teachers, and connect with other musicians through dedicated forums and communities.

One of the modern trends in teaching piano is the use of virtual reality (VR) and augmented reality (AR) (Fig. 2). Thanks to these technologies, students can not only play a virtual piano on the screen, but also see their hands and notes right in front of them thanks to special glasses or projectors. Virtual reality capabilities allow students to immerse themselves in an authentic environment, such as an inspiring piano studio or concert hall, where they can experience the sensation of actually performing on stage. This approach not only stimulates students' learning, but also helps develop their confidence and emotional connection with music, allowing students to better understand and reproduce complex pieces of music.



Figure 1. – Electronic piano



Figure 2. – Using virtual reality glasses

Of course, one of the most important developments in the use of modern technology is online learning. Teachers can conduct individual lessons with students from anywhere in the world, exchange notes, feedback and lesson plans. This not only enhances the opportunities for students, but also makes life easier for teachers, allowing them to better manage their time and effectively manage large numbers of students.

Along with the use of modern technology in the process of learning to play piano in China, new opportunities arise for all participants. This contributes to the development of musical culture and talent in the country, allowing students to master the instrument at a deeper level and unleash their creative potential.

Thanks to the interactivity of such applications, students have the opportunity to independently control the pace of learning and achieve the best results.

Technology has been successfully integrated into piano teaching in China for many years, and its importance and effectiveness are only growing. They can enhance student interest, motivation and performance, provide a wide range of learning materials and knowledge, and improve the learning process. The use of modern technology in this industry is being applied today and will continue to develop in the future, opening up new opportunities

Undoubtedly, eras of technology are turning the world upside down, and this has become an integral part of education. The use of modern technology in learning to play piano in China allows students to gain the most up-to-date knowledge and skills, opening up endless possibilities in the world of music and art.

Since the reform and opening up, China has actively carried out international art education exchanges and joint activities, more and more famous foreign pianists often come to China for performances, study visits and exchanges, bringing more and more updated piano teaching theories. Such as many modern technical concepts of piano teaching methods research, especially Godowsky preached the use of weight transfer method, began to be applied to the practice of piano teaching in China and obtained good results, truly promoting piano teaching in China towards improvement. In addition, China actively sends outstanding piano talents to foreign countries for academic exchange and further study abroad, to enrich and improve their own piano teaching, and to better grasp and learn Western piano teaching theory.

The favorable foreign exchange situation has enabled the Chinese piano teaching sector to fully absorb new ideas, new technologies and new knowledge, and then combine them with its own understanding and integrate them into domestic piano teaching, which has contributed to improvement, in terms of content and method and closed the gap with the international advanced level. Since the reform and opening up, the contents and variations of introduced teaching materials have achieved unprecedented prosperity. The emergence of a wide range of foreign piano scores and theoretical research books with excellent content has led to a large influx of scores, teaching materials, books and research materials from different countries and regions, providing a lot of guidance and inspiration for piano playing. The training enriched the theoretical meaning of piano playing and pushed the career of a pianist in China to quickly become acquainted with the world [3]. In this way, good international exchanges strengthen international friendly cooperation and good communication, to truly understand the Western piano culture, to improve and enrich ourselves in future piano teaching, to truly appreciate the fusion of piano, to be able to apply the training accordingly game piano and promote the development of piano learning theory in China.

Today, piano education in China is a widespread and accessible industry. Music schools and conservatories in every city offer specialized piano training programs, from the youngest children to adult students. The achievements of Chinese pianists in international competitions speak for themselves and testify to the superiority of their education.

The Chinese piano education system fully covers all aspects, from playing technique and note reading to musical development and artistic interpretation. Students study not only the classical repertoire, but also modern music, including Chinese compositions. This allows them to develop their own style and perform at various venues and festivals.

Modern technology plays a huge role in piano education in China. Thanks to the development of the Internet and online platforms, students can study with teachers from different parts of the country or the world, expanding their knowledge and experience. It also opens up more opportunities for teachers and helps them find new and creative teaching methods.

Modern piano education in China continues to develop and attract more and more young talents. Its unique combination of tradition and innovation makes it unique and indispensable for both local students and international students seeking to deepen their knowledge of piano music.

In conclusion, modern piano education in China is a shining example of success and growth in the field of music education. National interest in piano, a stable teaching system and the use of new

technologies make it one of the leaders in the world. China continues to make significant contributions to the art of music, and its piano education remains an important and inspiring factor in the global music industry.

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A CLASSROOM STRATEGY TO IMPROVE THE BASIC MUSIC ABILITY OF FIRST-GRADERS

Introduction. Although primary school students are full of curiosity about school life and music class, their moral character, code of conduct, learning habits and so on are in the formative stage, so when we lead students to participate in music learning systematically, we should not only take into account the imbalance of students' basic musical ability, but also achieve "universal cultivation". "Focus on development", but also in the early classroom teaching for the students to establish good rules, cultivate good music classroom habits, guide students to actively participate in learning, more encouragement and appreciation, and fully grasp the characteristics of lower grade children.

The **aim** of this article is to describe some elements of a productive classroom strategy to improve the basic music ability of first-graders in China's school. This article is based on using the music teaching content of the first volume of the first grade of the People's Education Press as an example, aiming to jointly promote the efficiency of classroom teaching and improve students' basic ability in music. Based on related literature, we have analyzed how to approach to organizing singing, listening (comprehension), and creating musical products in classroom to improve the basic music ability of first-graders.

Singing is an emotional communication activity. First-grade students imitate strong, plasticity, like to pay attention to the people and things around them, their imagination of the teacher is almost perfect, the unique dependence on the teacher, often make them in the observation of the teacher produced a kind of amplification effect and imitation effect. When leading the students to learn the songs for the first time, the teacher asked the students to maintain the correct singing posture, look up at the teacher, and imitate the teacher's singing expression. For individual intonation problems, the teacher could indicate the level of the notes by hand. For example, in the song "Drum and Snare", the students tended to sing a on the high side and a'b' on the low side, and the teacher indicated the level of the notes by hand timely. For example, if a can guide students to sing small notes in the chest position, students will not only have a further understanding of the level of notes, but also improve their intonation through repeated attempts and explorations. Of course, the teaching of this link can also learn from Calvin gestures. However, considering children's acceptance ability, teachers can show students intuitive up or down, which is easier for students to accept. When learning songs again, students should be guided to raise their laughing muscles, point one finger at the music sheet, and keep their upper body upright. In order to improve students' familiarity with musical notes in singing and cultivate good habit of recognizing music, the following exercises can guide students to watch multimedia and watch the pitch gesture singing guided by the teacher in peripheral view. The process of learning songs is also a process of improving intonation. Teachers should not only have sensitive ears to catch students' intonation at any time, but also train students to have the ability to listen while singing. Improving students' intonation is not achieved overnight, but a process of slow progress in gradual practice.