

piano and all traditional symphony orchestra instruments, electronic musical instruments, violin group (violin, viola, cello), saxophone group, and percussion.

The process of reforming the system of music and pedagogical education is going on dynamically and is already marked by significant achievements. High results are marked by diplomas of winners of international competitions. Chinese students are trained in the best universities in Russia and Belarus. However, certain problems have emerged in the restructuring of the system. The main one, in our opinion, is related to the absolutization of the opportunities provided by the scientific and technological revolution. The computerization of the education process and new technologies provide unlimited opportunities for mastering professional and general erudition. Traditional methods, developed in educational systems over many centuries, continue to play a basic role in the formation of intellect. And one of the most important tasks of the reform is an organic combination of tradition and the most valuable experience of world music pedagogy.

The formation of the system of music education in China is carried out under the influence of foreign methods of music education, and, in particular, of the Russian music school, while forming its own unique system.

In the 21st century, my country has carried out basic education curriculum reform across the country, and has successively promulgated relevant documents, formulated music curriculum standards, determined new music curriculum concepts, and established new music curriculum overall goals. The content of music courses has also undergone a series of changes. The reform of music education has promoted the development of music education in ordinary middle schools in our country, and caused great changes in the music education curriculum of ordinary middle schools. In 2002, the Ministry of Education formed a new general high school curriculum structure and management system, and completed the drafting of general high school curriculum standards (experimental drafts) for various subjects. In March 2003, the Ministry of Education of the People's Republic of China promulgated the "General High School Curriculum Program (Experiment) " and curriculum standards for 15 disciplines. As a result, my country's basic education reform has reached a new stage. This reform plan has very Chinese characteristics and has fundamentally changed the test-oriented education in the implementation of quality education in high schools in our country.

Carry out a series of activities such as national art exhibitions for college, middle and elementary school students, the introduction of elegant art into campus, and the establishment of a school for the inheritance of Chinese excellent culture and art.

In China, the state policy for the development of education is the all-round development of students in the moral, mental, physical and aesthetic directions. The program "The order of work on art education in schools" was approved. General art education has been introduced in primary, secondary, senior educational schools, vocational schools and higher educational institutions. And also a mechanism has been developed for the development of art education in three forms: classroom, extracurricular and the development of general school cultural activities.

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POSSIBILITIES OF USING GAMIFICATION IN THE PROCESS OF LEARNING TO PLAY THE PIANO

Many children receive piano lessons from an early age, as it not only improves their musicality and enhances their extracurricular activities, but also satisfies to some extent the modern need for quality education. Piano lessons help develop their perseverance. Some children's attention span is not always sharp and their level of knowledge may vary, which can speed up or slow down the pace of lessons. Teachers need to constantly adapt teaching methods to children's needs to match their physical and mental development and stimulate learning.

Game-based learning is a teaching method that turns the stereotypical process of learning something into a lively and fun game. This teaching method is very popular and is accepted more readily by pupils than traditional methods. It makes learning fun and helps you easily achieve the learning goals of each lesson. The pedagogical idea of "games in education" was proposed by the ancient Greek philosopher Plato, who advocated that children learn through play. Children's natural instincts should be released through play.

The method of play pedagogy can be used as a means of motivating children to learn from an early stage and plays a certain positive role in the aesthetic education of children. In particular, teacher-pupil interaction is a kind of good activity that manifests itself in mutual communion, interconnection and mutual reinforcement, and can be carried out in an orderly way. It can favorably improve teacher-student relations, harmony in the classroom, and the teaching process resonates with students through this play interaction, achieving the purpose of improving teaching effectiveness. **The purpose** of this article is to analyze game methods when teaching piano.

Main part. The theoretical basis of the play teaching method in teaching piano for children is derived from several important psychological and pedagogical theories. Situated cognition theory stresses the importance of context in learning and the role of emotions in motivation and engagement. The learning motivation theory focuses on intrinsic motivation to stimulate and sustain learning, which is essential for maintaining children's interest in piano teaching. Mihaly Csikszentmihalyi, a contemporary American psychologist and author, in his work "The immersion theory", emphasizes the value of full participation in activities that lead to enjoyable and effective learning.

Together, these theories support the use of play-based pedagogy to make piano learning engaging and attuned to children's cognitive and emotional development. This approach transforms the often tedious process of piano learning into a more enjoyable and motivating experience, helping to foster active participation and long-term motivation in young learners [1].

Since the 3-10 age group is a period of significant intellectual and physical development, piano instruction must take into account the individuality of each child. Finger strength and coordination improve gradually with learning, but the early stages of learning are often driven by parental expectations. Time management is also very important in teaching, and piano learning must be balanced effectively with the tasks of other subjects. Teaching formats include individual lessons, small group lessons, and group lessons, each of which has its own advantages and disadvantages. Current challenges in teaching piano to children include maintaining motivation to learn, finding time to practice, and incorporating emotional and introspective processes. Effective teaching methods should encourage children's spontaneous expression and interest to improve learning.

The characteristics and forms of play pedagogy in teaching children's piano are related to the psychological characteristics and learning needs of children. Play pedagogy attracts children and motivates them to learn because of its fun, hands-on and interactive nature. The principle of fun encourages the creation of an enjoyable learning environment centered on children's interests, the principle of practicality emphasizes autonomy and the deep impression of play on learning, and the principle of interactivity increases enthusiasm and interest in learning through teacher-student interaction. Its pedagogical principles include scientificity, pedagogy, moderation, novelty and complementarity, which ensure that game pedagogy is scientific, rational, efficient and interesting.

The play pedagogy model has interactive, compatible and related modes, which promote effective interaction between students and teachers, integrate traditional pedagogy and play pedagogy, and strengthen students' musical perception and expressive ability. From the psychological point of view, the play teaching method is consistent with children's concrete imaginative thinking, randomness of mental activity and emotional fluctuations, and is adapted to the early formative stages of personality. The play teaching method enables children to experience a sense of happiness in the process of piano learning, encourages an active and proactive learning attitude, and promotes individual development.

In piano teaching for children, the choice of teaching material is crucial and should focus on the richness and enjoyment of the material to stimulate children's interest in learning. For example, John Thompson's Easy Piano Course [2] and J. Bastian's Piano Course [3] are popular children's piano materials used for their rich content, beautiful melodies and ease of learning. Thompson's Easy Piano Course simplifies the classical piano repertoire and is suitable for beginners, while

Bastian's Piano Course emphasizes the inner experience of music and uses a fun teaching method. These materials are not only close to everyday life and the mental age of children, but also rich and varied in content, which enables children to understand different musical styles and also encourages creative learning styles.

Materials should be chosen according to certain principles, paying attention to the cognitive level and interests of the child to increase learning efficiency and maintain enthusiasm. Combining technical exercises in the piano learning process with everyday life situations and activities can make the learning process more lively and interesting and increase children's understanding and interest in music.

By introducing the game teaching method into piano teaching for children, the aim is to stimulate children's enthusiasm for learning and improve their skills while having fun. First, introductory games, such as "One Shot, Six Birds," are designed to increase children's interest in learning through interesting activities. Second, developmental games, such as "Musical Kitchen Classroom," combine music learning with cooking activities to help children better understand musical notes. Classroom games focus on visual language, for example, using stories and colors to help children understand pentatonic scale music. After-school games emphasize children's imagination and creativity, for example, the "piano keyboard hopping" game to develop finger dexterity. The environment is also key, and the piano room should be full of fun for children and stimulate their interest in music. Finally, teachers should evaluate motivational play teaching to ensure that children remain interested in playing the piano and adjust their teaching methods according to the children's personality traits.

"Musical Kitchen" is an innovative approach to teaching piano to children that engages them in learning music through gamification. In this game, children create music by interacting with virtual kitchen appliances, each representing a different instrument or sound. The educational goal of this method is to teach musical concepts such as rhythm, melody and harmony in an intuitive and fun way." "Musical Kitchen" fosters creativity and exploration by giving children the freedom to explore musical creation through hands-on manipulation. This gamified approach not only increases children's engagement and motivation, but also transforms traditional piano instruction into a more dynamic and interactive activity, making it especially suitable for young learners who may find traditional methods boring.

The "Musical Kitchen" approach not only makes piano learning more fun, but also improves children's perception and interest in music through gamification and interaction. This approach emphasizes participation and experience in the learning process, rather than just passive acceptance of knowledge. In the game, children need to recognize different musical elements and create music by combining these elements. This process not only teaches them music theory, but also encourages them to explore and create on their own, thus deepening their understanding of music.

In addition, "Musical Kitchen" is an effective tool for socialization and teamwork. Children learn how to communicate and collaborate in a team by working together and sharing their musical creations. This cooperative learning approach not only enhances their musical skills, but also helps develop their social skills and teamwork.

For example, in the "Musical Kitchen" game, children may come across a scene that contains various kitchen appliances such as refrigerators, ovens, blenders, etc. Each instrument represents a different musical instrument. Each utensil represents a different musical instrument. By clicking on these appliances, children can hear the sound of the corresponding instrument. In this way, they learn to recognize the sounds of different instruments and try to combine them into a harmonious melody. This simple activity not only teaches children basic music theory, but also stimulates their creativity and musical expression.

Through this unique gamification teaching method, "Musical Kitchen" increases children's interest in piano learning while also developing their creativity, cooperation and social skills, demonstrating the great potential of gamification in children's music education (Figure 1).



Figure 1 – Piano lesson

The goal of the play teaching method is to motivate children to learn to play the piano and enable them to master the learning points in a relaxed environment. Piano teaching for young children should be based on different pedagogical methods for different children, and the play teaching method advocates that play itself is beneficial and can coordinate the coordination between the brain and other organs of the body. Pedagogy and psychology also advocate the inclusion of games in traditional educational theory, and child psychology research and experiments show that games are a very effective means of guiding children to stay motivated to learn. Learning to play the piano requires constant practice and children get bored easily. However, the game teaching method can relax children, make them more receptive to learning and turn learning from passive to active. Game-based teaching methods can meet the various needs of children and play a crucial role in shaping their intelligence, inspiration, creativity and aesthetic senses.

There are problems in the practical application of game-based teaching methods, such as the game design does not take into account individual interests, the number of participants in the game is not clearly controlled, and the results of the game are not effective in relation to the educational objectives. For example, the game design should be "individualized" and "holistic" and balanced; the number of game participants should be "moderate and reasonable" and "appropriate to the situation." The number of participants in the game should be "moderate and reasonable", "appropriate to the situation", and the game should be oriented to follow "fun teaching" and "return to teaching". Teachers should be aware of the different rhythms of games and really integrate them into the classroom, making it clear that teaching is the main objective and should be complemented with games and entertainment.

Conclusion. Games should be placed rationally in the classroom so that teachers can make the best use of them. In this way, children can learn basic piano knowledge and playing skills in a relaxed and enjoyable environment, rather than just playing games. Attention should also be paid to the number of times the games are played, so that if they are played over and over again, the children lose freshness and concentrate on the first half of the lesson, but do not get tired of repeatedly playing the games in the second half of the lesson. Therefore, it is also necessary for teachers to control the content and pace of games in class and study how to make effective use of time by playing games in the limited class time.

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