

motivations while playing, the only thing that stays with them forever is the need to play longer to reach the optimum working state. To be fair, lack of activity is not always due to innate qualities of the nervous system; sometimes sluggish hands and fingers are the result of improper pianistic training.

4. Among the problems that must be eliminated at any stage, teachers also point out excesses – unnecessary movements or impulses that once clearly helped the pupil to adapt to the demands of piano performance, but over time have manifested themselves as inappropriateness, mannerisms that interfere with technical development or the overall impression of the performance.

Thus, the most obvious "excesses" pianists - teachers include: noticeable "slapping" on the keyboard, rubbing feet on the floor, interrupted breathing, unnecessary movements. The latter, according to E.M. Meshcherkina, during the game are similar to a breath taken by the singer at the wrong time – they violate the musical idea [1]. Researchers note less noticeable, but no less harmful excesses in the playing of novice pianists – double impulse when taking a sound, when the finger does not reach the base of the key, and the hand stops on its surface, and then the sound is taken by a push. In this case, the possible cause is the student's fear of playing past the note. The teacher should explain to the pupil that the hand with the directed fingers should be flexible and should not be stretched out too much (the greater the distance to the keyboard, the greater the fear and, as a result, the stronger the fixation). At the same time, the upper part of the hand should be activated by adjusting the intensity of the pick - up. Vertical movements – pressing down on each duration while playing a continuous sound line. Such a method can enliven imaginative perception, broaden the outlook, enrich the inner ear, expand creative ideas – all this distracts the student from muscular and psychological stiffness.

Thus, pedagogical findings that help some students do not always lead to positive results in others. The key to success here is constant research and the experience of the pianist himself.

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Guo Fangfang

Student,

Mushtukova R.W.

senior lecturer,

Educational Establishment

"Vitebsk State University named after P.M. Masherov"

c. Vitebsk, Republic of Belarus

DETERMINATION OF PEDAGOGICAL CONDITIONS OF MASTERING THE MEANS OF MUSICAL EXPRESSION IN STUDENTS IN THE PIANO CLASS

Abstract:

The piano performance shows the audience the unique charm of piano music through the performer's regular strikes on the keys, and it became an acoustic music ceremony with unique

visual and auditory effects. This has become an acoustic musical celebration with unique visual and auditory effects. While playing, the pianist, through skilful playing skills, helps to enhance the infectious power and expressiveness of the music, to achieve resonance between the rhyme and the audience in order to achieve the ultimate goal of musical expression. An important aspect of the piano teaching process is the following of mastering the means of musical expression in students in the piano class.

Keywords: musical expression, students, piano class, tempo, dynamics, musical hearing, musical rhythm, movement, rhythmic.

Playing technique is the most basic part of piano performance. A pianist learns and trains on techniques generalised by his / her teachers and predecessors, and a pianist learns and trains on necessary techniques. Pianists use the necessary technique to perform effectively. Without skilful playing technique, it is difficult to bring life and expression to the piano, and even more difficult to bring life or expression to the piano, cannot convey the true soul and emotion of the piece to the heart of the listener. The piano is not the place where the soul and emotion of a piece can be conveyed to the heart of the listener. Different techniques lead to different kinds of musical expressions, resulting in a variety of musical symbols. For example, in Schumann's Butterfly, the performer reaches the climax of the music through the skilful use of the Variation VI technique in the performance. Piano piece Butterfly Another example is Variation VIII in this piece, which requires the performer to use the "rapid octave repetition" technique. The 'rapid octave continuo' technique can be used to bring the audience to the climax of the piece. This will bring the audience to the climax of the piece. Pianists need to show their skills through their playing on stage. On the one hand, the performer must play the piece professionally and accurately according to the score in order for the performance to be precise. On the other hand, the performer must also pay attention to the role of technique in expressing the music. For example, the performer can visualise water gurgling at dusk when the sun goes down, and then combine playing technique with musical imagination at that time. Then combine playing technique with musical imagination so that the fingertips will naturally touch the keys and play up and down in a regular manner, which will ultimately give the player a sense of musical expression.

And the audience will have a sense of clarity when they are on stage. Piano performance is not entirely composed of professional skills, but the player must also understand and feel the subtext and emotion of the music to give the listener an immersive and clear feeling. The player must also understand and feel the subtext and emotion of the music to perfect musical expression in order to work on skills and practice. In a word, piano performance is not entirely composed of professional skills. Based on the complementary relationship between piano skills and musical expression, to improve piano skills and enhance the musical expression of a piece, it has become an important issue for pianists to develop strategies (figure 1).

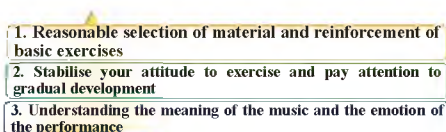
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1. Reasonable selection of material and reinforcement of basic exercises
 2. Stabilise your attitude to exercise and pay attention to gradual development
 3. Understanding the meaning of the music and the emotion of the performance

Figure 1 – Strategies for enhancing musical expression.

Thus, musical expression as the soul of the piano repertoire must be enhanced and expressed by the pianist. The pianist must be able to understand and express the performance of the piece. The pianist must think from an understanding of the subtext and background of the piece being performed and put his or her true feelings into it. The pianist must think from an understanding of the subtext and background of the piece, put his or her true feelings into it, and then communicate those feelings to the ears, ears, ears and ears of the listener. The pianist must think from an understanding of the meaning and background of the piece, incorporate his true "feelings into the performance, and then communicate the feelings in the piece to the ears and heart of the listener "[1].

Thus, in the art of piano playing, there is a close and inseparable relationship between piano skills and musical expression. There is a close and inseparable relationship between piano playing technique and musical expression. Specifically, playing technique is an important foundation for enhancing musical expression, and musical expression, and musical expression is the ultimate goal of music performance. Piano In order for repertoire to really sink into the listener's soul, the pianist must pay attention to training playing skills and musical expression. The pianist must pay attention to practising playing skills and improving musical expression. In this regard, piano students and performers should have a positive attitude towards learning and actively improve their performance skills through reasonable selection of materials, effective basic teaching and progressive cognition.

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Hu Chaofang,

Student,

Shcherbina N.G.,

senior lecturer,

Educational Establishment

"Vitebsk State University named after P.M. Masherov"

c. Vitebsk, Republic of Belarus

MUSIC EDUCATION IN SCHOOLS IN CHINA

Abstract:

Music education in schools in China has deep historical roots going back to ancient times, when music was considered an important element in the cultural and spiritual development of society. Since the early 20th century, music education in China has gone through many transformations.