

Working on works for two pianos is extremely interesting but also challenging, as they are always outstanding examples of musical literature. At different stages of the work, thanks to the possibilities of the Internet, it is possible to listen to recordings of different performers and different compositions (two pianos or a grand piano and orchestra), to discuss and compare different interpretations, to grasp rich nuances, to check tempos. Undoubtedly, this kind of activity engages in the creative process, enriches musical ideas, develops a sense of style, forms the qualities necessary for real musicians.

The last stage before a concert performance or participation in a competition is extremely responsible. Rehearsals require both physical and moral stamina from pupils, a responsible attitude to music - making. Video recordings of rehearsals are very useful. Pupils do not always hear the balance of sound, they do not immediately adapt to the sound production of a concert grand piano. Here it is important to hear the sound result from the hall. This is when listening to a recording and analysing all the mistakes in detail, looking at oneself from the outside helps.

Thus, teaching piano students to play in an ensemble can take place from the beginning of their training on the instrument. The selection of pieces for ensemble playing by student and teacher or student and student should be done with the young pianists' technical ability and interest in mind. Many factors influence the final result. A positive result can only be achieved when there is mutual understanding with the pupils.

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PIANO TEACHING FORMS AND METHODS IN CHINA

Abstract:

The piano is one of the most popular European instruments in China, so the number of people who want to learn it is very high. There are not enough places in educational institutions: the demand for instruction far exceeds the opportunities that official institutions can offer at present. There are music schools in only a few large cities: Beijing, Shanghai, Wuhan, Xi'an, Nanjing,

Shenyang, Tianjin, Guangzhou and Chengdu. There are also very few music colleges and secondary vocational schools. For this reason, most novice pianists learn to play the instrument privately.

Keywords: musicianship, piano, performance, teaching, forms and methods.

At present, there are three paths of music education for elementary and intermediate level pianists in China. The first pathway is the most professional version. It is based on the European model and largely corresponds to the system of ten - year music schools at conservatories. In China, this option of education is available only to residents of the largest cities. Beginning Chinese pianists at the age of 8 - 9 enter a state primary music school where they study for 6 years. The training programme includes, first of all, individual lessons in the speciality, as well as lessons in other subjects, including non - musical ones. Unlike European music schools, Chinese schools do not have a uniform speciality programme for pianists: each pupil studies at his or her own pace, the choice of pieces and the level of difficulty required for a given pupil is determined by the teacher himself or herself.

The most essential element of Chinese elementary piano teaching is etudes, which become the material for mastering all types of technique. Let us pay special attention to this: the polishing of technique is the cornerstone of the Chinese piano education system. In addition to etudes, pieces form the basis of most students' programmes. The playing of scales is not compulsory at the initial stage and their presence in the programme depends on the teacher's preferences. Polyphonic works and sonatas are also optional for beginning pianists. In addition to piano playing, the training programme also includes other musical subjects: solfeggio and music theory. Speciality training here involves speciality lessons once or twice a week and compulsory auditions and examinations every year. In the second stage of training, a great deal of emphasis is placed on the development of the pupils' technical skills: every year a technical test is organised as the first test event.

The last stage of piano education is university study: after the second stage, more than half of the students enter conservatories, some enter music departments of universities or teacher training colleges, while the rest choose other professions. The second path of piano education is more accessible to the general public, and for people in most Chinese cities, it is the only way to get a quality music education. Since there are no music schools in the vast majority of Chinese cities, children begin their studies in a regular comprehensive high school and study music privately. Then they enter a secondary professional art school. Unlike second - level music schools, professional art schools are not affiliated with conservatories, and among the areas of study in such schools are not only music, but also painting, dance, and theatre arts. The period of study in such schools can vary: from 4 to 6 years. After successful completion of a professional school, the best students enter conservatories. The main plus of such education is its availability, regardless of the place of residence of the student. However, this system also has its disadvantages. The most important of them is that the initial training in piano playing takes place privately, outside of a unified system, outside of any official standards. Much depends on the personality and professional skills of the private teacher. There are many good teachers among private pianists who are able to prepare their students for further professional education.

The next step in music education for students who follow this path is to enter a professional school (it corresponds to an art college), where they study for 4 years. There are professional art schools in almost every major city in China, so this education is much more accessible. Many subjects studied in professional schools correspond to those included in the programme of music

schools: speciality, solfeggio, orchestra, ensemble, music theory, harmony. Speciality classes are held here twice a week; examinations are taken twice a year.

After graduating from the professional school, students either enter conservatories and pedagogical universities or start working in orchestras straight away. But about half of the graduates do not connect their lives with music anymore.

The third way of music education is based on private tuition: children attend a regular school - primary and secondary, and in their free time take private lessons. Unlike the second level music school, where the first 3 years are part of the secondary education system and then 3 more years correspond to college, in this option after 2 years of secondary education begins 4 years of study in a professional school. Having received such education, pupils, as a rule, do not possess any musical knowledge and skills, except for playing an instrument. Therefore, most of them can at best expect to enter the music faculty of a university, but not a conservatoire. As a result, they may devote themselves to teaching music to beginners, but it is very rare for someone who has received such an education to become a performer. So, Chinese piano education is multifaceted. Unlike the European system, higher education in China is clearly differentiated into performers and teachers. At the primary and secondary stages, there are several different ways of training, among which private lessons are the most common.

One of the original features of modern piano teaching in China is the system of group lessons adopted by many educational institutions. This system looks strange and unfamiliar to a musician brought up in European performing traditions, but it has become widespread in Chinese music teaching. First of all, the popularity of group teaching is explained by the fact that in recent years in China there is a very high demand for music education, a lot of students come to study piano, and teachers cannot cope with the huge influx of students. Therefore, group lessons are justified primarily for practical reasons: to give beginning playing skills to as many students as possible. Group lessons are not a purely Chinese invention and have a history of more than a century in world piano pedagogy.

Since the end of the twentieth century, the theory of group music teaching has been actively developed in China. Among the authors of such works are major Chinese music educators. One of them is Xu Doqin (徐多沁), who worked at the Shanghai Conservatory of Music and also directed a student amateur orchestra.

Analysing the experience of piano teaching in Shenzhen, Zhuhai, Guangzhou, Beijing, Shenyang, Changsha, Nanning, Guilin, Zuo Ning concludes that collective lessons account for 80 % of all piano lessons in public schools and 20 % in public schools. At the same time, most teachers work on the basis of their own methodological principles and attitudes, there is no single and generally accepted method of teaching beginners [1, p. 38].

Thus, the variability of musical education in China allows a large number of students to acquire knowledge and skills of playing the piano. Depending on the chosen path of obtaining primary music education, students can continue their studies in higher educational institutions. One of the original features of modern piano teaching in China is the group lesson system adopted by many schools. Such a system of lessons, along with its advantages, has its disadvantages, but it is quite effective in fostering motivation to master piano playing and developing the skills of creative co-operation between children, encouraging the weaker ones to follow the stronger students. All these have a positive effect on the development of piano education in China.

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RECOMMENDATIONS FOR PRESERVING THE TRADITIONAL METHOD OF MONGOLIAN LONG SONG

Abstract:

Chinese history and culture have a long history, after five thousand years of inheritance and accumulation, the traditional culture of national vocal music art, has its own unique language emotional characteristics and different regional music style, and in terms of aesthetic value, according to the different regions presents the different attributes, so the development trend of Chinese national vocal music culture form has the characteristics of diversity

Keywords:

style diversity, tradition, Chinese folk music, singing method, Chinese ethnic minority music, modern development.

The musical heritage provides excellent opportunities for the development of students' musical taste and abilities, providing them with a rich base for study.

As a result of careful study of folk music, Chinese composers have developed a deeper understanding of the musical language of the people in which their feelings and thoughts are expressed. On this basis, composers have successfully composed many works such as Xi Xinghai's "Kitata of the Huanghe River", the mass chants "Great Road" and "Vanguard" by Ne Er, the violin suite "Suyuan Suite" by Ma Sizong, "Yao National Dance" by Mao Yuan and the prelude "Spring Festival" (for symphonic orchestra) by Li Huanzhi, "Dance with Drum" by Qiu Wei, the piano piece "Dance of Xinjiang" by Ding Shang - de, the songs "Hearts of the Peoples of the World Are One" by Qiu Xixian, "Sun Never Sets in the Steppe" by Milchig, the operas "Grey Girl" by Ma Ke and Zhang Lu, "Wang Gui and Li Xiangxiang" by Liang Han - guang, and "Song of the Steppes" by Lo Zong - shin.

Composers arranged many folk songs for chorus and various ensembles, and harmonised many songs for solo singing. Folk songs were presented to the audience in a new guise by being arranged