

the perception of music (as a systemic relationship), reflect the three necessary conditions for the existence of music itself: everything else may change – sound conditions, instruments, genres, forms of music, means of expression – but the position of the trinity remains unchanged, for these activities are nothing other than a condition for the existence of music as a whole. In this trinity lies the logic of the deployment of musical and artistic activity as a holistic phenomenon in the unity of process and result.

Thus, based on the survey, conclusions are drawn about possible ways to improve students' motivation to play piano. The following recommendations can be achieved to increase motivation: to develop students' emotional perception of piano music, to expand musical - theoretical knowledge, to use music for four hands, works for two pianos, to enrich the repertoire of piano music, to include works of Chinese and Western modern composers in the study program of students.

Piano is taught to students of different ages, so music education at Xianyang Vocational and Technical College takes a proactive approach to learning, which relies on students' self - education. The content of the music education speciality must be expanded. For this purpose, works by Belarusian composers are selected and sheet music material is prepared to be used in the teaching process. An important part of the recommendations are the creative tasks developed on the basis of studying the experience of pedagogical activity of Belarusian music teachers, methods of development and a method of modelling the artistic and creative process. On the basis of all of the above I consider the purpose of the work as fulfilled.

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#### **FORMATION OF EMOTIONAL AND IMAGINATIVE PERCEPTION AT MUSIC LESSONS**

##### **Abstract:**

In order for junior high school students to be able to comprehend all the mysteries of musical art, it is important not only to familiarize them with the elements of musical literacy and the complex of means of musical expression, but also to give an idea of the work of outstanding composers. All

this is possible if a competent and well - thought - out presentation of this material by the teacher and creating a favorable creative atmosphere in the lesson.

**Keywords:** emotional and imaginative perception, younger pupils, music lesson, experiment, color perception

One of the components of the music teacher's activity is the verbal (verbal) interpretation of the musical work. Thus, V.A. Sukhomlinsky pointed out that it is impossible to explain the full depth of music with words, but without them "it is impossible to approach this subtle sphere of cognition of feelings" [1, p. 27].

Of the most accessible and at the same time strong means of educating children is the conduct of music lessons, which are the main organizational form of systematic education of primary school children [2, p. 189]. Music teachers are constantly faced with contradictions in students' understanding of musical language, means of musical expression, figurative sphere of works. The formation of interest in the content of learning activities, the acquisition of knowledge is associated with the experience of schoolchildren feeling of satisfaction with their achievements. This feeling is reinforced by the teacher's approval and praise. Younger pupils feel a sense of pride, a special boost of strength when they are praised by a teacher [3]. One of the methods of formation of emotional and imaginative perception of music and activation of processes of artistic development is the method of complex impact of arts. This is evidenced by the works of many major figures of pedagogy. This method is carried out in the conditions of using the game element, stimulating creative activity, and represents an integral system of formation of a qualitatively new level of emotional and figurative perception in children in artistic and creative activity. L.N. Mironova's research confirms that: "The activity of the organ of vision can excite other senses: touch, hearing, taste, smell. Color sensations can also cause memories and associated emotions, images, mental states. All this is called – color associations, which are individual and accumulated in the process of acquiring life experience" [4, p. 30]. This characteristic of aesthetic associations caused by color indicates the emotional responsiveness of the subject to certain color tones. The psychological impact of color is twofold:

- primary, through which we perceive an environment or object and get some kind of impression (lightness, warmth, moisture);
- secondary, through associations.

The respondent group consisted of the students of Bade Intercultural Academy in Chedu County Sichuan. Twenty - four schoolchildren participated in the experiment. The age of the schoolchildren was 8 - 9 years old.

The purpose of the study was to diagnose the existing ideas about the means of musical expression among junior high school students in music lessons.

The main experiment consisted in the selection by pupils of a number of color cards due to the listened musical works. It was necessary to choose a color indicator of the emotional state corresponding to the character of the musical piece given for listening. The regular relationship between emotions and color allowed us to compile a number of color indicators of emotional states, shown in the table 1 below.

Table 1. Indicators of emotional states

Red	solemn, enthusiastic
Orange	joyful, sunny
Yellow	bright, blooming
Green light	calm, springtime

Green dark	frightening, menacing.
Blue light	transparent, heavenly
Blue dark	confident, firm
Lilac	gentle, kind
Purple	fat, anxious
Sandy	calm, hot
Brown	deaf, wooden
Black	evil, treacherous

When working on the experimental part, it was assumed that children have a special attitude to music and color, which is conditioned by psychophysiological laws. Consequently, children's musical and color perception manifests itself as a spontaneous objective in visual and auditory representations of emotional response, which depends on the nature of the musical piece. First, a spectrum of hues corresponding to different emotional states was constructed, expressing musical perception by emotional attitude. Children of the 3rd grade were presented with musical pieces of different genres. After listening to the piece, the student had to determine the color attitude, to match the color to the emotional state. The works presented were simple one - part pieces, without visible dynamic shades, without complex emotional development.

Thus, it was found that in grade 3 the percentage of correct color perception of music increases from lesson to lesson, with younger pupils making their choice faster, at an intuitive level. A set of specially designed lessons was used as a continuation of the pedagogical experiment. On the variety of musical compositions depended the number of emotional relations and, consequently, the set of color symbols. The key in the experiment is the set of emotional states. In the course of the study it was revealed that with systematic activity in the lessons the result of students' work on a musical piece undergoes the following changes:

- pupils' drawings begin to reflect the content of a piece of music more and more accurately;
- colors for emotional depiction of the heard music are chosen consciously by junior school pupils.

This technique of artistic creation, as well as the technique "color - mood" allows children to reflect the mood and character of music through color. The main thing is that they do not just draw on a given theme, but try to use those means of expression that correspond to the character of the musical work, they understand that color in the drawing has a great expressive value: light tones correspond to the light, gentle, calm mood of the music; dark tones – anxious, mysterious, bright juicy colors – cheerful, joyful character of the music.

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