

3. Pan, Yijing. Schumann's "Carnival" (Op.9) Artistic Imagery Analysis and Performance Interpretation / Pan Yijing // Fujian Province: Quanzhou Normal University, 2024. – 176 p.
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REGIONAL CHARACTERISTICS OF HUNAN FLOWER DRUM OPERA

Du Jin,

*master's student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Scientific adviser – Zhukova O.M., PhD in History of Arts, Associate professor*

Keywords. Hunan Flower Drum Opera, regional characteristics, Huxiang culture, intangible cultural heritage, performing art.

Ключевые слова. Хунаньская опера барабана и цветов, региональные особенности, культура Хусян, нематериальное культурное наследие, исполнительское искусство.

Hunan Flower Drum Opera is a general term for various local folk operas in Hunan Province. Its melodies and singing styles are closely related to local folk songs and ditties, and its lyrics and dialogues are performed in local dialects, making it a beloved folk art form among the local people. The opera is characterized by its strong local color and vibrant essence of life, enjoying a deep foundation among the masses. Due to its beautiful melodies, lively forms, accessible language, simple and vibrant performance art, and its ability to reflect real life effectively, it is deeply embedded in the cultural life of the people of Hunan. The aim of the study is to analyze the regional features of Hunan flower drum opera from different perspectives, including its historical evolution, regional genres, traditional themes, and stage performance.

Material and methods. The source materials for this article include studies that examine the performance culture of Sichuan opera and provide a characterization of the distinctive features of Hunan Flower Drum Opera. The research employed general scientific methods, as well as historical-cultural and comparative approaches.

Results and their discussion. The historical origins of Hunan Flower Drum Opera can be traced back to the mid-Qing Dynasty or even earlier folk song and dance forms. It originated from folk songs and gradually developed into the primary form of Flower Drum Opera performed by a "dan" (female role) and a "chou" (clown role). The "Liuyang County Annals," published in 1818 (the 23rd year of the Jiaqing reign), describes the Lantern Festival activities: "Children dressed as "chou" and "dan" perform operas, with drums and gongs creating a lively atmosphere, lasting from the beginning of the month until the night of the festival." This indicates that the earliest form of Flower Drum Opera, known as "Ground Flower Drum" performed by a "dan" and a "chou", had already taken shape by the Jiaqing period at the latest.

The development of Flower Drum Opera underwent three main stages. Its primary stage manifested as "Ground Flower Drum" and "Duet Flower Drum" forms, a period that lasted for a considerable time, maturing gradually from the early Qing Dynasty until the Jiaqing period. During this time, performances were mainly semi-professional, seasonal grass-roots troupes, with role types limited to "chou" and "dan", and repertoires primarily depicting the lives of working people. In its development stage, the "Three Small Roles Opera" form emerged. This was the most characteristic phase in the development of Flower Drum Opera, where the expansion of roles and the establishment of vocal styles led the genre to maturity. After the Tongzhi reign, the emergence of professional troupes and the synthesis of various vocal styles marked the maturation of Flower Drum Opera. The vocal style evolved from early performances using folk ditties and labeled tunes for simple, song-and-dance life skits to incorporating "Gong and Drum Tunes" and "Sichuan Tunes," enabling the performance of folktale-based plays with stronger narratives [1].

It is worth noting that because Flower Drum Opera often reflected folk life, it was frequently discriminated against and banned by successive ruling regimes. To survive, Flower Drum Opera troupes often combined their performances with the ability to sing Xiang Opera, forming "half-and-half troupes" or "half-opera, half-tune" performance formats. This unique survival strategy not only ensured the continuity of Flower Drum Opera but also facilitated artistic exchange with major operatic genres like Xiang Opera.

Due to differences in regional prevalence, dialects, and folk art foundations, Hunan Flower Drum Opera has formed multiple distinct genres. Overall, it primarily includes six major schools: Changsha Flower Drum Opera, Yueyang Flower Drum Opera, Hengyang Flower Drum Opera, Shaoyang Flower Drum Opera, Changde Flower Drum Opera, and Lingling Flower Drum Opera. Although these schools are intricately connected, their differing performance areas, languages, and customs result in distinct singing styles.

Changsha Flower Drum Opera is one of the most widespread and influential schools. It formed and became popular in the twelve counties of the old Changsha Prefecture, using Changsha Mandarin as its unified stage language. Internally, it can be subdivided into several minor branches based on artistic characteristics. The Yiyang branch refers to the Flower Drum Opera in the Yiyang, Taojiang, and Yuanjiang areas, known for its representative singing styles and repertoires often featuring serious or tragic themes. The West Dongting Lake branch refers to the opera in Nanxian, Anxiang, and Huarong counties, with singing styles primarily based on Sichuan Tunes and Gong and Drum Tunes. The Ningxiang branch often features lighthearted romantic and folktale-based "Three Small Roles" operas. The Liling branch refers to the Flower Drum Opera in areas like Xiangtan, Liuyang, Chaling, Youxian, and Liling, with singing structures based on Sichuan Tunes. The Changsha branch refers to the opera in Changsha city and its suburbs, where, due to stricter suppression, a new performance form called "street parade opera" emerged, primarily using minor tunes [2].

Besides Changsha Flower Drum Opera, other important schools exist in Hunan. Hengyang Flower Drum Opera is popular mainly in Hengyang, Hengshan, Changning, Leiyang, Anren, Yongxing, Chenzhou, Chaling, etc. Its distribution shows it can be popular in both Hunanese dialect and Mandarin-speaking areas. Shaoyang Flower Drum Opera is primarily popular in Shaoyang, Shaodong, Wugang, Longhui, Xinning, Chengbu, etc. The dialectal characteristics of this region possess features of Southwestern Mandarin. Additionally, the popular areas of Changde's "Kaka Opera", Lingling Flower Drum Opera, and Western Hunan's Yang Opera correspond to the Northern, Western, and Southern Hunan Mandarin-speaking areas, respectively.

The stage performance and musical system of Hunan Flower Drum Opera most distinctly reflect its regional characteristics, embodying the folk wisdom and artistic creativity of the Huxiang region.

The performance form of Flower Drum Opera is lively and vibrant, full of life essence and folk characteristics. Early performances were often combined with folk songs and dances. This performance style integrated song, dance, dialogue, and simple plots, possessing strong entertainment value. The performance movements of Flower Drum Opera often originate from life, such as the actions of cutting firewood or shooting birds, which are artistic representations of daily life. Simultaneously, Flower Drum Opera also absorbed some performance conventions from Xiang Opera but overall maintained the simple and lively style of folk opera. During its long-term development, Flower Drum Opera formed a unique comedic style. Most plays are comedies or farces, with humorous performances and lively, witty language.

The musical tunes of Flower Drum Opera are rich and varied, categorized into four types based on structure and musical style: Sichuan Tunes, Gong and Drum Tunes, Labeled Tunes, and Minor Tunes. Sichuan Tune is one of the main vocal styles of Flower Drum Opera, originating from mountain songs and folk songs. Its structure consists of alternating upper and lower lines, providing a foundation for rhythmic variations, and it is mostly used for narration and lyricism. Gong and Drum Tune is characterized by "one singer leading, others joining in, with drums marking the rhythm," unaccompanied singing with chorus, and gongs and drums providing accompaniment. It originates from work songs like weeding songs and boat songs, with high-pitched and passionate melodies, often used for tragic plays and serious dramas. Labeled Tunes

derive from Xiang Opera and folk wind and percussion music, are purely instrumental tunes used to accompany stage actions and enhance the atmosphere. Minor Tunes include various folk ditties, mountain songs, and lantern tunes, representing the earliest tunes used in Flower Drum Opera, mostly used in life skits, with beautiful melodies and strong local color.

The accompanying instruments of Flower Drum Opera primarily feature the "Flower Drum "Dagong" as the lead instrument, a common characteristic across all Flower Drum Opera schools. The "Dagong" is a string instrument similar in shape to the "erhu" but with a larger sound box, producing a deep and resonant tone with a strong local flavor. Besides the "Dagong", there are wind and string instruments like the "suona", bamboo flute, "pipa", and dulcimer, as well as percussion instruments like gongs, drums, and cymbals. The musical accompaniment of Flower Drum Opera is not only used to support the singing and performance but also often simulates natural sounds and labor rhythms, enhancing the realism and artistic appeal of the stage performance.

Conclusion. The regional characteristics of Hunan Flower Drum Opera are mainly reflected in the following aspects: first, its close integration with local dialects, with each school using the local dialect as the stage language, forming their own artistic styles; second, its rich and diverse musical tunes, with the four major systems—Sichuan Tunes, Gong and Drum Tunes, Labeled Tunes, and Minor Tunes—each having distinct characteristics while blending with each other; third, its repertoire content is close to life, primarily reflecting folk life, full of rustic charm and comedic elements; fourth, its performance forms are lively, simple, and vibrant, deeply loved by the people.

In the contemporary cultural environment, Hunan Flower Drum Opera faces a situation of both challenges and opportunities. Only by adhering to the balance between preservation and innovation, and the integration of tradition and modernity, can this ancient art form rejuvenate with new vitality and continue to play an important role in the cultural construction of Hunan.

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THE USE OF DECORATIVE PAINTING IN TEACHING PRESCHOOL CHILDREN

Li Bin,

master's student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Scientific adviser – Senko D.S., PhD in Pedagogical Sciences, Associate Professor

Keywords. Preschool art education, academic orientation, class cases.

Early childhood education at home and abroad continues to promote artistic experiences to promote the overall development of young children through play and exploration experiences, emphasizing that children's perceptions, imaginations, and expressions through real-world materials, open tasks, and peer interactions. Decorative works in preschool education encompass various manifestations in creativity, such as drawings, decorative colors and collages, paperwork, etc. The NAEYC, in its Developmental Fitness Practice (DAP), clearly states that children should have meaningful and exploratory learning experiences, and artistic activities are an important place for the integration of perception, emotion, and culture (NAEYC, 2020). On the other hand, "Environment – Material – Demonstration" is considered as an integral part of preschool education. The purpose of the article is to identify the conditions and possibilities of using decorative painting in teaching preschoolers.

Material and methods. A combination of various methods - theoretical analysis of literature, observations in the classroom, analysis of students' educational works.

Results and their discussion. The Chinese concept of "Environment as the Third Teacher" reminds us that the arrangement of space, the choice of materials and the presentation directly