

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

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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

shape the child's learning path and aesthetic experience. The academic orientation of decorative painting in preschool art can be generalized on the basis of the organization of relationships as the main goal, in the system of "environment-material-interaction" through the synergetic construction of form, rules of combination and colors of arrangement, in order to achieve a three-dimensional complex experience cognitive, emotional and cultural.

Based on the above definitions and evidence, the study makes two assumptions that can be tested in the following chapters: first, relation-oriented decorative painting training is more stable in promoting the transformation of characteristics from "element" to "relationship" than product-oriented instruction; Secondly, the sequence of project tasks "gradual with one variable" and complemented by the class strategy of "minimum support" helps to complete the progressive "form of the unit – rules of combination – organization of colors of arrangement", as well as increases the mobility of learning and manageability in the classroom.

Analysis of the work of classrooms for preschool education of fine arts as an example:



Figure 1-3 – Students' works

From this point of view, the repetition - symmetry - rhythm, leaving the whites - the frames - the organization of the design, etc. of formal experiences in decorative painting are no longer just technical exercises, but learning experiences deeply related to the environment, material properties and social interaction. The discussion was not around "it looks like something that doesn't look like", but around "how can I make it rhythmic/symmetrical/orderly".

Project Zero's "Make Learning Visible" study found that systematic documentation and community discussions can turn "invisible learning" into substantive materials for discussion and improvement; At the kindergarten level, this mechanism also promotes co-parenting in the home and inter-grade professional dialogue, avoiding ranking and matching by results.



Figure 4-7 – Works of preschoolers on the topic "Pets"

The strategy for introducing differentiated and integrated education is reflected in the "material gradient – stratification of tasks – mutual learning". For younger ages or beginners, the task focuses on the repetition band or uniaxial symmetry, the choice of materials tends to have a low structure and high media feedback (printing, topography, collage) to quickly visualize relationships.

For older children or experienced children, a combination of radiation and mirror is introduced, and the structural-color connection with functional coloration is strengthened. For children who have difficulty maintaining attention or weak expression of speech, the "moving path of the big print", collage on the surface and "verbal dictate" are used. This strategy meets

DAP's requirements for "individual differences – cultural-linguistic response" and is also in line with the developmental process identified in the model/spatial skills study.

Conclusion. Based on studies, combined with the texts of open works, a genealogical description of "goal-strategy-evaluation of decorative painting in early childhood education" has been formed in order to identify opportunities for its use in work with preschoolers. It is important to organize the views and cases of predecessors in reproducible descriptive language (e.g., "composition - graphic motif - color rhythm - narration/participation") to facilitate observation, recording and communication teachers of the first stage. By naming points of disagreement such as "pattern/pattern power," "assignment openness," and "grading gaits," as well as labeling conditions and boundaries (number of classes, class times, faculty experience, and material safety) at the case level to provide practical guidelines for subsequent course improvement and research design.

SPREAD AND PERCEPTION OF THE HANG-DRUM IN DIFFERENT CULTURAL TRADITIONS

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Keywords. Hang-drum, musical traditions, intercultural perception, sound therapy, percussion.

The Hang-drum is a unique musical instrument of the 21st century that, despite its recent origin, has rapidly spread across the globe and found a distinctive place within various cultural traditions. This article explores the perception of Hang-drum music and the use of the instrument in diverse cultural contexts – from Europe to Asia and Latin America. The analysis of its origin, aesthetic characteristics, and methods of integration into both traditional and contemporary musical practices represents a relevant and timely subject within the field of art studies.

Material and Methods. The source materials for this article include scholarly research that explores the performative, spiritual, and therapeutic aspects of Hang-drum usage across different cultures. The writing process employed methods such as academic literature analysis, historical-cultural examination, and comparative approach.

Results and their discussion. The Hang-drum is an innovative acoustic instrument, its shape resembles an inverted steel drum, while its sound evokes a bell-like resonance with a meditative effect. Despite its European origin, the Hang has rapidly spread across the globe, becoming an integral part of musical and spiritual practices in a wide range of cultures.

The sound of the Hang is distinguished by its softness, roundness, and rich overtones. It is not bound to any specific musical system, which makes it universally adaptable across diverse traditions. In European culture, the Hang is often featured in street performances, neoclassical compositions, and ambient music. In India and Nepal, the instrument is integrated into meditative practices and yoga sessions. In Latin America, it is embraced as part of the ethnic and percussion scene, frequently combined with instruments such as flutes, didgeridoos, and drums. Among Indigenous peoples of North America, the Hang is used in rituals focused on healing and restoring energetic balance.

Across many cultures, the Hang is perceived not only as a musical instrument but also as a medium for spiritual expression. Its vibrations are employed in:

- Sound therapy – to relieve stress and restore psycho-emotional balance.
- Meditation – as a background instrument that aids concentration and inner peace.
- Rituals – as a symbol of harmony, peace, and connection with nature.

The artistic characteristics of the Hang-drum are vividly expressed through its high degree of free improvisation, allowing performers to achieve personal expression through variations in gesture and rhythmic innovation. This makes it a significant medium within the genre of musical