

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

synthesis. Its acoustic properties are reflected in a distinctive metallic resonant timbre and rich melodic textures, contributing to a deep immersion in the musical experience [1].

Contemporary art emphasizes the breakdown of traditional boundaries and rules, encouraging a personalized artistic language. As an instrument without fixed playing techniques – relying instead on the player’s intuition and physical sensitivity – the Hang-drum aligns perfectly with this artistic trend that values free expression and spontaneous music-making. Its unique visual aesthetic – UFO-like shape, smooth metallic surface, and the arrangement of the central dome (Ding) surrounded by tone fields (Gu) – positions it as a modern design paradigm that merges artistry with functionality. At the same time, the Hang-drum reflects contemporary aesthetic preferences.

As the Hang-drum has spread across the world, its perception has undergone significant transformations shaped by cultural and cognitive differences. In this connection, two main directions of interpretation arose.

First, the Hang-drum has gained widespread recognition as a tool for sound therapy and musical meditation. Its rich timbral resonance, sustained tones, and gentle dynamics are perceived as conducive to deep relaxation, anxiety reduction, and the attainment of inner balance. In this context, the instrument is actively used in yoga studios, sound healing centers, and individual spiritual practices, becoming an integral part of body-oriented and meditative techniques.

Second, the Hang-drum has been integrated into experimental and avant-garde musical practices. Musicians explore its rhythmic potential, timbral flexibility, and methods of sound modification – from altering the striking point to incorporating water and electronic effects. In this context, the instrument is viewed as an innovative platform for improvisation and sound design, expanding the boundaries of traditional musical thinking.

The Hang-drum gains additional value from its handcrafted nature, limited production, and the uniqueness of each individual instrument, making it a collectible object and a source of aesthetic admiration. Thus, within Western cultural traditions, the Hang-drum simultaneously functions as a spiritual, therapeutic, and artistically experimental instrument, reflecting a multilayered perception of sound and form.

East Asian and South Asian cultural traditions demonstrate a high degree of receptivity to the sonic characteristics of the Hang-drum, rooted in deeply embedded philosophical and aesthetic approaches to music. In these regions, the instrument is not perceived as an exotic novelty but rather integrates organically into existing sound practices due to its soft timbre, sustained tones, and meditative orientation.

In Japan, the sound of the Hang is associated with the aesthetic of wabi-sabi, which values imperfection, transience, and the depth of inner experience. Its tonal palette resonates with traditional Japanese instruments such as the shakuhachi and koto, and it is regarded as a means of spiritual introspection and contemplation. Here, the Hang-drum becomes part of a soundscape oriented toward silence, pause, and inner harmony.

In India, the sustained resonant tones of the Hang evoke associations with the tanpura – a drone instrument that accompanies classical Indian music. This sonic resemblance has facilitated the rapid adoption of the Hang in meditative and musical practices, particularly within alap introductions, where it serves as a tonal foundation for improvisation and spiritual concentration.

In China, the perception of the Hang centers around its ethereal, Zen-like tonality. It is often paired with traditional instruments such as the guqin (a seven-string zither) and singing bowls, becoming part of an urban musical culture focused on stress relief and aesthetic relaxation. The Hang is especially prominent in the popular Guofeng style – a contemporary reinterpretation of traditional Chinese music that resonates with youth and members of the creative industries.

Thus, in Eastern contexts, the Hang-drum is not perceived as a foreign element but as an instrument capable of expressing the deep philosophical and aesthetic values inherent to these regions. Its adaptation occurs through cultural filters in which sound becomes not merely a musical phenomenon but a form of spiritual and emotional experience.

Conclusion. The Hang-drum is defined as a cultural phenomenon that merges elements of ancient percussion traditions with contemporary aesthetic demands. Its global spread and reception across diverse cultures reflect a growing need for universal means of artistic expression capable of transcending genre, language, and tradition. The Hang-drum exemplifies how a modern instrument can be adapted to various cultural contexts. Its neutral tonal nature allows musicians to incorporate it into traditional ensembles without disrupting stylistic integrity. This positions the Hang as a symbol of global musical synthesis and intercultural dialogue.

1. Иванов, С. Ханг – инструмент из прошлого для будущего / С. Иванов. – URL: <https://ivanovsergey.ru/>. (дата обращения 06.11.2025).

THEORETICAL AND PRACTICAL METHODS OF ACHIEVING THE BEAUTY OF FORM IN TEACHING OIL PAINTING

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Keywords. Oil painting teaching, theory of formal beauty, aesthetic cultivation, middle school visual arts classroom, practical path.

With the development of educational technologies, aesthetic education plays an important role at all levels of education. Beauty is the main aesthetic category of fine art, and oil painting, as a classical genre in the fine arts, has its own theory of the beauty of form, which is of great importance in secondary school education. At present, most high schools in China are facing the problem of a "gap between theory and practice" in the teaching of oil painting. Thus, the significance of this study lies in improving the structure of the application of the theory of beauty in teaching fine arts in secondary school and providing secondary school art teachers with practical and effective schemes for applying the theory of oil painting.

Material and methods. The research materials were sourced from official websites and published materials, and the research methods used included case analysis, mixed evaluation, observational method, literature review.

Results and their discussion. The achievements of teachers include many aspects, of which the most important is the improvement of the concept of education and teaching. In high school fine arts classes, some teachers have tried to combine beauty principles with classroom skill training. For example, integrating theory with technology helps students gain a deeper understanding of aesthetics. However, in real-world classroom teaching, most students struggle to apply theories of composition and painting from formal aesthetics to real-world oil painting training, leading to problems such as lack of tool compatibility and overly simplistic teacher evaluation criteria. In this way, through hands-on learning, teachers can transform professional vocabulary into words that students can easily understand and combine visual colors in life scenes to help students understand the theory of beauty to promote better integration into the creative process of oil painting.

In terms of practical approaches, in the process from theoretical understanding to simulated practice, we can first combine masterpieces to conduct simulation exercises. In the field of art, there is such a case that the deeper you understand someone's works, the more you are aware of your originality. Then, at the theme creation stage, we can use scenes from life and previous imitation of masterpieces and beauty theory to complete the creation of the theme. Finally, in the work evaluation process, we need to change the previous unified assessment mode and optimize the assessment mode, such as adopting student peer evaluation, teacher-student peer evaluation, and other assessment modes. Following focused instruction, students