

of cultural confidence and a vivid sample of cross-cultural dialogue. This process is an organic integration based on a deep understanding of the essence of Chinese and Western cultures.

**Conclusion.** To sum up, this study is of great significance at three levels: theoretical construction, practical guidance, and cross-cultural communication. It not only provides a systematic academic explanation for understanding the localization process of Latin dance in China, but also offers theoretical support for promoting the creative practice and future development of Sinicized Latin dance, and is expected to facilitate this art form to move towards "Made in China" on the basis of "Sinicization", and eventually become a Chinese artistic expression form with global influence.

1. Zhong, Yongfeng, Hu, Yihai, Wang, Hong. A Comparative Study of the "core of Sports culture" between China and the United States / Yongfeng Zhong, Yihai Hu, Hong Wang // Sports Science Research. – 2016. – 20(06). – P. 27-31.
2. Fu, Shanshan. On the Cultivation of Students' Artistic Expressiveness in Dance / Shanshan Fu // Adult Education in China. – 2007. – June. – P. 22-28.
3. Li, Yan. Research on the Application of Representation Principle to Latin Dance Expressiveness / Yan Li. – Hunan University of Science and Technology, 2010.

## APPLICATION OF MONGOLIAN DECORATIVE PATTERNS IN ART COURSES

*Xi Jie,*

*master's student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus*  
Scientific supervisor – Kostogryz O.D., Associate Professor

Traditional Mongolian patterns (such as swirls, clouds, and endless knots), appropriate to the characteristics of adolescence, preserve the memory of nomadic culture, helping high school students express cultural identity and alleviate academic pressure, meeting the needs of developing artistic thinking during adolescence.

This is a win-win situation for culture and practice: symmetrical aesthetics, nature worship, and the tribal symbols inherent in these patterns are not only a national cultural asset, but the process of copying and creating them can contribute to the development of aesthetic perception and practical skills among schoolchildren, which corresponds to the dual goals of «practice + culture» as part of art education in secondary school.

The purpose of the study is to demonstrate the importance of teaching methods of Mongolian patterns in China and the preservation of this culture.

The relevance of the research stems from the opportunity to better understand the peculiarities of various ethnic cultures and helps to learn about the unique and fascinating cultures of the world.

**Material and methods.** The comparative method is a method of analyzing and summarizing scientific literature on the problem under study.

**Results and their discussion.** Acquaintance with the context and history of culture unites Mongolian holidays, clothes, horse harness and architecture [1]. Using documentaries and exhibits (such as patterned fabrics, replicas of silver jewelry) to explain the symbolism of the patterns (for example, the endless knot pattern symbolizes constant luck), we help students understand cultural connotations.

Multilevel practice and the integration of techniques are of great importance. The basic level involves copying patterns (from simple to complex, first outlining the contours, and then adding colors). At the intermediate level, tools such as watercolors and markers are used to recreate patterns (for example, the inclusion of cloud patterns in modern decorative paintings). The advanced level encourages an interdisciplinary approach to practice (for example, the development of themed cultural and creative products and clothing models).

Mongolian artists are invited to the school to demonstrate the techniques of embroidery and wood carving. Students form groups to perform works on the theme «Ethnic Patterns + Modern Aesthetics», which contributes to increased participation in campus art exhibitions and

online screenings. This creates an interactive experience and an experience of demonstrating the results [2].

The cultural value of traditional Mongolian patterns was fully demonstrated in high school teaching: students who participated in teaching practice saw that their accuracy in recognizing the cultural connotations of basic patterns such as curly grass, clouds, and endless knots increased from 32% to 89%; 82% of students reported that the creation of This effectively relieved academic pressure, and 76% of students felt a stronger sense of identity and pride in their ethnic culture. This demonstrates a high degree of correspondence between traditional Mongolian patterns and the needs of high school students in artistic thinking and expressing emotions during adolescence.

A variety of teaching methods have been adapted to the conditions of high school education and have achieved good results. The contextual familiarization and cultural origin tracking model allowed 91% of students to quickly understand the meaning of nomadic culture and nature worship underlying these models. During the multi-level practical training, 95% of students successfully completed copying tasks at the basic level, and good results were achieved in recreating patterns at the intermediate level. Almost 83% of the students were able to skillfully combine traditional patterns with modern tools such as watercolor. At an advanced level of interdisciplinary practice, high-quality works have been created in the field of cultural and creative goods and clothing samples. Interactive classes and demonstration of results ensured 100% engagement, and the concentration of attention and active participation of students in the classroom were significantly improved compared to traditional art classes.

The double realization of the heritage value lies in the fact that Mongolian traditional patterns, as visual symbols bearing the memory of national culture, were presented in secondary school classes. This violates the limitations of traditional «oral transmission», making cultural heritage younger and more widespread. In addition, through practical activities such as copying and creation, students develop aesthetic perception, practical skills, and innovative thinking, which allows them to achieve the dual goals of «cultural heritage» and «quality improvement».

Adaptability and innovation of teaching methods. The contextual introduction model solves the problem of abstract and difficult-to-understand cultural connotations of traditional patterns, allowing students to understand culture through specific media (clothing, horse harness, architecture). The differentiated practice meets the needs of students with different art backgrounds, ensuring mastery of basic drawing techniques and providing an interdisciplinary, innovative space for advanced students. The interactive experience and simplified teaching are fully adapted to the high school learning scenario, compensating for the lack of practicality in traditional classroom teaching and avoiding implementation difficulties caused by complex tools and time constraints.

The balance between tradition and innovation is important. Teaching practice has shown that students, when recreating patterns, not only adhered to the basic elements and cultural connotations of traditional patterns, but also used modern aesthetics (for example, they combined cloud patterns with campus scenes and used watercolor techniques to convey the translucent texture of curls), embodying the concept of «preserving traditions while introducing innovations». This phenomenon indicates that teaching ethnic traditional patterns in high schools should not be limited to reproducing traditional methods, but should guide students to achieve innovative self-expression based on a deeper understanding of culture through various teaching methods that allow traditional patterns to flourish in the hands of modern youth.

**Conclusion.** This study confirms that traditional Mongolian patterns have significant ancestral value and practical significance in art education in secondary schools. Ethnic cultural connotations and the artistic features they embody not only meet the needs of high school students in developing artistic thinking, expressing emotions, and relieving academic stress during adolescence, but also achieve the dual purpose of learning – «cultural inheritance» and «quality improvement».

We believe that traditional Mongolian patterns should become an important part of art education in high school, and appropriate teaching models can serve as a basis for learning

other ethnic traditional arts in high school classrooms. In the future, further success can be achieved in overcoming resource constraints by improving online resource libraries and optimizing the system of innovative leadership, thereby increasing the versatility and depth of teaching and contributing to the preservation of youth heritage and the sustainable development of ethnic culture.

1. Editorial group of the «Short History of the Mongolian People». «A brief history of the Mongolian people» [M.]. Hohhot: People's Publishing House of Inner Mongolia, 1977.
2. Qin Suiming, Analysis of traditional culture in Mongolian skin painting [J] Film review. 2008.

## APPROACHES TO THE INTERPRETATION OF PIANO ACCOMPANIMENT IN THE VOCAL WORKS OF FRANZ SCHUBERT

**Zhou Yixuan,**

*master's student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus*

*Academic advisor – Zhukova O.M., Ph.D. in History of Arts, Associate professor*

The article is devoted to the features of piano accompaniment in the vocal output of Franz Schubert – one of the most outstanding composers of the Romantic era, whose songs (Lieder) have become the benchmark for the synthesis of poetry, vocal line, and instrumental accompaniment. As the author of more than 600 songs, Schubert radically transformed the role of the piano in vocal music, turning it into an equal partner of the voice, capable of conveying psychological depth, imagery, and the dramaturgy of the text. The study of this topic allows for a deeper understanding of the evolution of Romantic aesthetics and its influence on contemporary performance practice. The purpose of the article is to analyze approaches to the interpretation of piano accompaniment of F. Schubert's vocal works.

**Material and methods.** The methodological basis for the article consists of approaches to the study of piano accompaniment established in European and Chinese scholarship. The research employed general scientific methods, as well as historical-cultural and comparative approaches.

**The results and their discussion.** The relevance of the topic is determined by several factors. First, in the era of globalization and intercultural exchange, interest in Western classical music is growing in Asian countries, including China, where Schubert holds a special place in both pedagogical and concert practice. His songs are actively performed by Chinese vocalists and pianists, which necessitates a rethinking of European traditions in the context of Eastern aesthetic norms (for example, an emphasis on emotional expressiveness and harmony). Second, contemporary trends in musicology highlight the role of accompaniment as an independent means of expression, which is particularly relevant for analyzing Schubert's works, where the piano does not merely support the voice but creates a multilayered narrative (as seen in the cycles "Die schöne Müllerin" or "Winterreise"). Finally, in the context of digitalization and new forms of performance (online concerts, multimedia projects), the study of Schubert's piano accompaniment helps develop innovative interpretive approaches, which holds practical significance for teachers and performers.

The degree of development of the topic in European art studies is high, yet the focus on piano accompaniment as an independent element remains relatively niche. Classic works include the monographs of Walther Dürr, which emphasize the analysis of form and harmony, and Graham Johnson, who provides practical commentary on the accompaniment in recordings. Susan Youens highlights the literary-musical synthesis, while Richard Kramer explores cyclic structure. In Russian musicology, significant contributions come from the works of Yu.N. Kholopov and L.G. Rapatskaya, who place particular emphasis on Schubert's imagery and dramaturgy.

In Chinese art studies, the topic is less developed but is rapidly gaining momentum. Early works, mainly translations of European research, are now being supplemented by original analyses. For example, Chen Ying in "Chinese Interpretation of Schubert's Lieder" compares