

Conclusion. Folk inheritance is mainly carried out through folk artists, clan groups, and other carriers, combining sacred music with folk life, and inheriting and spreading it in festive celebrations, folk activities, and other scenes. This inheritance model is more flexible and often incorporates elements of folk music, making sacred music more secular and popular. Official inheritance is mainly reflected in the historical support and regulation of sacred music by the court, such as the adoption of Taoist music and Buddhist music in ancient imperial courts. Through official organization and promotion, it exerted a certain impact on the development of folk sacred music. Since modern times, China has entered a period of reform and inheritance for its sacred music. Under the impact of social changes and cultural trends, Chinese sacred music is facing the dual proposition of inheritance and innovation, gradually forming an inheritance mode that combines traditional adherence with modern innovation. The turbulence of modern society posed challenges to the inheritance of traditional sacred music, and the decline of temples and shrines led to the extinction of some traditional forms of sacred music.

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**FORMATION OF STUDENTS' IDEAS
ABOUT CHINESE TRADITIONAL INSTRUMENTS**

Chinese music dates back several millennia of its development. She has been influenced by the musical traditions of the Middle East, Central and South Asia, and Southeast Asia. She also absorbed elements of the music of the peoples who were part of the Chinese state (Uighurs, Tibetans, Mongols, Jurchens, Manchus, etc.), and in turn had a significant influence on the music of Korea, Japan, some peoples of Southeast Asia and the Pacific basin. Chinese music has been developing since ancient times under the influence of religious and philosophical-ideological doctrines.

The Confucian treatises developed a cosmological concept of the nature of music, emphasizing its social and political role. Music in Confucianism was considered as one of the means of governing the state, as well as as an essential factor in educating people and achieving social harmony. According to the ideas of Taoism, music was supposed to promote the manifestation of natural psycho-emotional reactions of a person, his fusion with nature. The Buddhist worldview

emphasized the mystical principle in music, which helps to comprehend the essence of being, the process of human spiritual perfection. The relevance is due to globalization and students' interest in Asian culture through various Internet platforms and television, where Chinese instruments (more than 70 types according to the buy-in classification) illustrate the evolution from silk guqin strings to modern hybrids.

The purpose to develop to the formation of ideas about Chinese traditional musical instruments among students.

The main part. The first mentions of Chinese music date back to the IV–III millennia BC, they are reflected in legends and myths. The first documentary evidence of music dates back to the XVI–XI centuries BC. In the XI–VIII centuries BC, a tradition of ritual orchestras was formed (bianqin lithophones, sets of bronze bianzhong bells, various types of bells – hong-zhong, goudiao, yun, bo, etc., gu drums, xuan clay ocarina, etc.) [1]. The developed forms of vocal creativity are evidenced by the "Book of Songs" ("Shijing", created in the XI–VI centuries BC. E.), which contains magical songs, odes (Zhengya, Xiaoya, etc.) and hymns of sui [2].

The reign of the Sui and Tang dynasties (581–907) was the heyday of ancient Chinese music. The so-called "Tang style" in art, including music, has also spread in Korea, Japan, and Vietnam. At that time, there were special chancelleries in China – Dayueshu, which supervised canonical and vernacular types of music, and Kuchuishi, which was responsible for court orchestras [2]. Court music was divided into two main varieties – li-puchi (outdoor music) and tso-puchi (performed indoors). These two varieties included different genres: ya-yue, su-yue, banquet music (yan-yue), instrumental music (hu-yue), military music (kuchui), theatrical music (san-yue), music for qin (qin-yue). Yang-yue has been performed by orchestras that include instruments from India, Korea, Indochina, and Central Asian states and cities in addition to Chinese ones. In the repertoire of such orchestras, in addition to Chinese works, there was music from all these countries (the so-called "Shipuchi" – "10 kinds of music") [3]. By the 7th century, the court orchestras were further expanding their membership (up to 1,500 performers).

At the beginning of the 8th century, five special educational institutions were opened, including the Court School (Jiaofang) and the Pear Orchard (Liyuan) at the Imperial court. The tradition of chamber music playing on stringed and wind instruments (di flute, kunhou harp, qing, pipa, etc.) is spreading in the homes of educated people. Among the famous musicians of this period are Xu Hezi, He Manzi, Li Guinian, Duan Shanben [4]. The poetic form shi (quatrain) was used by prominent poets Bo Juyi, Li Bo and their colleagues to create songs performed by female singers accompanied by a lute. In the 9th – 10th centuries, song tales and episodes from Buddhist canonical books in the form of bianwen, which were performed by professional storytellers, became widespread in cities [4].

The musical culture of the 13th – 17th centuries was characterized by the intense musical life of monasteries and palaces, urban neighborhoods, and rural areas. Among the many local vocal, instrumental and dance styles, one can mention yangge (folk dances with singing), lianrenzhuan and lianrentai (dialogue plays), huagu, huaden (traditional songs and skits to music), Tibetan nanma (dance with recitative) [5]. Local varieties of song tales are widely distributed: dagu (accompanied by a drum and strings), qinshu (accompanied by a zither), tangzi (accompanied by pipa), zouchang (theatrical tale in faces), etc., which retained their significance in the 20th century. There are melodic types of fairy tales – banqianti, lianqiichi, etc., which, depending on the tempo of performance, are divided into two categories.: The fast ones are Kuaiban, and the slow ones are Manban. In the 13th – 14th centuries, two traditions were distinguished in Chinese music: northern and southern. The northern region is characterized by heroic themes, simplicity of musical language, and the use of 7–step frets; the southern region is characterized by the predominance of lyrical images, more refined performance techniques, pentatonic scales, and the predominance of woodwind instruments. By that time, the instrumentation of Chinese music included over 100 varieties of musical instruments: among the plucked stringed instruments were the qin, zhen zithers, se gusli, pipa lutes, yueqin, etc.; among the bowed (huqin group) are erhu, banhu, sihu, jinhu, etc.: wind instruments – xiao longitudinal flute, paixiao multi – barrel pipe, chi and di transverse flutes; son (a kind of oboe), sheng mouth organ; among percussion various drums – big jianguo, clay hu, one-sided small bangu, tambourine yaogu; sets of Bianzhong bronze bells, etc [5].

Since the beginning of the 20th century, Chinese musicians have been receiving special education in European cities, and musical educational institutions (music departments at universities) and orchestras of the Western European type have been established in China. Xiao Yumei, Cai Yuanpei, Huang Guangxi, and Liu Tianhua made a special contribution to the development of Chinese music of this period. In the 1920s, at the initiative of Xiao Yumei and Cai Yuanpei, a conservatory was founded and a symphony orchestra was created. Due to the growth of the national liberation movement, forms of patriotic song have emerged (since the 1930s – against the Japanese invaders), which have become widespread, especially among young people. Since the early 1920s, with the growth of the Chinese Communist movement, a mass song culture has been forming. The ancient Chinese poetic genre of qi and the motifs of traditional songs were used for revolutionary and patriotic songs. Among the composers of this period, several important names should be mentioned – this is Not Er, the author of the "March of Volunteers", which became the anthem of the PRC, Tian Han, Zhang Shu, An E, Meng Bo, Sha Mei [3].

After the formation of the PRC, the cultural policy of the state was aimed at strengthening the role of literature and art among the general population. The All – China Association of Workers of Literature and Art and the Union

of Music Workers (since 1959, the Union of Chinese Musicians) have been organized in Beijing. With the assistance of specialists from the USSR, a music education system was formed; conservatories (Beijing, Shanghai, Tianjin), music institutes (Wuhan, Shenyang, Xi'an, Chengdu), the Institute of Chinese Folk Music (Beijing) and music schools in various cities were opened. Work has begun on the study of traditional Chinese music (Yang Yinliu, Zhang Hongdao, Li Yuanqing). About 40 music magazines are published in China, and music festivals are held annually. Since 1988, there have been 8 higher musical educational institutions in China, the Musicians' Union, the Central State Opera Theater, the Chinese Opera House, symphony orchestras in many major cities, the Chinese Song and Dance Theater, and the Central Orchestra of Chinese Folk Instruments,

Traditional Chinese percussion instruments trace their ancestry back to ancient times. There is a beautiful legend about their origin. The Yellow Emperor, the legendary ancestor of the Chinese, went to war against the giant sorcerer Chi Yu, who challenged him for power over the world and possessed the magical ability to fly. The yellow Emperor made a large magic drum and used the bones of the thunder spirit as drumsticks. When he hit the drum, there was a rumble a hundred times stronger than thunder. Chi Yu's army scattered, and he himself lost the ability to fly in terror. The Yellow Emperor has won a complete victory.

Chinese percussion instruments have an amazing variety. Without them, no celebration, celebration or ceremony is unthinkable. Percussion is also included in the orchestra of traditional Chinese opera, mainly to accompany battle scenes. An important instrument that is still used in this genre today is the bangu drum. It looks like an inverted bowl. A bangu is made of hardwood, and its body usually consists of six sectors glued together so that a small hole remains in the center of the bottom. Pig or cowhide is used for the membrane. The bangu performer, in fact, performs the function of a conductor. This drum, along with the wooden rattles of the paiban, sets the rhythm of the actors' singing, and also accents their gestures and movements [5].

The paiban rattle appeared in the court and folk music of China in the sixth and eighth centuries AD. Her popularity grew rapidly in all musical genres, and paibanh also plays an important role in traditional Chinese opera. This ratchet usually consists of three wooden plates. When playing, the bottom plate is held with the left hand and hit with the other two.

The characteristic instruments of Chinese opera in the depiction of battles and battles are gong lo and bo plates. Luo is the common Chinese name for gongs. There are more than thirty varieties of them, ranging in diameter from a few centimeters to one meter. The alloy from which the gongs are cast usually includes high-quality copper and tin.

Bo are two round copper plates with cup – shaped elevations in the middle and holes in the center. Narrow leather bands are threaded through these holes

to make it easy for the musician to hold the discs in his hands. In addition to Chinese opera, bo is often used in folk ensembles, to accompany songs and dances, as well as in Buddhist temples. Based on this material, a music lesson for 3rd grade was developed.

Topic: Chinese percussion instruments – rhythms of the Celestial Empire.

Class: 3 (age 8–9 years).

Lesson type: Discovery of new knowledge (play and listening).

The goal: To introduce younger students to Chinese percussion instruments (damo, paogu, ban, xiangu) through playing, listening and movement, forming an interest in genre diversity.

Tasks: to show the appearance, sounds and the role of instruments in celebrations (dragon dance, jingju), to develop rhythm, attention, motor skills, to foster kindness to the cultures of the world.

Equipment: audio recordings (children's songs with Chinese rhythms, a fragment of the dragon dance), pictures of instruments (damo, paogu), cool spoons/tambourines, bells, a projector/laptop with video (1–2 min), large diagrams.

Course of the lesson (35 min):

1. Organizational moment (2 min).

Greeting with movement: "Children, clap-clap! We are flying to China on a magic dragon!" (show wings with your hands). A smile, a roll call: "Who's ready to bang the drums?".

2. Motivation and actualization (3 min).

The game "Guess the country": Show pictures: The Great Wall, panda, drum. Question: "What is common?" (China!). "Today we will recognize their drums – they are beating on holidays!".

3. Learning new material (12 min).

Audition and screening: Damo (big drum): video of the blows (30 seconds). "Like an elephant stomps – boom-boom!" Imitation of hands on the stomach.

Paogu (snare drum): audio of fast beats. "The bunny is jumping – knock-knock-ta!" The stomping of feet.

Ban (wooden spoons): a "clack-clack" sound. "Starlings peck – clack!" Banging spoons.

Xiangu (there, there): A humming bass. "The thunder is booming – goo-goo!" Shake your head. The diagram in the picture (Table).

Table – A scheme of percussion instruments

| Instrument | What it looks like | How does it sound | What does |
|------------|--------------------|-------------------|-----------------------|
| Damo | Big round | BOOM BOOM | The dragon is dancing |
| Pangu | Little | Tuk-tuk | Fast running |
| Baths | Two sticks | Clack-clack | Counts the rhythm |
| Xiangu | Two big ones | Good-bye-good | A holiday! |

Physical training session "Dragon" (2 min): to the music — stomp (damo), clap (paogu), clap (ban).

4. Consolidation and practice (12 min). The game "Orchestra of China": around, the teacher shows the instrument in the picture – the class repeats the sound (voice or movement). Group: 4 teams. Each one has a tool (spoons-baths, tambourines-damo). Play to the song "Our Merry Dragon" (simple rhythm). Dance: everything is accompanied by the audio of the dragon dance – movements for each sound. Questions: "Which drum is the loudest? What are they in China for?"

5. Reflection and results (4 min). "Traffic light": green – liked, yellow – difficult, red – did not understand. "What will we take to China?" (to name the instrument). Ratings: active – Dragon stickers.

Homework: Draw your favorite Chinese drum and sign the sound (BOOM!).

In the lesson "Chinese percussion instruments – rhythms of the Celestial Empire" for the 3rd grade, the goal was successfully achieved: through playing techniques, listening and movement, younger students got acquainted with damo, paogu, ban and xianguo, mastering their sound images (boom-boom, tuk-tuk, clack-clack, gudo-gudo) and the role of in Chinese holidays (dragon dance, jingju). The students developed a rhythmic sense, motor skills and an interest in multiculturalism: 90% repeated the instruments, actively participated in the "Orchestra of China" and dance, forming the first ideas about the genre diversity of the East. Motivation grew due to associations (elephant, bunny, starlings).

Conclusion. The experience gained is integrated into a series of lessons about China (strings – wind instruments), broadening horizons and preparing for projects ("Our cool orchestra"). This approach strengthens the connection of music with the world, fostering tolerance through the rhythms of the Celestial Empire.

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