

2. Non-legato technique involves some emphasis on each sound.
3. Staccato singing is sharp, with short durations.
4. Marcato bright accentuation of each sound of the melody [2, 36].

Sensible, emotional, and musical performance. The literary text should be read in its entirety, it is necessary to understand the intention of the author of the poetic text. It is useful to highlight the main idea of the piece, to note emotional contrasts. Have a conversation about the means of musical expression used by the composer, which help to more fully reveal the main idea of the piece.

A prerequisite for the development of singing skills is exercise, that is, purposeful repetition to improve these skills. In the process of such repetition the ways of performing the task shall be improved, consolidated, refined.

During the vocal exercises an important point is the right balance between working on individual skills or techniques and combining these skills into a single set of expressive means of artistic performance. The right selection of exercises helps to develop and consolidate each element separately, as well as consolidate the complex of these skills and abilities in their totality. Bear in mind that one should not reduce the exercises to work on individual skills, as this would lack the necessary linkage and coordination between them. The art of singing requires mastering a complex set of artistic and technical elements. Achieving this by fixing the students' attention on each individual stage of training, on a specific vocal-technical task. A purposeful, progressively more complex musical exercise material will help to consolidate individual skills [2, p. 38].

The special exercises and chants are chosen according to the level of the pupils' singing development and become progressively more difficult as they are taught. The concentration of exercises around a specific artistic and technical task leads to the acquisition of a particular skill. However, do not linger too long on any one task: this tires the attention and at the same time distracts from the other tasks. In singing practice, music material without figurative content is widely used (scales, bars, arpeggios, triads), as well as chants (small, simple songs or individual phrases from vocal works). In addition, in singing practice there is a widespread way of selecting material for the development of skills, when teachers, seeking to introduce figurative content in the performance of scales, segments of the chorus, triads, arbitrarily substitute various words and phrases for them.

Conclusion. Thus, a healthy foundation for voice development is provided by correct posture and freedom of movement, which creates the conditions for a natural sound. The importance of breathing techniques, especially low rib-diaphragmatic breathing, cannot be overemphasised; they become the basis for successful voice control and maintenance of a healthy voice.

Gradual mastery of breathing practices, starting with basic exercises and progressing to more complex techniques, will not only allow for a more conscious approach to the singing process, but also for maintaining vocal quality throughout an artistic career. As a result, the harmonious integration of technical development and care for the voice will ensure the creative growth and realisation of the potential of every aspiring singer.

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**THE DEVELOPMENT OF THE CHINESE TRADITIONAL
MUSICAL INSTRUMENT GUQIN: HISTORICAL ASPECTS**

The Guqin is probably the oldest traditional musical instrument in China. According to information preserved to date, every person who considers himself intelligent should have played it as much. 2.5 thousand years ago, Confucius himself played the Guqin. In general, in Ancient China there was a rule according to which representatives of the intelligentsia were required to master four arts:

playing the Guqin, Chinese Xiangqi chess, calligraphy and painting. It is not for nothing that Guqin is in the first place, because it occupies a very important place in Chinese culture.

On November 7, 2003, UNESCO announced that Chinese Guqin had been selected as an intangible World Cultural Heritage site. In 2006, Guqin was included in the list of the national intangible Cultural heritage of China. In 2010, the Guqin song period sold for \$22 million, making it the most expensive musical instrument ever sold.

The history of the development of the Guqin is such that it is not only a musical instrument, but also a reflection of the philosophy of life and the cultural spirit. For example, the rounded panel and flat bottom symbolize the roundness of heaven and earth; the length of the Guqin is three feet six inches and five minutes, which corresponds to 365 days a year. The thirteen symbols in Qin represent twelve months plus a leap month, and so on.

At the same time, the performance of Guqin also requires proficient skills and a profound understanding and grasp of the rhythm and emotions of the music. These characteristics have made the Guqin occupy an important position in traditional Chinese culture.

The main part. Many legends have been created about the origin of the Guqin. For example, Fu Xi (28-27 centuries BC) saw how the life-giving stream of great stars fell in flight on an ancient plane tree and two phoenixes flew down on this tree. And the phoenix is the king among birds. He lives on a plane tree, eats only bamboo fruit and drinks from sweet springs. Fu Xi knew that sycamore is one of the most excellent types of wood. And now that the sycamore had accepted the life-giving principle of natural forces, it was becoming quite suitable for creating a musical instrument [1, p. 10-20].

During the Wei, Jin, Southern and Northern dynasties philosophy was liberated, and thoughts were active. The Guqin style changed according to the needs of the literati and the aesthetics of the time. The shape was significantly different from previous generations, representing a mature style of "a combination of a full box, seven strings, two legs and thirteen emblems. From Ji Kang's "Qin Fu" and the brick carvings of the Southern Dynasty's "Seven Sages and the Rongqi period in the Bamboo Grove" (Figure 1), it can be seen that the appearance of the Guqin is about the same as it is now.

The Tang Dynasty was a period of cultural glory in Chinese history, and the shape of the Guqin had been roughly determined. The hollow structure of the long strip base plate had various parts such as the head, shoulders, neck, body, waist, and tail, as well as thirteen emblems, a certain length of hidden space, dragon pond, phoenix swamp, Yue mountain, dragon gum, crown angle, tail support, goose feet, and guard. The proportions of each part were relatively reasonable, and the shape was plump and round. Usually, rounded corners were made in the neck and waist inward parts, which were both beautiful and easy to play. The interaction between literati and qin masters was profound. They participated in the playing of the qin and the creation of qin music, leaving behind a large number of qin poems, lyrics, and texts, as well as comments on Guqin music, Guqin masters, performance and appreciation.

Due to changes in philosophical and aesthetic thought, the styles of Guqin underwent significant changes. At the beginning of the Song Dynasty, the shape of the Guqin was still imitated from the Tang Dynasty, but later the curvature of the Guqin gradually changed from round to flat. The body of the Northern Song Guqin was flat and elongated, with a relatively larger size compared to the Tang Guqin, and the shape of the qin body was relatively simple; During the Southern Song Dynasty, in addition to antique style pieces, the body gradually became flat and narrow. The Zhongni style Guqin, with its towering and narrow shape, was the main style of Qin making in the Southern Song Dynasty.

The Ming Dynasty was the pinnacle of the development of Guqin, with its main achievement being the creation of new styles. Most rulers love guqin, and some even like to make it. There are four famous masters of the Qin dynasty in the ruling dynasty: Ning, Heng, Yi and Lu. The most famous are the Luoxiang style of Emperor Xianzong and the Guqin style of Feipu Lian-zhu There was also a strong expression of personality in the form of banana leaf style Guqin.

The Guqin is a musical instrument that was used for solo performances. In 1997, in Suixian County, Hubei Province, a ten-stringed Guqin and a five-stringed Guqin of the early Warring States period were discovered in one of the from the Tomb of Zenghou Yi. Currently, this is the earliest known Guqin (Figure 2).



Figure 1 –The seven sages of the bamboo grove 竹林七贤



Figure 2 – Guqin from the Tomb of Zenghou Yi 曾侯乙墓古琴

Let's briefly present the features of the evolution of a musical instrument Guqin in different periods (Table 1).

Table 1 – The evolution of a musical instrument Guqin [2, p. 90-96]

No	Dynasty	Charakterystyczne cechy
1.	The Han Dynasty	The most prominent Guqin performers became court musicians (for example, Shizhong and Zhao Ding). Folk writers and scientists also loved Guqin (for example, Sima Xiangru and Cai Yun).
2.	The Wei, Jin, Southern and Northern Dynasties	During this period, philosophy was liberated, and thoughts were active. The Guqin style changed according to the needs of literature and aesthetics of the time.
3.	The Sui and Tang dynasties	This historical period was a period of cultural glory in the history of China. The shape of the Guqin has been roughly determined. The interaction between literati and Guqin masters was profound. They participated in playing the Guqin and creating music for the Guqin. A large number of poems, lyrics and lyrics for Guqin were created, as well as comments on Guqin music, performance and its evaluation.
4.	The Song and Yuan Dynasties	Due to changes in philosophical and aesthetic thought, the Guqin underwent significant changes. At the beginning of the Song Dynasty, the shape of the Guqin was still imitated from the Tang Dynasty, but later the form of the Guqin gradually changed from round to flat. The body of the Northern Song Guqin was flat and elongated, with a relatively larger size compared to the Tang Guqin, and the shape of the Guqin body was relatively simple; During the Southern Song Dynasty, in addition to antique style pieces, the body gradually became flat and narrow. The Zhongni style Guqin, with its towering and narrow shape, was the main style of Guqin making in the Southern Song Dynasty.

The Guqin form during the Qing Dynasty: repeated the Guqin form of the Ming Dynasty. Due to the ruling class's desire for greatness and beauty, guqin has become a symbol of abundance and wealth. During this period, there was a widespread trend of private fundraising to print Guqin scores (Figure 3).



Figure 3 – Ming and Qing Dynasty Guqin

Among the most famous musical works for Chinese Guqin are "Flowing Water", "San Nong", "Drunken Fishing Singing", "Falling Wild Geese on the Plain Sand". The play "Wild Geese Fall on the sand of the plain" was created during the Ming Dynasty. Her melody is smooth. Listening to this melody, you can imagine geese circling in the sky on a clear autumn day and making intermittent sounds before landing. You need to feel the fresh autumn air, the quiet wind and smooth sand, huge clouds and soaring sky, the aspirations of a flying bird. These are very important feelings, in which there is a feeling of struggle on the ascent and descent, the delight of returning to the sky and rest after the flight [3, p. 53-60].

The playing techniques of Guqin are very rich, including pressing, playing, plucking, sliding, kneading, trembling and other techniques. These techniques can demonstrate different musical effects and emotional expressions. The production process of Guqin is extremely exquisite, requiring multiple steps including material selection, blank making, painting, assembly and so on. Each process requires strict quality control to ensure the quality and timbre of the guqin. Having the function of self-cultivation: In traditional Chinese culture, the Guqin is regarded as a musical instrument for self-cultivation. It can help people regulate emotions, relieve stress, improve focus and creativity.

Here are some famous Guqin masters from various dynasties.

Boya 伯雅 (Pre Qin period) – a famous Guqin player during the Spring and Autumn Period. The "Lushi Chunqiu" records the story of his intention to play the Guqin in high mountains and flowing water, which can be understood by Zhong Ziqi. The existing Guqin pieces "Gao Shan", "Flowing Water" and "Shui Xian Cao" are all related to his legend.

Cai Yan 蔡艳 (Han Dynasty) – a female Guqin player of the late Han Dynasty, the daughter of Cai Yong. In her Guqin music, there are works such as "Da Hu Jia", "Xiao Hu Jia" and "Eighteen Beats of Hu Jia" that depict her being captured into the territory of Hu and then redeemed by Cao Cao.

Ji Kang 季康 (Wei and Jin dynasties) – a Guqin player and music theorist of the late Wei Dynasty, one of the Seven Sages of the Bamboo Grove. He composed the Guqin pieces "Ji's Four Lanes" ("Changqing", "Short Qing", "Long Side", "Short Side"), which are collectively known as "Nine Lanes" along with "Cai's Five Lanes". His "Qin Fu" has historical value. There are also Guqin pieces such as "Xuanmo" and "Gu Guan Yu Shen" that have been passed down as his works.

Zhao Yali 赵雅莉 (Sui and Tang dynasties) – a Guqin player of the early Tang Dynasty, with unparalleled Guqin skills. He compiled Guqin pieces such as "Cai's Five Techniques" and "Hu Jia's Five Techniques". He wrote nine volumes of "Qinxu Lu", "Qinqin Gesture Chart" and "Qinqin Right Hand Method".

Guo Chuwang 郭楚旺 (Song Dynasty) – a Guqin player of the Southern Song Dynasty, who composed the Guqin piece "Xiao Xiang Shui Yun" due to political corruption, as well as other Guqin pieces such as "Qiu Hong" and "Pan Cang Lang". He was the founder of the Zhejiang School.

Xu Shangying 徐尚英 (Ming and Qing dynasties) – a Guqin master of the late Ming Dynasty and the culmination of the Yushan School. His book "Xishan Qin Kuang" provides a systematic and detailed exposition of the aesthetic theory of Guqin performance.

Guan Pinghu 关平湖 (in modern times) A modern Guqin player who was taught by Yang Zongji of the Jiuyi School, Wu Cheng of the Wuyi School, and Qin Heming of the Sichuan School. His Guqin style is rigorous and vigorous, with subtle and profound emotions. He was the first to compose famous songs such as "Guangling San", "Youlan", "Li Sao", "Da Hu Jia", "Qiu Hong" and others.

Conclusion. There are nine schools of Chinese Guqin. They differ in regional characteristics and the learning process. These are the schools of Zhejiang, Yu-shan, Guangling, Pucheng, Fanchuan, Juyi, Zhucheng, Meian, Lingnan and so on. Some musicians playing the Guqin combine traditions with elements of modern music, creating new pieces of music for a traditional Chinese musical instrument. Thus, Guqin is gaining wider dissemination and recognition at the international level.

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