

The shape and structure characteristics of the Hakka Zheng include a guzheng body made of paulownia wood about 1.2 meters long, with a large panel curvature, and equipped with 16 metal strings (steel or copper strings). The tuning of the Hakka Zheng is a pentatonic scale, mostly using G or F keys, and seldom using D or C keys. When playing, the right hand usually wears tortoiseshell fingernails (Figure 3).



*Figure 3 – Artificial fingernails*

The musical style of the Hakka Zheng is simple, elegant, profound, and implicit. Its playing techniques are characterized by the left hand creating the charm and the right hand producing the sound. The left-hand techniques such as chanting, rubbing, sliding, and pressing are its soul. The range of Hakka Zheng tunes is wide, the melody is smooth, and decorative auxiliary notes run through the whole piece, expressing an elegant, beautiful, profound, and simple mood.

The Hakka Zheng is not only important in Guangdong Han Music but also widely spread in Guangdong, Fujian, Taiwan and other regions as well as in Chinese communities in Southeast Asia. The development of the Hakka Zheng art school reflects the integration and evolution of Central Plains culture and Hakka folk culture.

**Conclusion.** Chinese Guzheng not only has a rich historical and cultural history, but also has unique features of musical style and performance technique. Guzheng is also an invaluable treasure of Chinese traditional culture.

It should be emphasized that at the present stage of the development of the Guzheng musical technique, integration with European harmony and polyphony is taking place. However, Guzheng's inherent national temperament is stable. This is not only the result of perfecting the musical art and rich expressiveness of Guzheng, but also a reflection of the objective needs of a constantly evolving and changing real life. It can be argued that the future of Guzheng will lie in the comprehensive development of the polyphonic style. This is not only the result of the integration of Chinese and Western cultures, but also the inevitable result of international recognition of the value and importance of traditional Chinese musical culture.

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**FEATURES OF THE CHINESE NATIONAL  
MUSICAL INSTRUMENT SUONA**

The development history of folk instrumental music culture can be traced back to the ancient civilization period. In different national music cultures, there are instrumental music traditions with their own characteristics. For example, there are instruments such as the flute, pipa and guzheng in ancient China, instruments such as the kanlin and rattle in India, instruments such as the oud and kandao in the Arab region, and drums in Africa. These folk instrumental music has been continuously

developed and improved in different historical periods and social environments, forming their own unique music systems and performance styles.

**The main part.** As an important part of Chinese traditional music culture, Suona is deeply loved by people for its long history and unique artistic expression (Figure 1). On May 20, 2006, Suona art was approved by the State Council to be included in the first batch of national intangible cultural heritage list, which further demonstrated its important position in Chinese culture.

Among the colorful national musical instruments of China, Suona () has become indispensable due to its unique sound, magnificent sound power and wide range of applications. Presumably, this musical instrument originated in Persia and was later brought to China. Suona not only carries a deep historical and cultural heritage, but also plays a leading role in folk customs and musical art in general.

The Suona came to Persia (now Iran) in the 3rd century CE and was called Zurna. With the opening of the Silk Road, the Suona was introduced to China and gradually integrated with the local musical culture, forming a new style of performance. During the Song and Yuan dynasties, the Suona became widespread at court and among the people, becoming an important musical instrument at festivals, weddings and funerals. During the Ming and Qing dynasties, the shape of the Suona changed, and the performance possibilities became more diverse. Gradually, the Suona became a popular Chinese folk instrument.

Suona is a musical instrument that consists of 4 main parts: whistle (copper whistle), core (thin copper tube), tube body (usually wood, bamboo), bowl (Figure 2).



*Figure 1 – Suona 唢呐*



*Figure 2 – Suona disassembled*

Its unique structure allows Suona to produce a very intense and rich sound, which can not only show a cheerful and festive atmosphere, but also convey deep and tragic emotions. The sound range of Suona is wide (from bass sounds to high frequency notes).

The bamboo Suona Dazhu deserves special attention. This unique bamboo Suona appeared in Yuehua Township, Da Zhu County, Eastern Sichuan Province. It is included in the List of Intangible Cultural Heritage of Sichuan Province for its powerful and beautiful phonology. Hundreds of years ago, local bamboo was used to make Suona. Over time, the bamboo Suona production process has become more and more advanced. Bamboo Suona consists of 4 parts: a whistle, a tianxin, a pole and a horn. The whistle is made from local oatmeal stalks in Dachu county, the shaft is made from Lohan bamboo, and the horn is woven from strips of locally produced yellow bamboo, cleaned and painted with earth paint and mounted on the lower end of the shaft, which can be moved. The modern bamboo suona is a 6-hole five-tone musical instrument with a fixed sound. The forms of performance are diverse, the phonology is expressive.

The northeastern greater Suona is mainly distributed in the three provinces of Heiziliao. It is made of cypress wood. Northeast Greater Suona is divided into two types: three-foot and five-foot. Compared to the

traditional Suona, its volume is larger due to the increased tube length. Her sound has undergone significant changes: from a rich and heavy tone to a dull and low one. It is often played outdoors in combination with gongs and drums. Northeast Greater Suona has special game skills. The famous Suona player Wang Qingzhong 王庆忠 once said that the style of Northeastern Suona is mostly heroic, and his unique playing technique is that the sound is produced by biting his lips with his teeth.

Suona Hubei is an important part of the Jingchu culture. It consists of two Suons. It is a musical instrument with Wu tones (the length of which exceeds the diameter of a traditional Suona). During the Chu period, suona's construction was also primitive and crude. It was often used as a national musical instrument in the Imperial Palace. It looks like an Indian suona. The form of the performance and the Western technique of playing wind instruments, the combination of Suona, percussion and trombone give Wu-tone music a unique charm. With the decline of the Chu state, Wu-tong gradually shifted to folk, which is an important part of Suona in Hubei province. He preserves a large number of Chu musical styles and plays a vital role in the study of ancient music.

The style of playing the Suona in the northern province of Shaanxi is similar to the traditional one. Most large and small Suonas perform a piece of music at the same time. The big Suona is called "Zhang Zier", and the small one is "pull the barrel". Percussion instruments such as gongs, drums, shengs, firecrackers, cymbals and so on are used in accompaniment. Such music is full of energy and uplifting.

Fujian Suona is also called the great suona of Western Fujian. Usually, two types of suons are performed in unison. The so-called "female" Suona has a pleasant timbre, a high and sonorous sound, the "male" Suona has a low and dense timbre.

Suona has become a kind of symbol of Chinese folk culture and is closely related to folk customs. Whether it is a joyful wedding or a solemn funeral, Suona plays an irreplaceable role in these events. With its unique musical language, it tells about the joys and sorrows of life, conveys the emotions and memories of generations. The solo sound of Suona, especially in combination with other musical instruments, represents the colorful artistic charm of folk music. Traditional songs such as "Chao Phoenix Birds" and "Fifteen Snow Lanterns of the First Month" are not only beautiful, but also saturated with the richness of life atmosphere and national characteristics.

The timbre of the Suona is very distinctive and can express a variety of emotions such as tragic, high-pitched, and passionate. Its range is wide and can produce rich melodies. Playing the Suona requires certain skills, including control of blowing force, breathing techniques, and fingering.

There are many great Suona players in China, such as Ren Tongxiang 任同祥, Hao Yuqi 郝玉岐, Liu Bingchen 刘炳臣, Hu Zhihou 胡志厚, Shi Haibin 石海彬, Liu Fengming 刘凤鸣, Hu Haiquan 胡海泉, Guo Yazhi 郭雅志, Liu Ying 刘英, Zhou Dongchao 周东朝 and others.

Many performers on Suona are indemand composers. For example, Zhou Dongchao musical works ("Loess Love" 黄土情, "Looking Pingchuan" 望平川, "Spring of Yanhe River" 延河春色, opera "Hebei Bangzi" 河北梆子 and so on) were included in the methodological materials in Central Conservatory, China Conservatory, Shanghai Conservatory, Xi'an Conservatory, Tianjin Conservatory and Shenyang Conservatory. The musical work "Loess Love" was awarded the award "For Excellent Program" by the National Radio of China and received the first prize at the III National Competition of ethnic instrumental music in 1993 [2].

Suona not only continues to play an important role in traditional national events, but also gradually enters the international arena, becoming an important bearer of traditional Chinese culture. By participating in various music festivals, concerts and cultural exchanges, Suona attracts audiences from all over the world with its unique charm and promotes cultural exchanges and integration.

It can be argued that Suona is an important part of the traditional musical culture of the Chinese nation. It not only carries historical memories, but also radiates a new vitality in the modern era.

For the competent performance of musical works on Suona, it is necessary, first of all, to study the features of this musical instrument, to know its structural parts and to understand their role in sound production. Students need to master basic posture, including hand position, mouth shape, and physical posture. The method of breathing (thoracic and abdominal) is of great importance. The correct choice of breathing affects the strength of the sound and the purity of intonation when playing the Suona.

The Suona, a traditional folk instrument that originated during the Tang Dynasty and is popular in northern China, occupies an important place in the history of Chinese music due to its unique timbre

and rich expressiveness. However, with the acceleration of the modernization process, traditional musical culture is facing unprecedented challenges, and Suona is no exception. China pays special attention to traditional culture and promotes it. The question of how to implement the traditional Suona tool in the field of secondary and higher education is becoming a topic worthy of in-depth discussion.

Suona's performance on the official stage has become widespread in the country. Suona's large-scale concerts, as well as artistic events led by the Central National Orchestra, allowed more young people to get acquainted with the national musical instrument of Suona. The film "Birds and the Phoenix", as well as the new version of the soundtrack to the film "The Spread of Birds and the Phoenix", allow people to learn more about national music and the Suona. The large-scale concert "Sorghum Red", organized by the National Orchestra of Jilin Province, was shown all over the world, which allowed more people to understand the form of Suona's performance, look at Suona with an unbiased eye and better convey the variety of Suona's performance.

**Conclusion.** Suona not only plays an important role in holding traditional events, but also gradually enters the international arena. By participating in various music festivals, concerts and cultural exchanges, Suona attracts audiences from all over the world with its unique charm.

Suona, being an important part of the traditional musical culture of the Chinese nation, not only carries historical memories, but also radiates a new vitality in the modern era. Due to its unique sound, rich expressiveness and deep cultural overtones, Suona has become a kind of bridge connecting the past and the future, as well as the soul and the world as a whole.

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### **DEVELOPMENT OF VOCAL SKILLS IN FUTURE MUSIC TEACHERS: PEDAGOGICAL ASPECTS AND APPROACHES**

In the modern educational process, the training of future music teachers occupies one of the central places, since it is the quality of their training that determines the level of music education as a whole. This training requires not only deep theoretical knowledge covering a wide range of musical disciplines, but also significant practical skills, especially in the field of vocal mastery. Vocal art is an integral part of music education and plays a key role in the formation of a teacher's professional identity.

Vocal mastery not only contributes to the development of students' musical abilities, but also builds their self-confidence, which is especially important in the learning process. Effective development of vocal skills requires the application of various pedagogical approaches and technologies. These include both traditional teaching methods and modern innovative technologies that allow creating conditions for successful learning and self-realisation of students.

Modern approaches to teaching vocal art include the integration of different styles and genres of music, which helps students to expand their musical horizons and develop creative thinking. It is also important to take into account the individual characteristics of each student, their vocal data, emotional receptivity and desire for self-expression. This allows the teacher to adapt the teaching methodology to the specific needs of the student, which significantly increases the effectiveness of the process.

The aim of the article is to investigate and analyse the pedagogical aspects and approaches that contribute to the effective development of vocal skills in future music teachers.

**The main part.** Vocal mastery is considered as a key component of future music teachers' training, which includes both technical and artistic aspects of performance. This is evidenced by the works of foreign and domestic scientists: for example, the study of the famous teacher