

Through music teaching from the perspective of multiple culture, it can cultivate student's music appreciation ability, practical ability and understanding ability, and promote student's all-round development.

**Conclusion.** To sum up, under the background of multicultural integration, China's music education has ushered in a new opportunity for development. In this context, the construction of diversified music education is conducive to breaking the shackles of the traditional unified music culture, making full use of the music culture resources of various countries in the world, and building a music education system with wide connotation and high quality. From the current practice, China's diversified music education is still in the initial stage and exploration stage, and will inevitably face some practical problems. In the future development, relevant educators should start from all aspects of education, take the concept of multi-culture as the lead, innovate music education courses, teachers, educational environment, incentive mechanism, so as to realize the systematic reform and innovative development of music education.

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**DIAGNOSIS AND DEVELOPMENT OF VOCAL DATA  
OF PRIMARY SCHOOL AGE STUDENTS**

For the most accurate assessment of a student's vocal data in the process of performing a vocal piece, it is necessary not to interfere with the process of sound formation, sound production, even if it is completely different from my perception. The following criteria are distinguished, according to which the initial level of vocal training of students of primary school age is evaluated: sound formation; purity of intonation; articulation; singing breath; singsong and smoothness of sound; range; dynamic capabilities; technical endurance. Vocal art, as one of the most important components of music education, plays a significant role in the aesthetic and emotional development of children. At primary school age, when basic skills of communication and self-expression are being formed, learning to sing becomes especially relevant. This period is characterized by children's high sensitivity to musical sounds and rhythms, which opens up unique opportunities for the development of their vocal data.

Diagnostics of vocal skills at the initial stage of training is a necessary tool for identifying the individual characteristics of each child, determining his or her strengths and weaknesses, as well as predicting the possibilities for further development of the voice. It is important to take into account

that the physiology of children's voice has its own specifics, which requires a sensitive and professional approach in the learning process.

Scientific research and pedagogical practice show that methods oriented to playful activities, sensory perceptions and active participation of children in the learning process contribute to the formation of useful singing skills, increase motivation and interest in music. Particular attention should be paid to the development of complex exercises that will take into account the age and physiological characteristics of students, as well as protect their vocal apparatus from negative factors.

The aim of this article is to analyse the methods of diagnosing vocal data and to develop approaches to their development in primary school children, which contributes to more effective and harmonious vocal training and musical art in general.

**The main part.** On the basis of criteria, it is possible to determine the levels of diagnostics of vocal data of primary school age pupils. Low level: intonation is unstable, singing range is less than an octave, individuality of timbre is weakly expressed (it is impossible to use as a solo voice), the skill of singing on breathing is weakly expressed, articulation is sluggish, words are distorted, dynamic possibilities are weak, uneven sounding of the voice during the whole performance.

Average level: intonation is stable, working singing range – more than an octave, individuality of timbre is expressed in average (it is possible to use it in the general sound of the ensemble), dynamic possibilities are small, partially there is a skill of singing on the breath, the sound of the voice throughout the singing range is not levelled.

High level: stable intonation, singing range – not less than one and a half octaves, bright expression of individuality of timbre (it is possible to use as a solo voice), dynamic possibilities of the voice are brightly expressed, technical endurance allows to perform the whole work without vocal fatigue, as there is a skill of singing on the breath, articulation is active, the sound of the voice throughout the singing range is levelled.

It is traditionally accepted to consider that the range of a junior schoolboy is conditionally limited from 'C' of the first octave to 'D' of the second octave. But, as practice shows, the physiology of children is very individual, the prima facie tone of different children varies within a quarta, which directly affects the range and tessitura of the pupil. Therefore, we intentionally did not mark the boundaries of children's singing range indicated in the levels of vocal data diagnostics. An additional task of diagnostics of initial vocal data is to reveal potential vocal possibilities of the child in the perspective of development in the following directions: used mode of sound formation:

- voice mode (singing with the voice, implying tight closing of vocal cords) or falsetto;
- ability to use vocal registers (chest, head), which directly affects the range of the voice;
- singing breath;
- timbre; dynamic possibilities, caused by the presence of high singing formant in the voice;
- articulation;
- technical and technical skills of the child's voice [1].

Having analysed the conducted diagnostics of vocal skills of pupils of primary school age, it is necessary to define the following tasks: to teach children expressive singing without unnecessary muscle tension - to sing freely, easy moving sound (with 'forward movement'), to sing a smooth melodious sound (feeling of full freedom of the vocal apparatus); to teach children to sing purely, without falsity (pure intonation); to teach to take the breath correctly before the beginning of singing (fixed short breath), between musical phrases, to hold the breath to the end of musical phrases. To learn to sing in an ensemble and solo. In training it is necessary to use properly selected exercises. The criteria for the effectiveness of vocal exercises are as follows:

- exercises used in the formation of singing skills of primary school age students should not contradict the nature and physiology of the learner;
- vocal exercises should be based on the principles of protecting the child's voice from the influence of negative factors;
- vocal exercises should form the basis for the formation of useful singing skills.
- exercises should:
  - be aimed at developing the skills of natural balanced breathing while singing;
  - promote the most comfortable position of the larynx when singing, relative to the physiological characteristics of each student;

- be aimed at acquiring the skill of rational pronunciation in singing, i.e. achieving the most clear and precise diction with minimum muscular expenditure, which is facilitated by the greatest mobility of the lips and the tip of the tongue;
- contribute to the formation of a high singing formant in the voice, which is one of the basic conditions for such qualities in the voice as brightness, flight, ringing, sound;
- contribute to the most correct tuning of the resonance system, at which there is a significant strengthening of the sound, due to the acoustic reserves of the vocal apparatus (the effect of resonance, the presence of a high singing formant in the voice) [2].

A lesson not exceeding 45 minutes, with breaks between exercises, is considered to be the most effective for primary school age. This is explained not only by the fact that the child's vocal apparatus, which does not have stamina, gets tired and cannot accurately fulfil the vocal-technical tasks offered to it, but also by the fact that in singing we deal with the complex coordination of numerous organs, which requires great tension and attention. A young vocalist's nervous system, not his muscles, is the first thing that becomes fatigued during lessons. In this regard, I choose simple exercises for beginners so that the student's attention is focused on vocal technique. Ideally, a student should be able to sing well and correctly in any position depending on the stage situation offered to him. During the lessons I immediately pay attention to some external moments: to the positioning of the body and head, as well as to the facial musculature, its calmness or, on the contrary, tension in singing.

During vocal lessons most of the time is given to the teacher's explanations accompanying the voice demonstration and exercises, as verbal explanations supplement the auditory impressions from the voice demonstration, clarify the motor image when showing muscle techniques, help to realise the goal to be pursued. They are designed to draw children's attention to details that, without an explanation, they might not have noticed during the musical task. In order for the explanation to have an effect, I try to explain in a clear form, without random, unnecessary words, accurately emphasising the elements to which attention should be paid. Each new term that I introduce corresponds to a certain representation of the students, because sound and muscle sensations do not always lend themselves to precise verbal description. I often use comparisons and figurative similes. These are permissible if they are well understood by the pupils and elicit the necessary responses. The word is an indispensable and essential factor in the pedagogical process and should not be neglected. To form useful singing skills, I use: appropriate selection of pedagogical material for voice development and the most useful phonetic exercises; demonstration by voice; demonstration of necessary muscular movements; verbal explanation.

The structure of the vocal lesson in the vocal association 'Youth' is built by me taking into account the age and psychophysiological features, as well as with the observance of conditions for increasing the effectiveness of the process of vocal training: tuning of the vocal apparatus (singing takes at least 15 minutes, depending on the conditions and purpose of the lesson, the state of the vocal apparatus, etc.). Singing is one of the most important parts of vocal skills development. Singing should not be viewed only as a warm-up of the vocal cords before performing the repertoire: it is a way to master the technical basics of vocal art. The work is based on special exercises, which are selected according to the age, pedagogical objectives and the level of musical development of children. In vocal and musical pedagogy, the repetition of exercises, as a rule, is carried out on condition that the teacher sets a new task for the student each time. Purely mechanical repetition, although conscious, which, for example, is necessary to develop the skill of writing, for vocal exercises is unacceptable. In each new repetition of the exercise must be the fulfilment of a new artistic task, because vocal exercise is an exercise associated with the reproduction of the voice of the musical material, and, therefore, the technical and artistic-imaginative in this work are merged together.

In addition, a vocal exercise, as a rule, is aimed at solving several tasks at once, i.e. it has a complex character. For example, one exercise can simultaneously solve the problems of vowel formation and the development of skills of clean intonation. I choose vocal exercises (some of the exercises in the appendix) according to the criteria:

- clearly set goal;
- effectiveness; validity,
- appropriateness of using this exercise for this lesson;
- energy consumption [2].

Taking into account the specificity of the activity of students of primary school age, the exercises contain elements of a game with various dynamic and rhythmic shades. I also use associative images: mice, birds, foxes, bears, etc., which, due to the specifics of age, contributes to a greater understanding of the child's requirements of the teacher and the effective formation of skills to use the head and chest register.

Formation of articulation skills. Both in speech and in singing, pronounced words should be clear in pronunciation, expressive and loud enough. It is necessary to have good diction, i.e. clear and precise pronunciation of words. To achieve good results, you need to work on improving the articulation apparatus, to develop its technical capabilities. The main condition for the work of the articulation apparatus is naturalness and activity. Comfort and freedom of speech is a normal way of life, but it is not an affectation. Naturalness and active freedom are the essence of rational pronunciation. Activation should not create new constrictions. It is desirable that in classes with children, all techniques and exercises include playful elements. Also, a great assistant in the work on the formation of natural and comfortable sound production is a mirror, as many clamping is reflected not only in the sound, but also on the face of singing and speaking. All these techniques contribute to the formation of skills of rational pronunciation. Fixing the acquired skills on the piece in the process of performance. The principle of selection of vocal repertoire: selection of repertoire taking into account the age features of students; correspondence of the work to the vocal capabilities of students (taking into account the range); correspondence of the work to the character of performers; correspondence to their external data.

For greater interest at this stage of the lesson, different musical repertoire is used through the use of different types of artistic genres (duets, trios, mini plays, skits), taking into account the musical tastes, preferences and desires of pupils. Consequently, a properly structured lesson, as well as a variety of approaches to achieve the goal, gives me the opportunity to significantly increase the effectiveness of the formation of vocal skills in primary school students

**Conclusion.** For successful formation of vocal skills in primary school children it is necessary to apply individualised methods, oriented on game-based learning, use of appropriate exercises and attention to the physiology of children's voice. The key aspects are the diagnosis of vocal data, the teaching of expressive and free singing, and the creation of a favourable learning environment conducive to the development of technical and expressive skills.

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## **THE MAIN ASPECTS OF THE PROBLEM OF THE INFLUENCE OF WESTERN OPERA ON THE FORMATION OF CHINESE OPERA**

In the early stage of its germination and development, the creative concept of Chinese opera was deeply influenced by Western opera. In the early 20th century, with the vigorous rise of the May Fourth New Culture Movement, Western culture surged into China like a strong wave, which had a profound and extensive impact on many fields, including the reform of drama art. During this period, "opera, a musical art form that grew in a foreign land, was also included in the vision of Chinese musicians" [1]. As a comprehensive stage art that integrates drama, music, dance, fine arts and other art forms, opera has attracted the attention and exploration of many people in the literary and art circles with its unique charm and rich expressiveness, and has become an important field of their research. Faced with the core issue