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## MODERN APPROACHES TO THE STUDY OF CHINESE ART SONGS

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The article discusses modern approaches to the study of Chinese art song in higher educational institutions in China. Attention is drawn to the importance of taking into account the aesthetic principles and stylistic features of Chinese art songs when studying them. It is proposed to use an integrated approach in the study of Chinese art songs, which will contribute to a deeper study of this type of musical composition.

**Keywords:** Chinese art songs; aesthetic principles; stylistic features; integrated approach.

Chinese art songs are unique among the world's art songs because of their unique contexts and the unique cultural background of China. The long culture has provided fertile ground and rich literary resources for Chinese art songs. During the long historical development process, many poets have created a large number of excellent poems and art, and the connotation of these poems has added the thickness of thought to the content of art songs and, to a large extent, influenced the creation of Chinese art songs. In modern conditions, the acquaintance of future teachers with the specifics of the Chinese art song is an important component of their professional training.

When studying Chinese art songs, it is necessary to rely on the following research methods: analysis of the Chinese art song in the context of the evolution of the genre, generalization of the experience of the pedagogical system in the field of higher professional education.

An analysis of selected works by Chinese composers in the context of a wide range of pedagogical cycles makes it possible to identify a number of promising methods in the process of obtaining professional skills. The study of the specifics of the Chinese art song with the help of an integrated approach allows us to identify the features of the evolution of chamber vocal compositions in Chinese musical culture. The formation of students' knowledge in the field of chamber vocal creativity must be compared with the historical situation. The method of comparative analysis allows us to identify the specifics of the Chinese art song. In the process of studying the phenomenon of artistic song, the principle of interdisciplinarity should be observed. The stylistic fusion of two musical systems – European and Chinese – in modern vocal works is becoming well-established and even normative. Composers strive to create original musical works that demonstrate the rich potential of Chinese national folklore.

A special place in the study of Chinese art songs is occupied by the analysis of the aesthetic and stylistic features of these works.

Consider the basic aesthetic principles:

1. The beauty of «harmony».

China is a large and inclusive country, and its people have been peace-loving since ancient times, with «harmony» as the beauty. Confucian culture, as the guiding ideology of the feudal era, placed great emphasis on the role of «harmony» and believed that «harmony» should be the lifelong goal of people. The relationship between human beings and nature is about the beauty of harmony. The fall of osmanthus flowers at leisure, the moon is quiet and the spring mountains are empty depicts the beauty

of harmony between man and nature. «Harmony» at the same time is also reflected in music. There are many Chinese art songs that depict the harmony between man and nature, such as the art song «Spring Dawn», which depicts the beautiful scene of man and nature living in harmony. Through the description of spring, the song depicts not only the state of the author at that time, but also the description of nature, and the two complement each other to create a harmonious picture together through music.

## 2. The beauty of «ghost».

The Chinese people are subtle ones, not only focusing on the direct description of things and scenery or emotions, but also emphasizing the pursuit of mood. This «contextual beauty» is clearly reflected in the poems. For example, in «Tianjing Sha–Si», although the content of the poem describes different landscapes, such as vines, trees and ancient roads, the connotation is a description of a bleak atmosphere. This beauty of mood used in the ancient art of poetry is also particularly evident in music. Take the famous art song «Yangguan Sanjian» as an example, the lyrics of which are in the form of three stacks, with the melody accompanied by the guqin, allowing people to feel the author's feeling of reluctance to leave, creating a sad and long-lasting atmosphere. Another example is the art song «Hong Yan», which on the surface depicts the flight of geese, but combined with the song, it creates a sense of beauty of missing home [3].

The stylistic characteristics of Chinese art songs are no less important:

### 1. Chinese content of the subject matter.

In the process of China's localization and evolution, the creation of art songs must be effectively drawn on the content of Chinese local themes [2]. Throughout the above three main stages of art song development, it can be seen that the corresponding art song creation has effectively referred to and applied literary subject matter content, specifically as follows: first, new style poems and classical poems were applied in the selection of creative subject matter, and these art song works themselves require the lyrics created to have artistic and literary qualities, so the creators fully chose ancient poems as subject matter in their creation to in particular, the ancient poems on patriotic themes and parting thoughts are favored by the creators of art songs, such as «Song of Righteousness», «Man Jiang Hong», «Pointing the lips of Jiang Jiang – Fudenglou», etc., which fully refer to the unique ancient poetry works and show the patriotic thoughts. In addition, some new poetic styles were also the subject matter of the creators in the creation of art songs in this period, especially after the May Fourth Movement, vernacular poetry developed rapidly, showing the ideas of liberation and freedom and optimism, and such subject matter was fully integrated in the actual creation of works, such as «Even the Weak Clouds», «Three Wishes for the Rose» and «Spring Thoughts», all of which have very strong literary characteristics. In addition, the selection of Chinese themes in the creation of art songs in this period is also given in the reflection of the real life in the social background at that time and the selection of folk songs, such as «Ballad of Selling Cloth» and «Song of Resistance to the Enemy», or the full application of folk songs as creative themes in the some art song works with a strong national flavor, such as «Meng Jiang Nu» and «Old Fisherman» [1].

### 2. Lyrics form is as a main characteristic of the Chinese language.

There are many art songs in China that use the contents of some classical poems or modern poems with strong literary and musical qualities as lyrics, and even some famous writers for their lyrics are chosen art songs. According to the subject matter, most of the art songs of ancient poems are composed by choosing the best poems of famous people who have a wide range of influence on our country and have been circulated for a long time. Such art song works are refined in the form of creation, beautiful in connotation and rhythm, and elegant in spiritual culture, for example: «Weicheng Qu» (Wang Wei), «Chibi Huai Gu» (Su Shi), «I love this land» (Ai Qing). The work «The Eastward Journey of the Great River» (by Qingcheng) is based on the lyrics of «Niannujiao-Chibi Huaigu» (a lyric by Su Shi). Despite the fact that the composer used western composing techniques in this art song, the work still uses ancient Chinese poems as the lyrics of the song and it expresses the beauty of the mood. Both arrangements of the passages and the harmonic language of the art song show the emotions inherent in the classical poems, and the composer's soulful language integrates the music well into the context that

the poems want to express. It should be said that many lyrics or poems are highly musical and literary, all capable of expressing beautiful rhythms and sincere connotations. The work «That's Me» depicts the elements of the hometown such as a small river, smoke, cattle carts, and water mills, leaving a simple impression on people and making them think about the subtle beauty of poetry. The lyrics of the work «I Love You, Snow in the North of the Country» are very poetic and philosophical, and the figurative metaphors can reveal the spirituality of the Chinese nation as a whole. The beautiful, delicate, gentle and light melody also expresses people's beautiful desire to love life and gives people a strong sense of musical beauty [3].

### 3. Nationalized form of musical language.

The characteristic Chinese songwriting style is to use the traditional tones of China and the national pentatonic tuning to create art songs. For example, the work «I live at the head of the Yangtze River» (Qingzhu) reflects the nationalized form of musical language. The song breaks away from the traditional Western system of functional harmony and major and minor keys, and draws on the traditional Chinese tonal structure system, giving the work a strong national flavor. The piece is very touching, and is organically combined with a smooth accompaniment that is steady in the middle, which together expresses the thematic idea of longing. This is an art song composed by the composer using the technique of twelve tones. He closely combines the western technique of twelve-tone sequence with our national pentatonic scale, which is reasonably echoed with the structure form of «rise and fall» as in Chinese ancient poems. Some composers innovatively use the harmonic language of Western Romanticism and Impressionism, combining them with Chinese style melodies to enhance the expression of emotions. In addition, some folk songs are adapted or accompanied with accompaniment, which also highlights the local characteristics of our art songs.

In this way, we combine foreign music culture with Chinese traditional culture. Therefore, contemporary composers should not only consider composing methods and techniques, but should also focus on the essence of traditional Chinese culture, create artistic songs with Chinese characteristics.

The variety of musical images of the Chinese author's song determines the specifics of the organization of the educational process. When studying Chinese art songs, it is best to use an integrated approach, taking into account the history of Chinese chamber vocal art, the main stages in the evolution of the Chinese art song genre, and the analysis of the aesthetic principles and stylistic features of Chinese art songs. Important in the classroom is a practical introduction to the subject, listening and analysis of the best samples of Chinese author's song, which allows you to fully explore the features of the musical style of chamber vocal miniatures.

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## **INNOVATIVE DESIGN OF ENGLISH HOMEWORK IN PRIMARY SCHOOL IN CHINA**

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