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**THE QUESTION OF EMOTIONAL COMPONENT  
FORMATION OF MUSICAL PERFORMANCE CULTURE FOR  
FUTURE TEACHER IN PRC**

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**Abstract.** *The article deals with the issue of peculiarity of emotional component formation of musical performance culture for future teacher in PRC. The reasons for the lack of emotional expressiveness of the piece of music interpretation by Chinese students are highlighted. The ways to overcome this problem are under study. The author underlines the characteristic features of the piano playing teaching in China such as: the belief of music and teaching community in mastering the technical excellence of execution; the lack of teachers' attention to the depth of understanding the idea and content of compositions, especially the methods of teaching students in music schools and universities. It was mentioned that technical excellence becomes more relevant factor in assessing the pianist than the depth of idea and individuality of interpretation that reduces the level of Chinese artists and teachers of musical specialties.*

**Keywords:** *culture, emotional expressiveness of music interpretation, Chinese set of mind.*

The issue of peculiarity of emotional component formation of musical performance culture for future teacher of Music is of great importance in respect of the theoretical and applied aspects. For the future Chinese teacher of Music

the solution to this problem is particularly relevant for it affects the success of the specialist training.

In the context of world globalization processes China was turned to European civilization, the newest world technologies, scientific and cultural achievements, which contributed to economic growth and made the country the second largest economy in the world. The priorities of the government also introduce the improvement of higher education system with the aim to enclose Chinese people to the European culture, which became of the national doctrine concern. China sees this as a tool that can lead the country to first place in the world not only in economics but also in the acquisition of national authority in world culture, especially music culture.

Recently, we have seen how Chinese musicians become more significant in world's musical culture every year. Since the beginning of the 90<sup>th</sup>, Chinese pianists constantly have received prestigious awards at international competitions. One of the biggest sensation was the performance of eighteen years old Chinese pianist Li Yundi at the Chopin contest in Warsaw, 2000 (I prize). The beginning of a new century was marked by a great "climbing" for Lang Lang, Yundi Li, Wang Yujie (Wang Yu) Chen Sa, Zhang Khaochen, Zhang Shenlyan and others.

We consider the history of the development of Chinese piano performance from the perspective of a historical approach. In the 20<sup>th</sup> of the twentieth century China began to study European musical culture and the Chinese were aggregated to such musical instruments as the piano and, to a lesser extent, the violin, which became a symbol of the European spirituality and culture. By the beginning of the twenty-first century the piano in China has reached enormous popularity: over the last twenty years of the twentieth century a piano education has become massive. Especially the piano was the personification of music education, Europeanization and globalization of the Chinese culture. An important stimulus for many Chinese parents and children involved in the learning of European musical instruments is the possibility to make the dream of a world music career come true. [4]

After the Cultural Revolution in China a large number of public music educational institutions were opened. Among them are: conservatories, music departments at the universities and teacher training colleges, many schools, including private ones. So, the winner of the II International Tchaikovsky Competition, the world famous pianist Liu Shih Kun is the creator of thirty music schools in different cities in China, which deal with about one hundred thousand students. In recent years, the number of piano competitions in the country has increased significantly and to their means hundreds of young pianists start the performing career. However, many critics and connoisseurs of musical performance deny the interpretation of the Chinese pianists' music: they mark their perfect virtuosity and lack of spirituality in the performance, which is devoid of emotional displays. The lack of emotional expressiveness

reduces the transmission of the depth of the composition content and its high spiritual fullness. That is why the problem of emotional component formation of musical performance culture for future teacher in PRC is current.

Describing the place and the role of Chinese pianists in the world modern performing culture, as well as growing popularity of piano playing education in China, academics and journalists use the term "piano boom". In their studies, Bian Meng, Wang Syaovey, Xu Bo and others highlight its characteristics, the cause of the intense interest in China to the piano art.

According to Wang Syaoveya the main reason for "piano boom" is the destruction of the traditional isolation of China. In his paper, the author studied in detail three points of piano performance: a professional piano music education in high schools, non-professional piano education in China, the methodology, pedagogy and musical literature. Bian Man [2] examines this phenomenon mostly before 1979. Liu Xiao Loop [4] explores the development of Chinese piano art in 60 years development. The greatest interest is in the education system and the principles of piano performance in the study of Hou Yue [6]. Practical experience in piano playing teaching gave her the opportunity to describe the inside features of music education in China.

The interest in the problems of music education in PRC from the perspective of European and American teachers is determined by several factors: the establishment of priorities in the music education of Chinese youth, which is carried out in European countries, as well as in Canada and the United States. In recent years, the fact of learning acquired a mass character. Chinese students, undergraduates, graduate students gained a certain level of musical skills in musical performance culture in China. Therefore, the selection of adequate and effective strategies and tactics for musical education and training of Chinese students is very important for the members of a European Pedagogical music community.

We must admit that Chinese students who study the best examples of European musical culture, often face considerable difficulties in the interpretation of music produced by European composers, which is reflected in the weak of performance emotional expressiveness. It should be noted that the lack of emotions in music means that the student can't convey an adequate idea of the author's conception, which implies a senseless execution of a musical work without understanding the artistic image.

This can be explained by the fact that the future Chinese musicians can hardly perceive the European speech intonation, which is a means of emotional expression. The emotionality of Chinese voice chat is not different from the European one. Thus, the reason for a lack of emotional expressiveness of musical interpretation by the Chinese students is in peculiarity of languages and difference in mindset of European and Asian cultures, but not in weakness or lack of talent.

To create the emotional component of musical performance culture for future teacher in PRC it is necessary to analyze the characteristics of the Chinese character. The basis for the Chinese nation is loyalty to national traditions. Therefore, cultural, spiritual and business life of these people is based on the traditional principle. This only confirms that the Chinese are committed to their country, protect and respect the spirit of its history.

In the Chinese spiritual tradition music has always occupied an honorable place. However, it hasn't been only leisure activity, but an essential part of education and human development. This idea goes back to Confucius. A prominent thinker and leader in ancient China put forward the thesis that the ability to play musical instruments has been ranked among the four education requirements: a game of chess, painting, writing brush characters. At that time specialized institutions for teaching music and the profession of musician began to appear. According to the teachings of Confucius music education involves not only the ability to play musical instruments but also the ability to listen to music.

In this regard, for the majority of parents, people associated with education, musical training is traditionally considered to be a necessary component of human spiritual development. Unfortunately, we must admit that for the last 25 years this issue of children's upbringing and education has not become a priority for Ukrainian parents.

Chinese nation became stronger because of its focus, rationality and practicality. They succeed in many branches of industry and agriculture, make the latest discoveries in the field of electronics and medicine. Persistence and high efficiency are the main distinctive features of the Chinese. From the childhood, inheriting the traditions and customs of their nation, they have learnt to be hardworking and to achieve their goals.

Religion is very important for the ordinary Chinese. It reveals a philosophy of life for everyone: everything should do well for a human. This postulate is absorbed from early childhood and transformed into the main idea of life. Religion professed by the majority of the Chinese people has no concept of God because it elevates the person. Hence, each of the Chinese has a high level of self-esteem and understanding that the world was created for a man - his development and pleasure. Philosophers and sages who are considered to be the vehicle for Chinese ideology in all ages have been talking about how humans should use nature to their advantage, learn to influence on others, how to take the resources from the society for self-improvement. This was the basis for the rationalism as a key trait of the Chinese.

Chinese restraint in the manifestation of their emotions, especially negative ones, is very unusual for the European people. It is assumed in China that the irritation, anger and aggression destroy the soul of a man, so it is better to hold back than express destructive negative feelings. Europeans, most of whom tend

to manifest their own emotions and feelings, do not accept the restraint of the Chinese [4].

To understand the significance of the problem we investigate - the emotional component formation of musical performance culture for future teacher in PRC, it is important to know that it is a particularly difficult task for them in comparison with Europeans who express feelings frankly and invest their emotional "baggage" in the interpretation of music because the Chinese are reserved in their manifestation. Experience shows that long-term training in Europe, in America, studying of European languages do not always mean that the musician appreciates the intonation as a means of expressing emotions. After all, the Chinese intonation scale performs a distinctive feature. In the process of emotional communication the mode of spoken text cannot be expressed as clearly as in European languages. According to the European tradition the music performance for the Chinese musician causes a significant problem because of the difference in the set of mind between the West and the East. Most often the "lack of depth" of execution is not determined by the extent of the talent or lack of it, but the inability to grasp the specificity of style and imagery content of music, its emotional implementation. Probably, it is connected with the complexity the Chinese face with in the course of learning European intonation of speech (the specificity of the speech and song European intonation). The role of intonation in the Chinese language is so specific that it is impossible to be based on it for the performance of European music. [4]

Piano playing training in China has a brief but rapid history: the instrument has become known here only in the early twentieth century. For years the importance of a piano was limited to the accompaniment of holy chants performance which were brought to China by Christian missionaries.

With regard to the teaching ideas the Chinese system of piano training distinguishes from an early age by strong orientation on the stable development of the technical aspect. This issue is a priority. Traditional Chinese diligence and patience to hours-long training bring the desired results. Consequently the characteristic features of the piano playing teaching in China are: the belief of music and teaching community in mastering the technical excellence of execution; the lack of teachers' attention to the depth of understanding the idea and content of compositions, especially the methods of teaching students in music schools and universities. Technical excellence becomes more relevant factor in assessing the pianist than the depth of idea and individuality of interpretation that reduces the level of Chinese artists and teachers of musical specialties.

The main task of a young Chinese musician is to train the fingers and hands; for this purpose European didactic literature, especially instructive, is widely used. A common practice in music pedagogy in China is a long training of children (for several years) only some exercises, in particular, S. L. Ganon's ones. The principle of the study of children's repertoire is to play all the works

of the collections in succession, without learning by heart and comprehensive practice. The learning process is more focused on the position of hands rather than on a deep familiarity with the content of the composition and the peculiarities of different music styles. [6] The result of such training methods is quite strong and massive piano and technical equipment of children. Focus on the developing of fingers fluency and hands freedom of movement should be considered as the main feature of the Chinese piano pedagogy.

As we can see the gaps in the emotional and artistic execution of music performed by Chinese students is clearly large and need to be overcome.

We integrate musical and instrumental culture with the ability to familiarize with a variety of musical genres, styles and trends, knowledge of music and history, theory, musical taste, the ability to respond emotionally and convey the sense of music through own interpretation, as well as creative and performing technical skills of playing musical instruments.

The objectives of individual training for playing main musical instrument are to be the following: selecting the program a teacher should give preference to musical compositions with high mental potential, upgrade emotional sensitivity of the Chinese students, the ability to sympathize and empathize; develop artistic sensibility and imagination, intensify the emotional and creative thinking and initiative.

It is effective to use actively at the lessons of the basic musical instrument associative method of teaching, which not only helps to "empathy" (V. Dilthey) with the figurative and poetic sense of a musical work, but also contributes to both the upgrade of artistic and creative thinking of the student, and the emotional component formation of musical performance culture for future teacher in PRC. To activate the aural impression of the intonation, to get emotional execution it is necessary to use association based on a high spiritual poetic lines, paintings, examples of vivid images of the world and Chinese literature.

Also, in our opinion, it is important to develop the musical erudition, to bring an analytic approach to the study of musical works, to raise the level of the scientific and theoretical culture for future teachers of music in China, to promote the research and detailed analysis of outstanding musicians' creative works during listening to audio and video recordings.

In addition to the above mentioned, the Chinese students should be able to make an interpretative analysis of musical compositions due to a specific pattern (to describe the origin, the form, the patterns of beat and rhythm structure of the execution; characteristics of: piano dynamics, articulation, pedaling; to design methods and techniques of performing a musical work in terms of solving future interpretative tasks. It is suitable to take A. Cortot's scheme [3].

The teacher is recommended to pay attention to the disclosure of genre features of rhythm, the connection between rhythm and dynamics, articulation

by means of pianistic techniques. It helps to activate emotional and aural impression of a Chinese student, his expressive abilities, the understanding of semantic aspect of the genre and the choice for the performance means of emotional expression which reveal to a student figurative and emotional content of music.

Therefore, these methods enable future music teachers in PRC to understand the subject of studied music, to grasp the author's idea, to justify logically their interpretation for creating an adequate performance conception, and generally to improve their musical and instrumental culture.

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**PECULIARITIES OF FORMATION OF GRADUATES'  
ENTERPRENEURIAL SKILLS IN VOCATIONAL EDUCATIONAL  
ESTABLISHMENT**

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**Abstract.** *The article deals with the peculiarities of organization of the training and production process in vocational technical training college concerning the formation of entrepreneurial skills of graduating students. The formation of vocational technical establishments students' aptitude for professional realization conditions the necessity of creating in educational space of vocational school the system of psychological and*