

*extracurricular education are revealed, participants are identified, types of extracurricular educational institutions of the physical education and sports direction are substantiated, as well as the organizational and legal principles of extracurricular education. Orders and letters of the Ministry of Education and Science of Ukraine since 1991 are analyzed, which reveal the problems of the physical education and sports profile.*

*In the work, the author presents domestic and foreign scientists who covered the issues of extracurricular education: T. Tsvirova, T. Sushchenko, E. Smolnikov, G. Pustovit, O. Lipetsky, O. Lytovchenko, T. Krekoten, O. Evladova, O. Bykovska, V. Bereka and others.*

*It is noted that today the main problems of extracurricular education in Ukraine include low funding, insufficient material and technical support, a shortage of teaching staff, especially in rural areas, and limited access to extracurricular education institutions, in particular for children with disabilities and from low-income families. It is emphasized that the implementation of the educational process in extracurricular education institutions is carried out on the basis of standard educational programs, which are approved by the Ministry of Education of Ukraine and other executive bodies in the field of extracurricular education, approved by the pedagogical council of the extracurricular education institution and approved by the head of the institution. The mandatory components of standard educational programs are the goal and teaching, content, structure, methods, assessment criteria, material and technical support, recommendations for use. Typical educational programs of extracurricular physical education and sports work are an important tool for ensuring high-quality education in the field of physical education, contributing to the harmonious development of children and youth, the formation of a healthy lifestyle and preparation for active participation in public life.*

*Among the promising areas of further research, the author sees the following: analysis of state support for extracurricular activities, features of the modernization of institutions, ways to increase the prestige of extracurricular teachers and involvement of the public in the development of the extracurricular sector.*

**Key words:** *education, extracurricular education, physical education and sports work, physical education, extracurricular educational institution, sports competitions, physical culture, healthy lifestyle.*

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## **PECULIARITIES OF 20TH-CENTURY CHINESE COMPOSERS' WRITING IN PIANO WORKS**

*The problem of studying the “Chinese style” in the piano works of twentieth-century composers has been actualized as a phenomenon rooted in traditional culture and containing distinctive national elements. The modal and compositional features of Chinese piano works are examined, among which the use of pentatonic structures, the ornamentality of the so-called “flower style,” and the timbral palette of traditional instruments are defined as essential. Emphasis is placed on the significance of mode as the foundation of musical thinking, which is formed within the historical development of culture and embodies the aesthetic concepts of the people. It is generalized that the pentatonic scale, characterized by the diversity of its melodic manifestations, serves as a*

*leading means of expressing the Chinese style and constitutes an important component of China's academic music. The figure of Jia Daqun is highlighted as a composer and theorist whose creative work exemplifies the cultural synthesis of European achievements and Chinese traditions.*

**Key words:** *piano works, Chinese composers, Chinese style, pentatonic scale, traditional Chinese culture, European influence, Jia Daqun's creativity.*

**Introduction.** The article examines the features of the piano work of Chinese composers of the 20th century in the context of the application of the “Chinese style”, one of the reflections of which is the modal specificity of musical patterns. The study aims to characterize the features of the writing of Chinese composers of the 20th century in piano works. It is noted that the “Chinese style” is understood as a form of art or a way of life based on traditional Chinese culture and containing a significant number of Chinese elements. It is emphasized that the modal, as the tonal basis of the entire melody, is not created by an individual composer, but is formed in the national musical culture over a long historical period. Modal tonality is the quintessence of aesthetic ideas of a certain nationality, the main semantic element. It is generalized that the pentatonic scale, given its musical and semantic content, is characterized by the diversity of its melodic manifestations. The figure of Jia Daqun is highlighted as an outstanding composer, figure of the Chinese music scene, theorist, whose activity is of great importance for the formation of professional academic music in China. Jia Daqun creates a unique style, which is the embodiment of the cultural synthesis of the European achievements with traditional Chinese art.

**Problem statement.** One of the characteristics of Chinese culture is the «Chinese style», which is a form of art or way of life based on traditional Chinese culture and contains a significant number of original Chinese elements. Scientists attribute the use of pentatonic mode structures, the use of the timbre palette of traditional Chinese instruments (in particular, guzheng, erhu, lute), as well as the use of the “flower style”, which is represented by rich ornamentation of melodies, to the characteristic elements of the Chinese style.

**The relevance of the topic** of this article is determined by the need to clarify the features of the use of pentatonic scale as a manifestation of the “Chinese style” in the piano works of composers of the 20th century.

**Latest research and publications on the topic of the article.** Among the Ukrainian researchers who highlight the components of the philosophical and aesthetic dimension of piano art, the names of O. Markova (2024), O. Samoilenko (2003), I. Polska (2014), V. Sheiko (2006),

T. Kablova (2015), L. Shapovalova (2017), V. Shulhina (2009) should be mentioned. At the same time, there are significant works by Chinese scholars, including: Bai Ye (2014), Bian Meng (1996), Zhao Yue (2022), Lu Jie (2017), Liu Yuanju (1991). The scientific works of Chinese researchers Zhao Yue, Deng Enyi, Wang Yangsui is conducted an analysis of the piano sphere in China and the influence of the European philosophical and aesthetic worldview on it; the works of European and Chinese composers and various performing interpretations are considered; the “mentality of the Chinese nation” is characterized, which is embodied both at the national and regional levels. Bai Ye’s research is devoted to integration as a multifunctional phenomenon, consisting of various interdisciplinary knowledge and ensuring compliance with the norms of using Western performing experience by Chinese pianists, taking into account certain features of presenting the semantic sphere of musical text.

***The purpose of the study*** is to characterize the key and compositional features of Chinese piano works in the 20th century.

***The research methodology*** is based on a combination of methods of music-theoretical, art-historical, and historical-performance analysis.

**Presentation of the main research material.**

In China the creation of professional piano music began in the 20’s of the 20<sup>th</sup> century. A feature of such works was the use of pentatonic scales by Chinese composers, which creates a unique folk flavor.

Among the works with such characteristics, we can highlight: “Temple Festival” by Jiang Zuxin, “Picture of Bashu Area” by Huang Huwei, “Jiangnan Landscape” by Shu Wanhua, “Folk Song of the Eastern Mongols” and “Seven Piano Etudes of Inner Mongolia” by Sang Tun, “Folk Songs of Yunnan Province” by Shen Chuanxin, “Customs of Shandong” suite by Cui Shiguang, “Zhuan Peoples” suite by Ni Hongjin, “Facade Memories of 8 Watercolors” by Tan Dun, “Five Folk Songs of Jiangxi Province” by Dong Weijie, etc. For example, in the work “Picture of the Bashu Area” by Huang Huwei, the composer used four folk songs of Sichuan Province and two folk dance melodies of the national minority of this province, thanks to which he managed to convey unique images of the nature and people of the Bashu area, which is the abbreviated name of Sichuan Province.

However, in early piano works, composers used only the simplest European techniques of harmonious arrangement of Chinese folk music. Due to the mode mismatch in melody and harmony, stylistic contradictions often arose. To overcome them, as well as to harmoniously combine styles,

composers constantly sought ways and means of harmonious consonance of national melody and classical European harmony.

This made it possible to form the most common methods of such interaction:

- leveling the folk mode in traditional European harmonic functions, which is manifested, on the one hand, in the weakening of the functional tendencies of classical harmony, and on the other – in the use of the main elements of folk traditions;

- reliance on the mixture of folk modes with a relief interpretation of national features using multi-mode and variability of tonality.

Mode, as the tonal basis of the entire melody, is not created by an individual composer, but is formed in the national musical culture over a long historical period. Modal tonality is the quintessence of aesthetic ideas of a certain nationality, the main semantic element (Бай Є, 2014). In various Chinese folk music, there are types of modes that differ from the traditional European modes – minor and major. Among them, the most common are modes of five sounds (pentatonic) and modes of six and seven sounds formed on their basis (like the European scale). Their main feature is that on the basis of five main (initial) notes “gong”, “shan”, “jue”, “zhi”, “yu” various scales arise, including scales of six and seven notes. Thus, five types of scale systems can be formed (Бень Мен, 1996): 1) gong; 2) shan; 3) jue; 4) zhi; 5) yu.

Sequences of five notes, the basic (initial) sounds of which are “gong, shan, jue, zhi, yu”, are commonly called pentatonics, known in European musical culture as the pentatonic “do-re-mi-sol-la” (Вей Дзюнь, 2006). Pentatonics appeared quite a long time ago. The treatise “Guanji”, written in the 7<sup>th</sup> century, explains the numerical characteristics of the pentatonic degrees. “Gong” is considered here to be an expression of the most perfect number – 81 (9x9), all others – a sequential increase or decrease of the number by one third compared to the previous numerical expression of the tone. This construction is an accurate reflection of the acoustic regularities of the pentatonic scale” (Лу Цзе, 2017).

The above calculations show that gong is the fundamental tone of the scale, the initial sound from which the sequence is built: “gong-zhi-shan-yu-jue”. For example, if we take “do” as the initial sound and apply the five-step (in the European tradition, fifth) technique, we will get five sounds “do-sol-re-la-mi”. Having built them in order from low to high, we will get a scale of five notes “do-re-mi-sol-la”. This is the classical scale of the five-step scale “gong-shan-jue-zhi-yu” (Лю Сімей, 2006).

In pentatonics, these five sounds are also called the “five basic sounds”, and under certain circumstances, each of them can act as the modal tonic (root) of the pentatonic. In addition, if additional sounds are added to the existing five basic sounds (which constitute a fourth and a seventh relative to the basic sound), then the pentatonic is expanded. Additional sounds are called “derived sounds”. Thus, six- and seven-step sequences based on the pentatonic arise. Derivative sounds in pentatonics perform only an auxiliary function or are used to give a more emotional and artistic coloring but cannot constitute the tonic. The most commonly used are four additional (“derived”) sounds: “qing-jue, bian zhi, bian gong, ron”, which correspond to “fa, fa-sharp, si, si-flat”. The pentatonic sounds are very smooth and even, without sharp transitions. This is because there are five triad rows (or five rows containing three notes each) in the scale. They can be grouped into three groups:

1) “gong-jue”: a group of three notes “gong, shan, jue”, which form a sequence of two major seconds (in European notation “do-re” and “re-mi”), the extreme notes of which form a major third (“do-mi”);

2) “shan-zhi”: a group of three notes “shan, jue, zhi” and “zhi-gong” a group of three notes “zhi, yu, gong”. Both triad rows are limited to the fourths “re-sol” and “mi-la”;

3) “jue-yu”: a group of three notes “jue, zhi, yu” and “yu-shan” a group of three notes (yu, gong, shan). Both triadic series are also limited to the fourths “sol-do” and “la-re” (Ван Ченьдо, 2017).

These three types of three-note consonances (and their variations) reflect the basic melodic patterns of the pentatonic scale. It was previously noted that the consonances “shan-zhi” and “jue-yu” are limited to fourths and minor thirds, and only the consonance “gong-jue” has a major third. It is this that serves as the main element of distinction in the gong system, and if the “gong-jue” relationship can be clearly determined, then the gong tone system is established. Thus, it can be argued that the gong tone system is a priority.

The named consonances are formed in different ways, and depending on this, they are combined into the following pentatonic scales: gong, shan, jue, zhi, yu, which differ in certain characteristic features.

In the gong pentatonic scale, the initial (basic) sound is “gong” (according to the European system, the note “do”). The gong mode has a bright, similar to the European major mode coloring.

In the shan pentatonic, the initial sound is “shan” (“re”). The mode tends to the minor, which is determined by the minor seventh “shan-gong”

("re-do"). The minor coloring of this mode is provided by the absence of an upper triad or sixth. But the combination of three sounds remains structurally complete, which compensates for the aforementioned feature.

In the jue pentatonic, the initial sound is jue (mi). This mode also has bright minor characteristics. They are determined by combinations of the minor third "jue-zhi" ("mi-sol"), the minor seventh "jue-shan" ("mi-re").

A specific feature of the jue pentatonic is the absence of a dominant. The lower dominant greatly limits the effect of the tonic. And if you rely entirely on the lower dominant, you can cause the wrong sense of the tone in those who listen. Therefore, the jue pentatonic scale is rarely used.

In the zhi pentatonic scale, the initial sound is "zhi" ("sol"). The zhi scale is characterized by major features, which are determined by the major sixth "zhi-jue" ("sol-mi"). Despite the fact that the scale lacks an upper tonal triad, it sounds harmonious. This is possible due to the complete and integral combination of the three main notes, which act as a kind of modal support. Precisely because of this, and also because this pentatonic scale is distinguished by its clearly expressed major (sublime, bright) tones, it is often used in writing works.

In the yu (la) pentatonic scale, the sound of the same name is the initial one. The minor sound of the scale is determined by the minor third "yu-gong" ("la-do") and the minor seventh "yu-zhi" ("la-sol").

The fourth in the pentatonic scale (for example, the gong scale) is formed on the basis of the minor third of the pentatonic scale, namely between "jue-zhi" ("mi" and "sol") and "yu-gong" ("la" and "sol"). Each of the consonances is supplemented by derivative sounds: "qing jue" ("fa") or "bian-zhi" ("si-sharp"), "rhun" ("si-flat") or "bian-gong" ("si"), forming a seven-tone pentatonic scale. Since these combinations arise on the basis of the minor third, they are also called "intermediate sounds of the minor third". It is worth emphasizing that in the seven-tone pentatonic scale, five sounds are fundamental, and additional sounds are derivatives. Based on different methods of using the minor triad and the semitone consonances it forms (semitone intervals between the second and third degrees), three different types of pentatonic sound systems can be distinguished, consisting of seven notes (five fundamental and two additional):

- 1) the qinyue scale (do, re, mi, fa, sol, la, si-flat);
- 2) the yanyue scale (do, re, mi, fa-sharp, sol, la, si);
- 3) the yayue scale (do, re, mi, fa-sharp, sol, la, si-flat)

Let us note the characteristic features of these seven-tone scale systems:

The qinyue scale is formed on the basis of the pentatonic scale with the addition of “qing-jue” (fa) and “bian-gong” (si-flat). It is also called the new scale. The scale consists of gong (do), shan (re), jue (mi), qing-jue (fa), zhi (sol), yu (la), bian-gong (si-flat). The tonic can be formed by any basic sound. Using the qinyue scale, five varieties of the qinyue scale are formed: qinyue gong (built from the first degree of gong – do), qinyue shan (built from the second degree of shan – re), qinyue jue (built from the third degree of jue – mi), qinyue zhi (built from the fifth degree of zhi – sol), qinyue yu (built from the sixth degree of yu – la).

The yanyue scale is based on the pentatonic scale with the addition of “qing-jue” (fa) and “rhun” (si). It is also called the qingshan scale or the traditional music scale. The scale consists of gong (do), shan (re), jue (mi), qing jue (fa), zhi (sol), yu (la), rhun (si), gong (do), and the tonic can also be formed by any of the main (listed) sounds. There are five varieties of the yanyue scale: yanyue gong (from the first degree do), yanyue shan (from the second degree re), yanyue jue (from the third degree), yanyue zhi (from the fifth degree sol), yanyue yu (from the sixth degree).

The yayue scale is based on the pentatonic scale with the addition of “bian-zhi” (fa-sharp) and “bian-gong” (si-flat). It is also called the ancient scale, which consists of gong (do), shan (re), jue (mi), bian-zhi (fa-sharp), zhi (sol), yu (la), bian-gong (si-flat), and the tonic is formed by any of the main tones. As a result, five cadential varieties of yayue arise: yayue gong (built from the first degree), yayue shan (built from the second degree), yayue jue (built from the third degree), yayue zhi (built from the fifth degree), yayue yu (built from the sixth degree).

The “intermediate sounds of the minor third” are often used only to embellish five main tones. In addition, the “intermediate sounds of the minor third” in some compositions create another feature of the gong system. This mode has a “major seventh”, in which there are elements that are interchangeable. Such a universalization of the mode is widely used in folk opera and folklore music. In musical practice, the “intermediate sounds of the minor third” can only form a sixth once, an octave and a tenth three or four times. These scales can be considered variations of the seventh. When comparing the pentatonic scale consisting only of the main sounds and the seven-tone pentatonic scale, which includes two intermediate sounds, the following differences can be distinguished: the main pentatonic

scale is simpler and more concise, the seven-tone pentatonic scale is complex and diverse; the first is suitable for conveying clear, firm, decisive moods, the latter gives the work a detailed, refined character, aesthetic coloring. The differences relate mainly to style and have no relation to the functional capabilities of both modes (Ху Пін, 2013).

It is worth noting that each degree of the pentatonic scale has a verbal, semantic meaning, as well as color and astral associations, each of the degrees in its sound reflects specific natural sounds:

– gong (do) – “palace”, associated with the element of the earth, the roar of thunder, yellow;

– shan (re) – means “to talk”, “to consult”, associated with the noise of the autumn wind in the branches, the element of metal, white color;

– jue (mi) – the sound of a hunting and signal horn, the crackling of firewood, associated with the East, spring, blue-green color;

– zhi (sol) – translates as “to experience”, reflects the murmur of water, associated with the South, summer, sun, red color;

– yu (la) – “wings”, associated with the North, winter, the moon, black color.

The above interpretations of the values of the pentatonic scale degrees indicate that the pentatonic scale was formed in close connection with the development of the content and intonation features of the Chinese language. Against the background of the European culture, the connections in China between melos and language, the innate intonation sensitivity of the Chinese, their ability to “feel” and “reproduce” almost imperceptible intonation fluctuations become especially obvious.

The folk Chinese pentatonic scale determined the features of Chinese music. Therefore, familiarity with and mastering the features of the Chinese folk system plays an important role in understanding Chinese musical art.

Jia Daqun is another composer whose work clearly reflects the features of globalization. A prominent figure in the modern Chinese music scene, he is not only a composer but also a profound theorist whose work has been of great importance for the formation of professional academic music in China. His works cover a wide range of issues related to defining the role of the composer in the modern musical process of the country.

Jia Daqun skillfully combines the national musical traditions of China with the compositional techniques of the 20<sup>th</sup> – 21<sup>st</sup> centuries. His style is distinguished by an organic synthesis of the traditional and the modern, in

which elements of serial technique, serialism, minimalism and other current trends harmoniously coexist.

All his works are permeated with national motifs throughout, which gives Jia Daqun's music a unique flavor and embodies the Chinese cultural heritage in a modern sound.

According to Chen Lingqun's analysis, Jia Daqun's work goes through three main stages of development. The first stage, which lasted until 1990, is designated as a period of searching for and mastering modern compositional techniques. The second stage (1990–2000) is characterized by the gradual combination of traditional Chinese elements with European compositional techniques and formation of an individual style. The third stage, which began in 2002 and continues to this day, reflects the composer's mature creative style.

Jia Daqun's creative output includes more than forty works in various genres, mainly instrumental. Among them are operas, two ballets, a symphony in two parts, a symphonic overture, two symphonic suites based on ballet music, concertos for various instruments, vocal-symphonic compositions, chamber music, in particular four string quartets, a wind septet, works for percussion, and piano pieces.

The composer pays the main attention in his work to symphonic and chamber-instrumental music in various instrumental compositions. His works have been highly acclaimed both in China and abroad since the 1980's and are frequently performed at international contemporary music festivals in China, Japan, Europe, and the United States. Jia Daqun is one of the few Chinese composers to have achieved wide recognition abroad. The breadth of thinking and experimental nature of Jia Daqun's work are evident in his diverse compositional approaches. One of the characteristic features is active use of modern means of musical notation and paratextual elements – author's titles, detailed remarks, and notations. The composer pays considerable attention to the choice of performing staff. Many of his works feature a unique combination of Chinese traditional instruments with European ones, as well as the involvement of ethnic instruments from different cultures around the world – such as the Irish flute, tambourine, button accordion, cowbells, African drums, Japanese shakuhachi, kemanche, tar, duduk, Persian nai, Iranian santur, kanun, oud (the ancestor of the European lute), guitar, etc.

This approach demonstrates the composer's connection with global avant-garde trends that emerged in Western culture and gradually integrated into Eastern culture. The musical avant-garde has formed new

methods, techniques and styles, and its spread has occurred through an active dialogue between cultures. In Jia Daqun's work, this is manifested through a constant search for new means of expression, experiments with compositional techniques and the integration of various musical traditions. Such a synthesis testifies to the composer's openness to intercultural interaction and emphasizes his contribution to the formation of the global space of modern academic music.

**Conclusions.** The materials of this article allow us to generalize that in piano works, the structure of the folk mode – pentatonic scale – was often used, given its musical content due to the diversity of its modal and melodic manifestations. The technique of quoting – the transfer of a folk melody to the musical text of a piece – became quite widespread. Such works became established in composer practice, generally due to the fact that the modal basis of the pentatonic scale conveys a unique folk flavor. Composers chose several of the brightest melodies or melodies of a national minority of a certain region, used harmonic means to process and arrange them. This made it possible to enrich and change them, turning them into piano music.

**A perspective for the development** of this topic may be the study of the piano concerto genre in creativity Jia Daqun.

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## АНОТАЦІЯ

**Еременко Ольга.** Особливості творів для фортепіано китайських композиторів ХХ століття.

Актуалізовано проблему дослідження «китайського стилю» у фортепіанній творчості композиторів ХХ століття як явища, що ґрунтується на традиційній культурі та містить самобутні національні елементи. Розглянуто ладово-композиційні особливості китайських творів, серед яких визначальними є пентатонічні структури, орнаментальність «квіткового стилю» та використання тембрових відтінків традиційних інструментів. Підкреслено значення ладу як основи музичного мислення, що формується в історичному розвитку культури та втілює естетичні уявлення народу. Узагальнено, що пентатоніка є провідним засобом вираження китайського стилю, відзначається різноманіттям мелодійних проявів і становить важливу складову академічної музики Китаю. Виокремлено постать Цзя Дацуня як композитора й теоретика, творчість якого стала прикладом культурного синтезу європейських і китайських традицій.

**Ключові слова:** фортепіанні твори, китайські композитори, китайський стиль, пентатоніка, традиційна китайська культура, європейський вплив, творчість Цзя Дацуня.