

# The Importance of the Aesthetic Component in Musical Performance: The Case of Chinese Folk and Western Music

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**Abstract:** The study purpose is to determine the importance of the aesthetic component in musical performance through the example of Chinese folk and Western music. The questionnaire method, which provided data for the study through teachers' responses, and the hierarchy analysis method, which affected determination of aesthetics criteria significance, which are interrelated with the psychological component, were used. It was found that the development of sensory abilities and the aesthetic component are not completely interconnected at the initial stage of training. Based on the results of group 1, which was taught to perform Chinese compositions, and group 2, which performed Western compositions, a high level of aesthetic performance was observed in 16% and 18% of the students, respectively. The study identified elements that affect performance aesthetics and listeners' perception: performance technique, musical literacy and musical and aesthetic consciousness. The most important criteria are tonal beauty (0.37) and emotionality (0.25). After 1.5 years of study, the level of aesthetics of performance significantly increased. In the group that studied Chinese folk music, a high level is observed in 86% of the participants; in the group that studied Western music - in 89%. The research results are of scientific interest to teachers.

**Keywords:** artistic component; Chinese folk music; emotionality; musical and aesthetic consciousness; musical art; student assessment test

## INTRODUCTION

The need of a person to convey their mood with the help of sounds contributed to the development of vocal art based on the mastery of one's own voice. Singing can be of various types: solo, choral, ensemble, as well as academic, pop, jazz, folk, etc. (Téllez & Valles 2020). The vocal art of each country is formed under the influence of national traditions, culture, religions, spiritual development and other components, and is also the most common type of musical performance (Man 2015; Keping 2017). The quality of performance depends not only on a performer's skills but also on the aesthetic component of the performance. The aesthetics of musical text reproduction affects the performance and the artistic component. A performer must be able to reproduce the musical text, which conveys the idea of an author. However, misreading the notes affects the transmission of the text and the composer's intention (Kizin 2019; Beermann et al. 2021). The mastery of performance depends on the proper transmission of various experiences and emotions: fear, anger, joy, happiness. The main task of a performer is to convey all the emotions and feelings of the author of the work, which affect reproduction aesthetics. Music aesthetics is a collection of aesthetic categories that have been transformed under the influence of different periods. Musical aesthetics is interconnected with emotional expression, the enrichment of melodies with artistic elements that affect the quality of perception by listeners and the possibility of their interpretation by musicians (Wong 2022). Musical aesthetics is shaped by the harmony between the music and the text of the composition, which is interrelated with the genre. Musical aesthetics is an element that reflects changing trends in society and depends on cultural traditions (Correia et al. 2022). Musical aesthetics reflects the characteristics of a particular era, which is reflected in the work of composers. The aesthetics of the perception of musical compositions depends on the embedded emotions (Stone 2021). The perception and display of musical aesthetics are related to the psychological features that are evident in musical psychology. Music psychology is a discipline that affects the definition of musical aspects, the structure of compositions, psychological perception, and the effects on the human psyche (Stone 2021). Music psychology manifests itself in the study of musical abilities, the development of hearing, musical creativity fundamentals, and the consideration of aspects of musical phenomena. Music psychology within the framework of the presented work is based on the study of the upbringing and education of students (Liu et al. 2021).

Chinese folk music is one of the oldest that includes a variety of genres and forms that evolved separately from the Western culture. This division is associated with different philosophical, religious and political views, as well as with geographical remoteness (Fang & Shang & Chen 2017). Chinese music aesthetics evolved under the influence of various historical, religious and political periods (Tang 2021). Chinese folk music is characterized by a varied spectrum

and styles of sound, free separation of phrases and rhythm flexibility (Keping 2017). In Chinese folk music, the same melody can be varied while Western music is more melancholic, which affects the emotional attitude (Zhang et al. 2021). The aesthetics of Chinese music reproduction depends on the culture of the East and the aesthetics of Western music is determined by ancient Greek classical music (Ibid.). Creative Chinese folk music does not extend to large segments of the population; Western music is based on the search for comfortable emotional expression (Román-Caballero & Martín-Arévalo & Lupiáñez 2021). In Chinese music, aesthetics is based on the artistic concept and the category of beauty; Western music pays more attention to emotions and emotional expression (McAuley et al. 2021).

At the end of the 20th century, Western elements of performance began to be introduced into the musical culture of China; this technique is called “bel canto” (Jiayin 2019) and is based on the principles of breathing and phonation. In Western music, sound and falsetto are combined during the performance depending on the pitch, and the bel canto technique is used. Chinese folk music is based on singing with high octaves and a full timbre while using a single register with well-developed voicing. Western music is based on the combination of falsetto with clarity and smooth transitions to different pitches (Jiayin 2019). Musical aesthetics is shaped by different cultures, resulting in diversity.

Each music type has its own characteristics, and a number of literary sources were analyzed to determine the importance of the aesthetic component in musical performance. The study by Khurmatullina and Yachina (2015) analyzed the individual performance of musical compositions by a rising music teacher. The researchers found that the artistic and aesthetic cycle contributes to the spiritual, mental, psychological, emotional and creative development of students. The study indicates that the individual style of creative activity of a rising teacher is formed based on target, managerial, content, procedural and personal components of the structure. The study by Konieczna-Nowak and Trzęsiok (2018) indicated that the aesthetic performance of a musical composition is a psychological therapy that promotes inspiration.

Touizrar & Knoll & Siedenburg (2021) analyzed the relationship between the aesthetic reproduction of music and the repetition of musical excerpts. The authors found that there are problems in the aesthetic performance of unfamiliar compositions. The repetition process affects memory and helps to structure the tonality of the music piece with each repetition. In this study, the aesthetics of performance was assessed in accordance with the following stages: acquaintance with a piece of music, listening, consistency, recognition and listeners’ reaction, which manifests itself in the psychological perception. During the performance of musical compositions until 1970, there were significant positive changes in the aesthetics of performance, but in modernist music, the aesthetic component was formed only under the influence of the improvement of music education quality. Intonation during vocal performance depends on

the availability of emotional resources, which depend on the variety of voice. The relationship between text and tone affects the quality of intonation delivery, which depends on the emotional content. Emotional perception depends on the quality of influence and the capacity of the voice (Spreadborough 2022).

Guo & Su & Yue (2020) believe that the aesthetic performance of musical compositions affects the sustainable development of the cultural component. The researchers studied the aesthetic component to develop a new, improved music education program. As a result, a learning model based on environmental rationality, sustainable development, musical ecology and the aesthetic component was built. Music psychology includes five main aspects that relate to musical exploration, emotion development, mood regulation, social reward and sensory-motor features. Music perception is influenced by sensitivity, which is formed as a result of mental influence. The emotionality of music perception depends on the individual development of sensitivity (Cardona et al. 2022).

Ryazanova (2019) concluded that the influence of time is a spatial structure and the main element in the formation of the artistic image of a composition. Zagorski (2017) indicated that the aesthetics of reproduction is of great importance in the formation of the pitch, its intensity, duration and timbre which can be managed through rational sequential methods. Vestrucci (2015) outlined the conditions that affect the aesthetic reproduction of a musical composition. The author found that artistic expression depends on notes, timbre, rhythm and sound. An important element in the aesthetic reproduction of the compositions is the psychological mood of the musicians. The aesthetic component is an important indicator as just one sound can disrupt the sound flow and the conveyance of the idea laid down in the composition.

The subtleties of aesthetic perception of melodies are interconnected with the psychology of music, which is reflected in the assessment of behavioral and neurophysiological indicators. Acquisition of musical knowledge is interconnected with the students' motivation for learning. The interest in acquiring musical knowledge affects the quality of its perception, which is manifested in the emotional development (Cui & Troje & Cuddy 2022).

In the studies analyzed, the main emphasis is placed on the aesthetics of performance as one of the elements of music education. Thus, the purpose of the study is to determine the importance of the aesthetic component in musical performance through the example of Chinese and Western music. The research objectives are as follows:

- to determine the level of sensory abilities and aesthetic component during the performance;
- to identify the elements that influence the aesthetics of performance in the process of acquiring musical skills and knowledge;
- to determine the importance of the aesthetic component during the performance of musical compositions, focusing on the method of hierarchy analysis;

- to measure the level of development of aesthetic skills during a musical performance upon 1.5 years of studies.

## METHODOLOGY

The importance of the aesthetic component in musical performance was investigated among two groups of participants who were trained to sing Chinese folk and Western music. The study involved 290 students aged 8 to 11 years from 5 schools in Beijing (Table 1). All students had normal hearing and voice and no cognitive impairment. The participants were not divided into separate training groups, and they studied music as part of the general education program; however, the students who had an ear for music were included in music ensembles. The students who were not good at singing opted for drawing and were not involved in the music learning process. Thus, the number of participants dropped from 370 to 290. The attendance of music or art electives was compulsory in the five schools under consideration, and the students received annual marks for the courses. All participants who took part in the research process were placed in equal conditions and informed about all stages of the experiment. For this purpose, there were agreements outlining all stages of training and taking knowledge assessment tests. Written consent to participate in the study was received from the parents of 290 schoolchildren. The students were evenly divided into two groups: Group 1 studied Chinese folk music and Group 2 studied Western music. The study took place from the second half of 2019 to the second half of 2020.

**Table 1.** Distribution of study participants by age

| Age of participants | Number of people, Group 1 |       | Number of people, Group 2 |       |
|---------------------|---------------------------|-------|---------------------------|-------|
|                     | Boys                      | Girls | Boys                      | Girls |
| 8                   | 5                         | 18    | 7                         | 21    |
| 9                   | 3                         | 25    | 5                         | 27    |
| 10                  | 12                        | 32    | 14                        | 29    |
| 11                  | 2                         | 48    | 18                        | 24    |

The initial stage of the research aimed to determine the skills already acquired in musical performance and their relationship with the aesthetics of performance as the schoolchildren had already been studying music for 7 months before the start of training. For this purpose, after the knowledge assessment test, which involved singing various musical compositions, a survey of teachers was conducted (Gubanova & Kolosova 2013). Based on the experimental data, the level of sensory abilities (pitch, rhythm, dynamics, timbre), as well as the aesthetics of performance, were determined. These qualities were chosen for the study because they influence the aesthetics of performance to a greater

extent and are interconnected with musical psychology, as they require special preliminary training, both from a technical point of view and emotionally. Pitch, rhythm, dynamics and timbre were initially defined as criteria, which were taken into account during the interim knowledge test. The criteria were determined by the teachers through an oral vote. The selection of the criteria was based on their ability to enhance the expressiveness of the compositions. The criteria for aesthetics were found to be the same for the two types of music (Chinese folk and Western), as these indicators affect the aesthetics of the compositions and influence the harmony of the musical elements. Different criteria can affect the relevance and accuracy of data. In the questionnaire, the teachers noted the number of people who, in their opinion, performed a certain element in a quality manner. The data presented by the teachers were consistent with each other and were not characterized by significant discrepancies. The quality of the performance was determined by the harmony of sound, absence of false notes, as well as accurate representation of pitch, rhythm, dynamics and timbre.

The level of aesthetic performance was identified separately for each group of participants as the Chinese folk and Western ways of singing significantly differ. The method of analysis (Gubanova & Kolosova 2013) showed that this is due to phonetic differences in the language, as well as different levels of emotionality of Chinese folk and Western melodies.

At the next study stage, the elements that influence the aesthetic component of the performance were identified based on the analysis of various literature sources, which were presented in the introduction. The elements that influence the aesthetics of performance are as follows:

- performance technique: general knowledge of music; work with rhythm and tonality; work with the purity of sound;
- musical literacy: proper reproduction of music and the ability to convey the composer's mood; transmission of musical text; creative improvisation;
- musical and aesthetic consciousness: the transmission of emotions and experiences, interest in the musical text; aesthetic assessment.

Having studied all the elements, the authors determined the importance of the aesthetic performance of musical compositions with the help of the hierarchy analysis method. This is a special element of mathematical analysis, which makes it possible to divide and structure a holistic problem into separate elements, as well as to highlight the most significant ones, based on the selected criteria (Saaty 1989). The selected criteria included the following ones: 1 - emotionality; 2 - artistic component; 3 - proper transmission of the experiences of the author; 4 - teacher's assessment; 5 - improvement of the performance technique; 6 - correct sound generation; 7 - tonal beauty. The selected criteria are of the greatest importance in the aesthetic performance of a melody regardless of territorial distribution. The selection of criteria was based

on the personal experience of the authors of the article and was agreed upon by the teachers. Also, during the selection of the elements that affect the aesthetic component and the criteria for aesthetics, the psychological component, which manifested itself in the need for students to expend effort to learn, was taken into account. The psychological component was taken into account, as it affects the display of problems that arise in students during the performance, as well as aiming at the representation of artistic meaning.

Within the framework of the hierarchy analysis method, the correctness of the constructed matrix must be checked as this method is subjective and there is a mathematical determination procedure. The correctness of the matrix was calculated according to formula 1:

$$I_Y = \frac{\lambda_{max}^* - n}{n-1}, \quad (1)$$

where  $\lambda_{max}$  is the total geometric designation of the matrix; n is the number of criteria.

The final study stage aimed to determine the level of the aesthetic component of the two groups of schoolchildren after 1.5 years of study. Throughout the study, students were taught vocals, focusing on the constituent elements of musical performance aesthetics developed by the authors. After 1.5 years of training, the determination of the level of aesthetics was carried out by the same teachers as after 7 months of training, because this allows tracing the accuracy of performance by the same category of teachers. Teachers also already have information about the quality of students' compositions as they learn, not just at the midterm. The involvement of other teachers may affect the bias of the assigned grades. Cultural differences do not have a significant impact, since students in group 1 studied exclusively Chinese folk compositions, while students in group 2 studied Western compositions. At this stage, the indicators were compared based on the calculation of the Spearman correlation coefficient:

$$r_s = 1 - \frac{6 \sum d^2}{N(N^2-1)}, \quad (2)$$

N – number of indicators

d – ranked coefficient, which depends on the table value (Dobson 2016).

If the calculation is higher than 1, the scores between the two groups of students do not correlate with each other. The data obtained during the experiment were calculated and processed in Microsoft Excel as this spreadsheet software program makes it possible to save and process numerical and text

values, including with the use of formulas, as well as build graphs based on the data presented. The experiment did not violate the rights of schoolchildren, as it took place as part of the educational process in compliance with all ethical standards (The Norwegian National Research Ethics Committees 2019) and within the stages previously agreed upon. The limitations of the presented work may be related to the correlation between the students' sensory abilities and the aesthetics of composition performance. Despite this, the paper studies the peculiarities of aesthetic performance of Chinese folk and Western compositions.

RESULTS

Due to the fact that the research process involved two groups of performers who had previously started learning Chinese folk and Western styles of singing, their sensory abilities were identified (Figure 1).

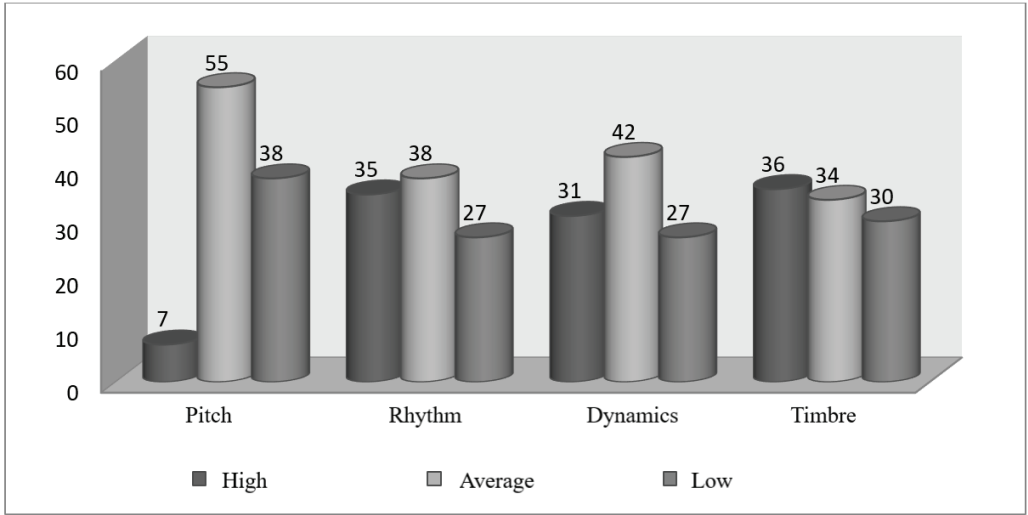


Figure 1. The level of sensory abilities of schoolchildren after seven months of music training, %.

Figure 1 shows that, in general, all indicators of sensory skills are at an average level. Pitch, which is aimed at performing high pitch sounds (from the third pitch), is at an average level in 55% of schoolchildren; therefore, additional training is still needed to achieve high results. Rhythm (38%) and dynamics (42%), which the expressiveness of the performance depends on, are also developed at an average level as the schoolchildren have not yet mastered their vocal apparatus. The largest number of schoolchildren (36%) have a high level of timbre, which forms the peculiarity of each voice. After the control performance, it was found that the development of these indicators does not affect

the aesthetic component as many schoolchildren failed to convey the entire range of emotions embedded in the composition (Table 2).

**Table 2.** The level of performance aesthetics in the groups of participants

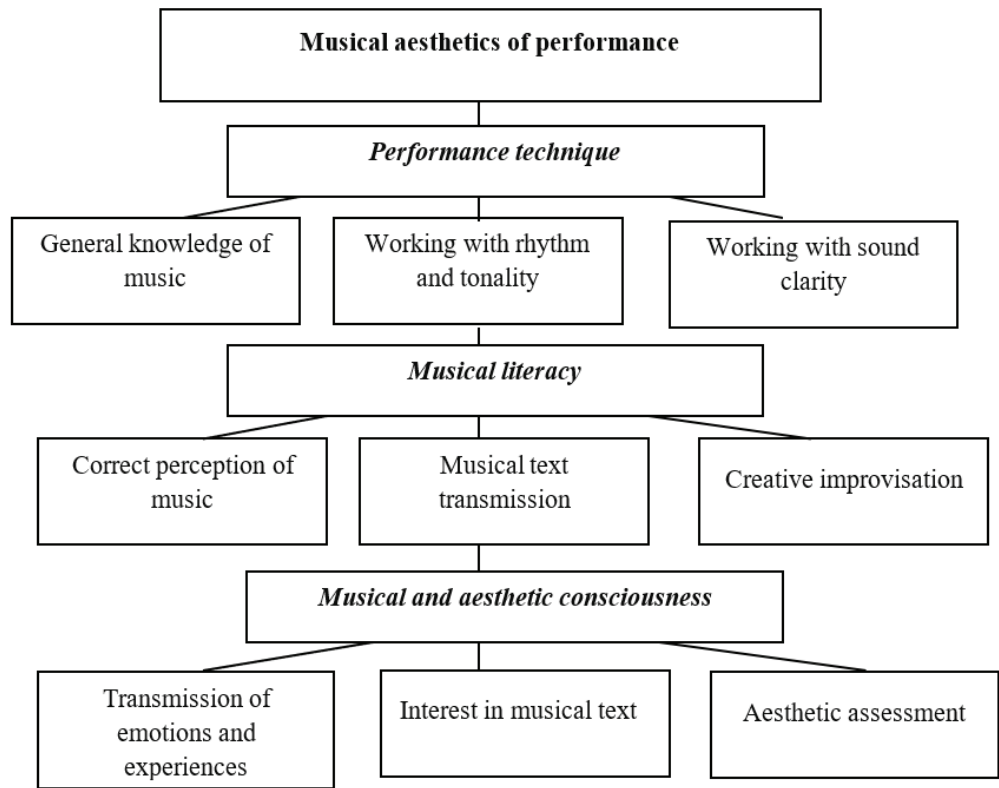
| The level of performance aesthetics | Group No. 1 | Group No. 2 |
|-------------------------------------|-------------|-------------|
| High                                | 16%         | 18%         |
| Average                             | 39%         | 32%         |
| Low                                 | 45%         | 50%         |

The results of Table 2 showed that in Group 1, the aesthetics of performance is at a high level (according to teachers) in 16% of students and at a low level in 45% of schoolchildren. The schoolchildren who studied Western music demonstrated a high (18%) and a low (50%) level of the aesthetics of performance. These results are due to the fact that there is no emotional expression among the students of Group 2 and no smooth separation of phrases during the performance among the students of Group 1. These data confirm that the correct performance technique does not guarantee a high level of aesthetic performance, which ensures a greater interest in musical composition while listening. In this case, the emotional transmission of the melody was disturbed; there was no expressiveness and emotions laid down by the authors of the musical compositions.

For this purpose, the elements that affect the aesthetics of reproduction were identified. Due to the fact that the aesthetics of the performance of a musical text is associated with the sensory reproduction of the melody, the correct transmission of the musical text, aesthetic taste, rhythm, skill and communication with the audience, it is necessary to perfect the technique of vocal performance to achieve it. Initially, the elements that affect the aesthetics of perception and reproduction of a musical composition were identified (Figure 2).

Three main elements (performance technique, musical literacy, musical and aesthetic consciousness) were highlighted as it is these elements that are aimed at the clear reproduction of a melody. The technique of performance determines the correct perception of sounds by listeners and the formation of the musician's voice is based on theoretical knowledge of the art of music; in addition, working with rhythm, tonality and musical sounds allows musicians to achieve sound clarity.

Musical literacy is formed based on improving the performance technique. This is due to the fact that a correct performance technique allows a musician to master their skills, which contributes to the proper perception of the musical text. This element is important as a musician needs to convey the whole range of emotions laid down by the author of the text and the composer. Also, in the process of developing technical skills and literacy, creative skills are formed.



**Figure 2.** The elements of the musical aesthetics of performance.

**Note:** Compiled based on the data from Jiayin (2019).

Musical and aesthetic consciousness is associated not only with the clarity of sound, but also with the beauty of perception. The performer should not dryly convey the text to the viewer but develop emotional reproduction with all the experiences contained in the original text. For this, the performer must be interested in the learning process, as well as in the musical text that they are going to perform. The musician must have evaluative knowledge and be able to correctly evaluate their own performance and the performance of colleagues.

In the course of setting the performance technique, the correct formation of sounds was taken into account as in Chinese folk music the sound is monotonous and it can be performed in different variations, in contrast to Western music, which is more diverse and more emotional. When performing various sounds, it is necessary to avoid distortion; the sounds should be smooth and expressive. Training took place with the use of various musical instruments, which were different in the context of timbre, duration of sounds, rhythmic improvisation and visual modeling of various compositions by a teacher for correct improvisation. The difference between Western and Chinese folk music performance is also associated with the phonetic features of the language, as

Western vowel sounds are formed in the back of the oral cavity, which significantly facilitates sound production and acoustic resonance. In Chinese folk music, the distance between consonants and vowels is quite large; thus, when performing, it is necessary not to lose the specificity and national flavor of the voice culture. Therefore, during the musical performance, the schoolchildren were focused on the phonetic features of the language, and the aesthetic component was formed with the help of these elements.

During the development of the aesthetic performance skill, its significance was revealed with the help of the hierarchy analysis method (Table 3). The criteria were as follows:

- 1 - Emotionality;
- 2 - Artistic component;
- 3 - Correct transmission of the experiences of the author;
- 4 - Teacher's assessment;
- 5 - Improvement of the performance technique;
- 6 - Correct sound generation;
- 7 - Tonal beauty.

**Table 3.** Matrix of paired comparisons of criteria

| Criteria | 1    | 2     | 3    | 4     | 5     | 6     | 7    | W*   | W * norm |
|----------|------|-------|------|-------|-------|-------|------|------|----------|
| 1        | 1    | 4/1   | 2/1  | 7/1   | 3/1   | 5/1   | 1/2  | 2.37 | 0.25     |
| 2        | 1/4  | 1     | 2/4  | 7/4   | 3/4   | 5/4   | 1/5  | 0.63 | 0.07     |
| 3        | 1/2  | 4/2   | 1    | 7/2   | 3/2   | 5/2   | 1/3  | 1.21 | 0.13     |
| 4        | 1/7  | 4/7   | 2/7  | 1     | 3/7   | 5/7   | 1/8  | 0.37 | 0.04     |
| 5        | 1/3  | 4/3   | 2/3  | 7/3   | 1     | 5/3   | 1/4  | 0.84 | 0.09     |
| 6        | 1/5  | 4/5   | 2/5  | 7/5   | 3/5   | 1     | 1/6  | 0.51 | 0.05     |
| 7        | 2/1  | 5/1   | 3/1  | 8/1   | 4/1   | 6/1   | 1    | 3.45 | 0.37     |
| $\Sigma$ | 4.43 | 14.70 | 7.85 | 24.48 | 11.28 | 18.13 | 2.58 | 9.37 | 1.00     |

The consistency index of the matrix is (in accordance with formula 1):

$$\lambda_{\max} = 4.43 * 0.25 + 14.70 * 0.07 + 7.85 * 0.13 + 24.48 * 0.04 + 11.28 * 0.09 + 18.13 * 0.05 + 2.58 * 0.37 = 7.01$$

$$I_Y = \frac{7.01 - 7}{6} = 0.002 < 0.2$$

The matrix of paired comparisons shows that aesthetic performance has the greatest influence on the beauty of sound (0.37), as while performing a song, it is very important to convey its idea without distorting facial muscles. Emotionality (0.25) is another component that is associated with the aesthetics of performance, as it is important for a musician to convey the entire spectrum of emotions from joy to fear that were embedded in a musical composition while

maintaining the clarity of sound and aesthetics of performance. An important element is also the correct transmission of the experiences of the author (0.13), which is associated with emotionality, as the aesthetics of performance still involves the preservation of all the emotions of the author, and a sad song cannot be performed with a joyful facial expression. There is no doubt that it is impossible to exclude the criterion that is associated with a teacher’s assessment (0.04) of the performance of the assigned task, as a certain number of schoolchildren are not interested in music education and perform the assigned tasks to receive marks that will allow them to keep their academic success. It was noted that the matrix of paired comparisons of the criteria is correct as the consistency index is 0.002 while its normal value is 0.2.

After considering the elements that affect the aesthetic component among schoolchildren during training, a final knowledge assessment test was carried out, which made it possible to identify the level of development of aesthetic skills (Table 4).

**Table 4.** The level of musical performance aesthetics upon 1.5 years of studies

| The level of performance aesthetics | Group No. 1 | Group No. 2 | Comparison of results using Spearman correlation coefficient |
|-------------------------------------|-------------|-------------|--------------------------------------------------------------|
| High*                               | 86%         | 89%         | 0.072                                                        |
| Average**                           | 11%         | 10%         | 0.054                                                        |
| Low***                              | 3%          | 1%          | 0.069                                                        |

\* high level of knowledge was in the range of 90–100 points  
\*\* average level of knowledge was in the range of 60–89 points  
\*\*\* low level of knowledge was in the range of 30–59 points

The data in Table 4 confirm that a properly developed approach to learning and understanding of the importance of the aesthetic component allows musicians to develop it in the course of the learning process. Thus, 86% of the schoolchildren in the group studying Chinese folk music developed aesthetic performance skills after 1.5 years of study; they can convey the musical text with the correct intonation, rhythm and tempo while preserving the emotions laid down in the composition; 11% of the schoolchildren of the same group need more time to acquire aesthetic skills, as during the performance they have tension in facial muscles and lack the required emotional spectrum; 3% of the schoolchildren in Group 1 and 1% of the students in Group 2 missed the final knowledge assessment test for unspecified reasons so they were automatically included into the category of students with the low level of aesthetic performance skills. In 89% of the schoolchildren in the second group, the aesthetics of performance was at a high level, which was associated with the correct combination of falsetto and clarity of sound; also, when switching to a different pitch, the facial expression was maintained with no distortion of facial

muscles. The study results also showed that the indicators in the two groups are correlated and do not have significant differences, since the training took place in children 8–11 years old, who previously did not have a set voice, and were taught voice directly during the passage of the study. The results were compared directly using Spearman's correlation coefficient.

## DISCUSSION

To compare the uniqueness of the study, a number of literary sources, which reveal the aesthetics of vocal performance of musical compositions, were analyzed. Dalskaya (2020) analyzed singing expressiveness. The main focus was placed on interaction between aesthetic realization and deep emotional experience of a singer. The aesthetics is manifested not only in reflex manifestations but also in the conscious application of the emotions required. The movements of hands, head and eyes help to express the emotions needed and achieve an aesthetic effect. This study also shows the relationship between performance and the aesthetics of singing, but the emphasis is on the importance of the aesthetic component, which contributes to greater emotionality, artistic expressiveness, the transmission of the experiences laid down by an author and the improvement of the performance technique and tonal beauty.

Yushchenko et al. (2019) showed the aesthetics of performance as one of the elements of teaching modern pop performance. The researchers concluded that the interconnection of theoretical, artistic, aesthetic and pedagogical methods contributes to the formation of a modern vocal style. Bicknell (2018) indicated that excessively loud expressive singing affects the aesthetic component of performance. Szyszkowska (2018) analyzed the relationships between aesthetics and phenomenology that help convey musical experiences. The study of sound, sound playback and the perception of musical compositions contributes to the development of music, including the aesthetic component of performance.

Jianzhao (2019) indicated that Chinese folk music was formed under the influence of traditional singing, which naturally reflects emotions and tonal beauty. The author established that the aesthetics of modern musical compositions should correspond to modern forms of expression, which complement traditional singing.

Chen (2015) presents a study of the main characteristics of Chinese folk and Western musical aesthetics taking into account similar and different elements. The authors found that the importance of aesthetic reproduction lies in harmony, artistic concept and rationality, which are interconnected with Confucianism and Taoism. The research also indicates the difference between Western and Chinese folk music formed under the influence of various cultural traditions and historical events. The authors established the relationship between aesthetic performance and the difference in language associated with the formation of sounds.

Chen (2015) described music aesthetics as a listener's experiences of aesthetic pleasure and the beauty of the musical form. Lin (2021) characterized Western music aesthetics as formal beauty and aesthetic freedom. To avoid psychological problems during training, the emphasis should be on communication. This approach will contribute to the formation of aesthetic performance, as it is based on constant and meaningful rehearsals. An aesthetic performance is about sensitivity, moods and expressiveness of a composition (Roesler 2022).

The aesthetics of different cultures through the example of musical compositions was described by Oh (2017). The author found that their differences are associated with the aspects of intercultural interaction of different musical compositions of the 21st century. The aesthetics of reproduction conveys social and historical elements that were formed under the influence of the cultures of the East and West. The analysis of the presented compositions makes it possible to overcome cultural barriers in the context of different cultures, which are closely related to society. The present paper is not focused on individual compositions, as this can significantly limit the scope of the study. The analysis of the aesthetic component's importance is shown through the example of Chinese folk and Western music.

Ellis (2019) showed that rhythmic expressiveness in choral performance depends on natural speech intonations and linguistic principles. The accuracy of the rhythmic performance in the choir has a significant advantage over the textual expressions in the ensemble. In American music, an increase in the length of the first syllable can make performance rigid, thereby disrupting the aesthetics of expressiveness. Music instruction is based on the interaction of technical skills, thinking and students' psychological attitudes. This is due to the fact that musical expression is interconnected with thought, hearing, movement and moods, which contribute to the formation of dynamic consciousness. The psychological preparation of students and the emphasis during instruction on the aesthetic component contribute to a more accurate performance, the coordination of notes, the representation of real sounds (Robb 2022).

Kim (2017) showed that it is possible to improve cognitive and socio-emotional development and aesthetic reproduction in children through music education. The author found that aesthetics is formed under the influence of the rhythm, tempo and melody improvement. The researcher also indicated that the aesthetic component depends not only on the technique of performance, but also on musical literacy, as well as the ability to convey one's emotions.

Marin-Liebana & Blasco Magraner & Botella Nicolas (2020) considered the musical identity of students and their preferences in popular music. After analyzing 161 pieces of music, the researchers concluded that the inclusion of popular music in the curriculum is not feasible as it is considered to be aesthetically defective; however, at the same time, it contributes to students' motivation.

Musical rhythm affects the aesthetics of melody playback because it contributes to changing the music structure. The rhythm of musical compositions is coordinated with the dynamism of performance. Aesthetics, by means of rhythmic changes, is achieved as a result of the precision and sequence of performance, which are characterized by different durations of pauses and intonation (Tichko & Kim & Large 2022).

The analysis of various literary sources shows that research is more focused on the formation of the aesthetic component as one of the elements of the development of singing mechanisms. The present paper also discusses the importance of aesthetic elements in musical performance through the example of Chinese folk and Western music. The differences between Chinese folk and Western music, as well as their features were identified and described in the theoretical part of the study. To determine the importance of the aesthetic reproduction of musical compositions, the hierarchy analysis method was used, and seven significant criteria formed under the influence of the aesthetic component were identified.

## CONCLUSIONS

In the study, the importance of the aesthetic component in music was established in the course of the training process of 290 participants from 5 schools in Beijing, who had been learning to sing for 7 months. The initial stage of the study aimed to determine the level of development of sensory abilities. The indicators of pitch (55%), rhythm (38%), and dynamics (42%) were at an average level in most schoolchildren, which confirmed the ability of the participants to sing. Timbre, which is a feature of a voice, was developed at a high level in 36% of participants and at a low level in 30% of students. To improve sensory abilities, a lengthy learning process is required.

After the participants were divided into two groups, the final analysis was performed to determine the aesthetic component during the musical performance. Only 16% of the students (Group 1), who studied Chinese folk music, and 18% of the schoolchildren (Group 2) mastered the aesthetics of performance and managed to convey all the emotions of the musical composition; 45% of the schoolchildren (Group 1) and 50% of the students (Group 2) were more focused on the technique of performance and the artistic quality of the work was lost.

Based on Table 2, the elements that should be taken into account during the formation of performance aesthetics were revealed. These include the technique of performance (general knowledge of music, working with rhythm and tonality, working with the clarity of sound); musical literacy (correct reproduction of a musical composition, transmission of musical text, creative improvisation); musical and aesthetic consciousness (transmission of emotions and experiences, interest in a musical text, aesthetic assessment).

To determine the significance of the aesthetic component, the method of hierarchy analysis was used, and the most important criteria were determined. It was found that the aesthetic component has the greatest influence on tonal beauty (0.37) and emotionality (0.25), as it is important for a listener to catch the feelings of an author described in the musical composition. Due to the fact that the aesthetics of performance has an impact on students' grades (as the learning process took place within the curriculum), the importance of aesthetics for obtaining a high grade cannot be ruled out. Its indicator is 0.04.

After 1.5 years of study, there was a considerable increase in the aesthetic performance skills of students. In Group 1 and Group 2, 86% and 89% of students, respectively, had a high level of such skills. The high results are due to the fact that during the performance, the students were able to convey the beauty of the sound and the emotions laid down by the author of the composition. The study results are of interest to researchers who are studying the processes of aesthetic significance in the performance of music through the examples of Chinese folk and Western works.

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