

opportunity to achieve results, overcoming technical barriers in choreography. Regular classes serve as a means of developing dance skills. Pupils repeatedly repeating the same dance exercises, movements, combinations of movements from lesson to lesson, achieve a basic level of dance technique. The goals of such training, give the opportunity to discover "movements" in all details and nuances, and then the movements of the performer becomes natural, free, "native". This indicates the achievement of high technicality of performance, and its main characteristic – ease, naturalness and plastic freedom.

Thus, the comprehension of dance technique reveals its fundamentally important purpose: dance technique is not only a means of creating an image, but also a means of revealing the performer's individuality and creative capabilities. The performer realizes the idea of the director, mastering the stage space, making this idea visible to the audience, for the sake of whom the production is performed, whose perception provides contact and gives meaning to the spectacle. That is why the dancer's performance technique, his creative capabilities are very important in the creation of the work. Without emotions, acting, manner of performance, style and a good technical base dance composition is not seen, and the audience will not see what the director is trying to convey. The main elements of the stage action of a choreographic work are the dance pattern and movements. Due to them the content is revealed, the drawing and movement in the composition realize the compositional action. Any arrangement of performers on stage and their joint dance actions represent a unified whole in a specific space and time. The organic connection of all components creates a unified artistic picture.

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PEDAGOGICAL FOUNDATIONS OF THE CONTENT AND IMPLEMENTATION OF THE MUSIC EDUCATION PROGRAM FOR SCHOOLCHILDREN IN CHINA

Introduction. The "General High School Music Curriculum Standards (Experiment)" promulgated by the Ministry of Education of my country is an important part of the music education reform in general high schools in my country. "General High School Music Curriculum Standards" strive to meet the requirements of quality education, reflect the training goals of general high school education, establish the basic curriculum concept with music aesthetics as the core, and build a curriculum that meets the needs of social development and reflects the combination of times, basics and selectivity The general high school music curriculum lays the foundation for the lifelong development of each high school student's music cultural literacy.

The main part. The basic concept of the course is divided into four parts: 1. To cultivate interest and hobbies with music aesthetics as the core. 2. Facing all students, pay attention to personality development. 3. Attach importance to music practice and enhance creativity. 4. Promote

national music and understand multiculturalism. According to the training goals of general high school education and the nature of music courses, the content of high school music courses consists of six parts for students to choose to learn. These six parts are: Music Appreciation, Singing, Performance, Creation, Music and Dance, Music and Drama Performance.

Table 1. – High school music curriculum structure and teaching implementation table

Module	Class credits	Submersible credits	Teaching implementation
Music Appreciation	36 hours 2 credits	3 credits	Opened in any year of high school (usually in the first or second year of high school) Students can choose courses across classes
Sing.	18 lessons per section 1 credit each		
Playing			
Creation			
Music and Dance			
Music and theatre performances			

The course objectives are divided into three parts: emotional attitudes and values, process and methods, knowledge and skills. The three parts of the above-mentioned curriculum objectives are closely related and form an inseparable organic whole. The part of process and method is a reform and innovation of traditional curriculum education in our country. Emphasizing the process and the method is conducive to the sustainable development of students' music learning.

Teaching suggestions:

1. Follow the perceptual laws of auditory art and highlight the characteristics of the music subject;
2. Facing all students, pay attention to teaching students in accordance with their aptitude;
3. Establish an equal and interactive teacher-student relationship;
4. Use modern educational technology.

The principles of music curriculum evaluation: guiding principles, scientific principles, holistic principles, and operability principles.

Evaluation content:

1. Students, the evaluation of students should focus on the goals of emotional attitudes and values, knowledge and skills, and the effectiveness of the learning process and methods should also be examined;
2. Teachers, the evaluation of teachers is mainly about educational ideas and business Quality, teaching attitude, teaching methods and effects, teaching performance (including extracurricular music activities), and whether they love and respect students in the communication and communication between teachers and students, etc.

Evaluation methods and methods:

1. Combining formative evaluation and summative evaluation. The practice process of music teaching is the main basis for formative evaluation and should be given full attention and implemented in the teaching process.
2. Combine qualitative evaluation with quantitative evaluation. The evaluation of objectivity and feasibility should be based on the content standards of each part.
3. A combination of self-evaluation, mutual evaluation and other evaluations. Students and teachers can also use self-evaluation methods to evaluate.

The document also puts forward suggestions on the use and development of music teaching materials, teachers, teaching facilities, and extracurricular music activities.

It should be noted that the education system in China is currently in the process of reforming, and the Chinese government is making huge investments in educational programs. The high rates of economic development of China in the second millennium, the growing competition in the labor market require an improvement in the quality of education, which, in turn, leads to a revision of the content and goals of education at all levels of it. As in many European countries, in China there is a

tendency towards the humanization of education, and its priority goal is to form a comprehensively developed, creative personality capable of quickly adapting to changing living conditions.

Analysis of official documents [1; 2], teaching aids and the practice of organizing music teaching made it possible to identify a number of ideas that underlie the teaching of music in the system of general compulsory education.

1. The core of learning is musical aesthetics, the driving force behind learning is interest in music. Musical aesthetics involves the perception of a variety of musical works, understanding their general context, identifying their aesthetic content and cultural meanings. Understanding the cultural meanings of musical works is based on knowledge – about musical genres, the peculiarities of the performance of vocal and instrumental works, including on traditional folk instruments, etc., which should be studied in the context of national and world culture. The musical aesthetics are based on thousands of years of musical and cultural traditions in China. The documents defining the educational policy of China at the present stage emphasize the role of music education in the formation of a positive outlook and a sense of beauty in students, and the upbringing of a morally healthy personality. This interpretation of the functions of music education is a continuation of the ancient Confucian tradition.

Interest is the main driving force behind the study of music and a prerequisite for fostering a love of music. The emergence of interest in music, its study and understanding is facilitated by taking into account the peculiarities of the physical, mental and intellectual development of students, the vivid content of the lessons and non-standard forms of their conduct, the constant increase in their level of musical literacy and the enrichment of spiritual life.

2. An important role is played by the practical activities of students in music lessons, including the creation of music. In the classroom, students are involved in various types of practical activities, including joint: singing, playing musical instruments, listening to music followed by discussion, improvisation. The result is a deep understanding of music, improving the quality of its performance, as well as fostering the ability to cooperate, the ability to interact in the process of performing creative tasks. Equally important is the development of figurative thinking and imagination of students, their emotional sphere and creativity. Thus, the complex solves the tasks of including schoolchildren in the cultural context, the formation of socially significant qualities and personal development.

3. In the process of music education, on the one hand, much attention is paid to the peculiarities of musical art, on the other hand, to the synthesis of different arts for a deeper understanding of music. Music as a special kind of art, of course, has a serious specificity. For the perception of music, it is necessary not only to develop students' hearing, but to specifically teach them to listen to music, to pay attention to the most important points in musical works. Music is dynamic, it unfolds in time, without reflecting specific events and fixed meanings. At the same time, music is closely related to the life of a person and society, as well as to other forms of art. These features create a wide and free space for the perception of music, for imagination and creativity, for various kinds of interpretations of musical works (both semantic and performing) and make it relevant for every person. At the same time, the teacher should pay serious attention to such characteristics of musical works as melody, tempo, rhythm, and their reproduction during performance.

Music education involves both integration between the various sections of the music course, and the integration of music and other arts – poetry, dance, dramatic art, cinema, television and others, as well as integration with other subject areas, such as history, native and foreign languages, literature. Such an objective synthesis should emphasize the specific characteristics of musical art and build a system of connections with other arts and other disciplines through special musical materials. This approach allows students to master aesthetic categories, broaden their cultural horizons and gain a deeper understanding of music as a cultural phenomenon.

4. In the classroom, serious attention is paid to national music and understanding of the cultural diversity of musical art. The best examples of traditional music, created by all peoples and ethnic groups living in China, should be considered as an important component of the content of music education. In music lessons, students get acquainted with the musical culture of their country, which contributes to the education of love for the Motherland, the development and strengthening of national identity. However, we believe that the content of school music education should include works that reflect the life of modern Chinese society and the changes taking place in it.

The situation in the modern world largely depends on how deeply people understand the culture of other countries and peoples. Therefore, in music lessons it is necessary to study outstanding works of world musical culture.

5. Music lessons should be focused primarily on the personal development of students, on identifying and realizing their potential in the field of emotional perception and understanding of music and in the field of musical creativity. An important role in this is played by the nature of the interaction between the teacher and the students: the teacher's attitude towards the child as a self-valuable person, encouraging the success of children, creating conditions for their emotional and creative self-expression, for the development of their musical and general abilities.

The content of students' activities is organized in four aspects: perception and understanding of music; performance of music; musical creativity; music as part of culture. When assessing student performance, a combination of quantitative (points) and qualitative assessment, current and final assessment, self-assessment and mutual assessment is required.

Thus, at the stage of compulsory general education, the social functions of music education are to foster such socially significant qualities as patriotism, the ability to interact in the process of creative tasks, organize joint activities, understand national identity and the unifying role of art in people's lives. The functions of music education in personality development are the development of intelligence, emotional sphere, imagination, and creativity. The age characteristics of students make it possible to successfully solve problems related to all three components of aesthetic education, but if in grades 1-2 the emphasis is on developing the ability to understand works of art, then in grades 7-9, the formation of the ability to aesthetic assessment of musical works comes to the fore. The important role of aesthetic education is at the stage of compulsory basic education, emphasizes Yang Bohua [3].

Teaching music in schools in China has its own characteristics that are worth paying attention to. The programs and other documents that determine the direction of school general music education speak of the need to continue educating students on the basis of the teaching of beautiful and important values, thus implementing the educational policy of the state in creating a social and spiritual nation, developed virtue in the new generation. The importance of studying musical art for the general development of children and their spiritual growth is especially emphasized. Therefore, in China, increasing attention to music education is an important strategy for organizing education in primary schools.

One of the very clear tasks is the education of patriotism based on the formation of certain character traits. General musical education in China is based on patriotic ideas and Chinese folk traditions. It is quite rightly believed that music inspires children to follow ideals, forms a strong character, optimism, and develops the ability to penetrate into the essence of transmitted thoughts and feelings. The documents for schools indicate that it is necessary to spread the ideas of musical education, making the musical language of children the beginning of understanding the ideology of the country, so that children have a passion for studying the musical art of the Motherland, showing love for the musical culture of China (and understanding its national characteristics). Musical education can serve as a pass to the initial understanding of the musical language by students, as well as to the understanding of the peculiarities of the national culture. Of particular importance are the first steps in music education, on the basis of which all subsequent education is built.

At the same time, the organization of the educational process at school is of particular importance, the conditions that help to make the teacher's work successful. From 1 to 4 grades, music lessons are held 2 times a week, from the fifth grade – 1 lesson per week. The course of music education in primary grades of schools in China, which takes place both in music lessons and in classes during the holidays, contains singing songs, listening to music, playing musical instruments, as well as playing music, consolidating musical knowledge. But the main type of work is still singing songs, since it contributes to the transmission of the art of singing, without which a person cannot express and express himself.

Each music teacher has a workload of 16 to 20 hours per week (lessons of 40 minutes). There are usually 25 to 40 students in a class. Of these, up to 10 students learn to play the instrument for a fee (this can be organized at universities and even at home like tutoring). One of the most popular instruments is the piano - many people strive to learn how to play it. Besides the piano, violin, flute, saxophone, percussion instruments.

A stimulating factor in the development of playing the instrument is the folk tradition of a clear delineation of skill at certain levels (9 levels, as in sports) with a carefully developed methodological

complex. The development of each level is controlled by special certification commissions. It should be noted here the tendency for the merging of professional and general music education, since the intensive development of instrumental music-making creates an artistically developed environment and unique opportunities for the spiritual development of the younger generation by means of art. Each school has two or three music teachers. Music teachers are proficient in playing the piano and the second musical instrument of their choice (often a national Chinese instrument such as the flute, arhu, or pipa) in order to perform simple music and accompany singing.

In each school, in addition to music lessons, there is a choir group (classes 2 times a week), which prepares concert programs and participates in the competition. Choir competitions are held annually. At the request of the teacher, instead of the choir, the school may have an orchestra or dance ensemble.

Since the beginning of the XXI century, the equipment of school classrooms, including music rooms, has changed significantly. The teacher's desk is fully equipped with the necessary equipment for work: a built-in computer with a monitor and a projector on the screen, a music center and a sound processing unit. The music room has a piano and other musical instruments. The teacher usually makes simple visual reinforcement of the lesson in the POWER POINT computer program. The educational-methodical complex for music includes multimedia support for the topic of the lesson, colorfully decorated textbooks, audio recording of accompaniments of songs that are played on a medium.

Summarizing the leading trends in educational policy in schools in China, the progressiveness of the general strategy, openness to European experience, constant positive modernization of the content and conditions, methodological provision of the educational process, and well-organized incentives should be noted. All this leads to the popularity of musical art, to the "fashion" for musical performance among young people, which is one of the guarantors of the development of the spiritual culture of the nation.

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PECULIARITIES OF MUSIC EDUCATION OF SCHOOL STUDENTS IN CHINA

Introduction. At various stages in the evolution of Chinese music education, beginning in the 1920s, special music educational institutions were established, the Shanghai State Conservatory and the Central State Conservatory in Beijing were formed. The Shanghai State Conservatory was founded on November 11, 1927. The Central State Conservatory in Beijing was founded in the 1940s and began operating in 1950. The Central Conservatory is the largest music institute in China. Over the years, it has established a system of continuous music education that combines all stages, from children's music school, music school to conservatory, post-graduate and doctoral studies. The Conservatory consists of eight faculties: Musicology, Composition, Conducting, Vocal and Opera, Piano, Orchestra, Music Education and Traditional Chinese Instruments. More than 200 specialty subjects are taught.

The main part. The Conservatory enjoys great prestige in the establishment of music education in China and abroad. The Conservatories pay special attention to improving the professional level of teachers, invite foreign music teachers to teach musical instruments and read music theory, and compile manuals in accordance with the requirements of traditional music education. An important factor in improving the quality of the pedagogical process in the second half of the twentieth century was the activity of representatives of Russian and Soviet musical schools working in China.