

Thus, musical expression as the soul of the piano repertoire must be enhanced and expressed by the pianist. The pianist must be able to understand and express the performance of the piece. The pianist must think from an understanding of the subtext and background of the piece being performed and put his or her true feelings into it. The pianist must think from an understanding of the subtext and background of the piece, put his or her true feelings into it, and then communicate those feelings to the ears, ears, ears and ears of the listener. The pianist must think from an understanding of the meaning and background of the piece, incorporate his true "feelings into the performance, and then communicate the feelings in the piece to the ears and heart of the listener "[1].

Thus, in the art of piano playing, there is a close and inseparable relationship between piano skills and musical expression. There is a close and inseparable relationship between piano playing technique and musical expression. Specifically, playing technique is an important foundation for enhancing musical expression, and musical expression, and musical expression is the ultimate goal of music performance. Piano In order for repertoire to really sink into the listener's soul, the pianist must pay attention to training playing skills and musical expression. The pianist must pay attention to practising playing skills and improving musical expression. In this regard, piano students and performers should have a positive attitude towards learning and actively improve their performance skills through reasonable selection of materials, effective basic teaching and progressive cognition.

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Hu Chaofang,

Student,

Shcherbina N.G.,

senior lecturer,

Educational Establishment

"Vitebsk State University named after P.M. Masherov"

c. Vitebsk, Republic of Belarus

MUSIC EDUCATION IN SCHOOLS IN CHINA

Abstract:

Music education in schools in China has deep historical roots going back to ancient times, when music was considered an important element in the cultural and spiritual development of society. Since the early 20th century, music education in China has gone through many transformations.

Since the 1980s there has been a resurgence of interest in music education due to globalisation and the growing influence of Western music. Modern Chinese schools introduce subjects covering both traditional Chinese music and contemporary popular music, allowing students to develop a wide range of musical skills. Today, music education in China is being actively integrated into the curriculum, with an emphasis on the establishment of professional music schools and academies. There are exchange and cooperation programmes with Western educational institutions, facilitating the sharing of experience and knowledge.

Keywords: music lessons, musical abilities, singing activity, junior schoolchildren, development.

In Chinese national culture, ideas about the functions of musical art are based on three components: spiritual improvement, ideological and political. According to Yang Bohua, "music is an integral part of humanities education in China's educational system" [1]. This should also be taken into account when considering creative activities in music lessons at school. As a compulsory subject, music was introduced into general education schools in China in 1912 [2].

In the "Proposals on the Educational Course of the Country", made by the Minister of Education Cai Yuanpei, the role of art education in the formation of personality is argued in detail and special attention is paid to the teaching of music in general education schools [2]. This document defined a new status of the subject.

Music education lessons ceased to be a subject of choice and became compulsory in both junior and secondary school. The further development of the music education system in Chinese schools was influenced by the "May 4 Movement of 1919", which was led by university intellectuals who spoke under the slogan of comprehensive democratisation of the country's life, against closedness and isolation from the outside world. Under the influence of the ideas of the May 4th Movement, in September the Ministry of Education approved a project of education system reform developed by the All - China Education Community.

The project was called the "Zhenxiu Education System" ("Zhenxiu" means "1922"). In 1922, the three - tiered structure of the comprehensive school was approved, which is still in effect in modern China. Children enter school when they turn six years old. Primary school covers six years of schooling. Secondary school also covers six years and includes three years of lower secondary and three years of upper secondary. Higher education lasts from four to six years.

The introduction of music education into the three - level Chinese school system was based on the documents issued by the Ministry of Education in 1932: "Programme of Music Disciplines in Primary Schools", "Programme of Music Disciplines in Secondary Schools", and "Standard of Music Disciplines in Senior Schools" [3]. The content of music education for children and adolescents includes singing and playing musical instruments. The training was formed primarily as singing and was called "school song".

To a much lesser extent, instrumental music - making has also been incorporated into the teaching. In schools it became widespread mainly in extracurricular forms of lessons: amateur ensembles and orchestras. Of the orchestral instruments, wind instruments became particularly favoured. Brass ensembles ("gangs") were created in schools everywhere. From the very beginning of the formation of school music education was taught in both classroom and extracurricular forms. At lessons the main attention was paid to singing and music theory. In extracurricular activities, the

leading role was played by music - making, mainly in a brass band [4]. This situation has remained mainly to the present day.

Since the beginning of the 21st century, the equipment of school classrooms in China, including music classrooms, 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 DVD player, a music centre and a sound processing unit. There is a piano and other musical instrument in the music room. The teacher usually makes a simple visual reinforcement of the lesson in the computer programme POWER POINT. The teaching - methodical complex on music includes multimedia support of the lesson topic, colourfully designed textbooks, audio recordings of song accompaniments, which are played on a DVD player.

Primary school education in China relies heavily on imaginative thinking, curiosity, activity and the ability to imitate, which is characteristic of this age. In music teaching, teachers use the method of goal - setting, allow students to be creative, which activates the imaginative perception: young students are invited to play characters from musical works, which brings students closer to music, helps them to understand music more deeply and get aesthetic pleasure from musical activities.

A common feature of music teaching in China is innovation and a person - centred approach. In the implementation of the curriculum, music is seen as a carrier of emotion, culture, history, and the teacher should develop the overall musicality of the class. Playful forms of teaching in music lessons in China are not traditional. The lesson in Chinese school is aimed at obtaining a specific result: playing an instrument, learning a song, obtaining theoretical knowledge. However, in our opinion, the use of games in school song lessons will help students to develop musical abilities. The possibility to build the course of the game independently allows pupils to show an individual creative approach to the musical material, stimulates the perception of music.

Thus, summarising the leading trends of educational policy in Chinese schools, we should note the progressiveness of the overall strategy, openness to European experience, constant positive modernisation of content and conditions, methodological support of the educational process, and competently organised stimulation. Adapted for use in Chinese general education schools, Belarusian folk songs and games solve the tasks of musical education, develop musical abilities, and promote intercultural communication.

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