

own musical works by suggesting templates or even creating music based on specified parameters.

– music theory teaching. AI can automatically test students' theoretical knowledge of musical literacy. This can be done through interactive assignments or exercises.

– tutoring for students with special educational needs. AI helps develop adapted programs for children with special needs. For example, AI tools can be used to develop musical skills for children with hearing or motor impairments, tailored to their individual needs. The use of AI technologies in educational institutions offers great potential for developing students' musical skills and creativity. Music lessons based on innovative teaching methods not only help them better understand music but also develop skills in creativity, composition, and musical analysis. This opens up new opportunities for students who plan to pursue a career in the arts.

**Conclusion.** It's important to remember that the use of technology artificial intelligence in music lessons should not replace human interaction and the emotional connection between teacher and student. While AI can be an effective tool in education, it cannot completely replace the role of the teacher and mentor. It should remain an auxiliary tool that helps teachers achieve the holistic development of students and makes the learning process more productive and engaging. The use of artificial intelligence in music lessons is a promising area of modern music education. By combining traditional teaching methods with innovative technologies, teachers can create more effective and engaging lessons, opening new horizons for the development of students' musical abilities.

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**SHI MENG**

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

## **SACRED MUSIC OF BELARUS AND CHINA**

Sacred music serves as a significant carrier of religious culture, regional culture, artistic creation, and human beliefs. It is a core medium that embodies religious thoughts, ritual practices, and national sentiments. It is one of the important topics in cross-cultural research in musicology and also reflects a nation's cultural psychology and historical memory like a mirror.

Under the influence of the globalized cultural context, comparative studies on sacred music across regions and cultures have become an important topic

in the fields of musicology, ethnomusicology, and religious education. As an important carrier of religious culture and regional art music, sacred music has long been a focal point of musicological research across cultural boundaries. Belarus is located at the junction of the Eurasian landmass and geographically belongs to Eastern Europe. Its musical and cultural background is deeply influenced by the traditional music of the Byzantine Orthodox Church. Belarusian sacred music has undergone hundreds of years of development and integration with local ethnic culture, forming a unique artistic style. China, as one of the five oldest civilizations, with Huaxia civilization as its source has experienced numerous dynastic changes over the past five thousand years. Its sacred music is also deeply influenced by Chinese social background, integrating diverse cultures such as Confucianism, Buddhism, Taoism, and folk beliefs. Complex sacred music forms have emerged from this complex background, carrying traditional Chinese philosophical thoughts and regional historical memories, and possessing its own unique musical system.

**The purpose** of this article is to comparatively analyze the similarities and differences between the sacred music of China and Belarus. Complex sacred music forms have emerged from this complex background, carrying traditional Chinese philosophical thoughts and regional historical memories, and possessing its own unique musical system.

**The main part.** Guided by the principles of the Belt and Road Initiative, cultural exchanges between China and Belarus have become increasingly close. Belarus adheres to the correct leadership principle of "China's strength is Belarus's strength". Under the influence of current situations and social development, research on the unique characteristics of sacred music in Belarus and China has been conducted. On the one hand, this research fills the gap in systematic comparative studies on sacred music between China and Belarus, deepening the understanding of the unique characteristics of the two countries' musical cultures. On the other hand, it provides theoretical support for mutual learning and innovation between the two countries' musical cultures, promoting the inheritance and development of traditional music in contemporary society. This research holds significant academic value and practical significance.

By juxtaposing and comparing the sacred music of these two countries with distinct religious backgrounds and cultural trajectories, we can not only deepen our understanding of their respective musical ontologies, but also reveal the universal laws and special forms of interaction and coexistence between music art, religious beliefs, and regional culture from a cross-cultural macro perspective [1]. The trinity theory of "music-culture-faith": On the basis of the existing framework, this article further integrates important elements such as regional culture, ethnic characteristics, and inheritance, and constructs a comparative research framework of "music culture faith" trinity. It takes the ontology of music as the surface level analysis object, "cultural connotation": regional culture and ethnic spirit as the intermediate interpretation dimensions,

and "faith core": religious doctrine and spiritual pursuit as the deep core. The three are interrelated and progressive, achieving a comprehensive, multi-dimensional, and multi-level comparison of sacred music. The form of music is an inseparable part of religious belief and a phenomenon of cultural connotation and customs. The cultural background determines the generation of music function and meaning, and the core of belief is the ultimate return of all musical expressions. This framework breaks the separation between ideology and culture and conducts an integrated analysis. Sacred music, as a special form of art, is an organic unity of music, culture, and faith. Music is the carrier, culture is the context, and faith is the core. The three are interrelated and interact with each other, together forming the complete connotation of sacred music.

Belarusian sacred music is centered around Orthodox music, and its research mainly focuses on the academic community in Belarus and the research achievements of some Eastern European scholars. Foreign research mainly focuses on the historical inheritance, ritual application, and artistic characteristics of Belarusian Orthodox music, emphasizing the combination of historical literature verification and field investigation. The research content includes the dissemination process of Eastern Orthodox music in Belarus, the development characteristics of different historical periods, the application of music in religious ceremonies, and the evolution of music forms.

The limitations of existing research lie in its focus on the perspective of Belarusian local culture, lacking a cross-cultural comparative awareness; insufficient exploration of the intrinsic connection between sacred music and regional culture, as well as national character; and the scarcity of Chinese literature, making it difficult for domestic academia to draw extensive reference from.

Due to language barriers and differences in research perspectives, research on Belarusian sacred music in China is relatively limited, mainly concentrated in some comparative musicology works and journal articles, mostly providing general. The research on Chinese sacred music has a profound academic foundation, with rich and diverse research achievements covering multiple fields such as Buddhist music, Taoist music, Islamic music, Christian music, and folk sacred music. Buddhist music research covers genres such as Chinese, Tibetan, and Southern traditions, focusing on the evolution of history, the characteristics of these genres, and their ritual applications. For example, Yuan Jingfang's "Chinese Buddhist Music" systematically outlines the development and artistic characteristics of Buddhist music; The study of Taoist music focuses on the music of religious ceremonies and rituals, exploring its connection with Taoist philosophy and folk culture.

The research on folk sacred music mostly focuses on regional diversity and ethnic integration, such as Xiao Mei's "Research on Chinese Folk Sacred Music" which presents the unique features of folk sacred music in different regions. In recent years, the research perspective of Chinese sacred music has expanded

to include ritual functions, social functions, educational functions, and inheritance and innovation, as well as comparative studies of regional environments and historical backgrounds. The theoretical depth and rigor have been continuously strengthened. Domestic research presents the characteristics of interdisciplinary and multidimensional development, mainly including the following directions: first, historical research, sorting out the development of Chinese sacred music, verifying the morphological characteristics and development changes of sacred music in different historical periods; The second is morphological research, which analyzes the artistic characteristics of sacred music such as melody, rhythm, mode, and form from the perspective of music ontology, and summarizes its musical style; The third is functional research, exploring the functions and roles of sacred music in religious rituals and social life, and analyzing its relationship with faith practice and cultural traditions; The fourth is research on inheritance and protection, focusing on the current status, challenges, and protection strategies of sacred music inheritance in the contemporary social context.

Overall, the study of Chinese sacred music has established a relatively mature research system, but there are still some shortcomings. For example, the research on the interactive influence between different sacred music's is not deep enough, and the cross-cultural comparative study of sacred music is relatively weak, especially the comparative study with sacred music from Eastern European countries is even more scarce.

Eastern Orthodox Christianity was introduced to the Belarusian region in the 10th century, and after hundreds of years of dissemination and local customs and traditions, it gradually became the state religion and mainstream belief, allowing Belarusian sacred music to gradually gain national recognition and a sense of identity, as well as reflecting the educative function of music.

The Eastern Orthodox doctrine emphasizes "praising God with music" and emphasizes sacredness and ceremony, viewing music as an important medium for believers to communicate with divinity. It advocates that music should be "solemn, solemn, and pure", rejecting secular and entertaining expressions. This core doctrine laid the foundation for the sacredness of Belarusian sacred music. Its religious doctrines and belief practices have had a decisive impact on the style, function, and expression of music. In the historical development of Belarus, Eastern Orthodoxy has not only been the carrier of religious beliefs, but also the core of national cultural identity. Sacred music, as an important component of Eastern Orthodox rituals, has become an important vehicle for conveying religious doctrines and strengthening faith identity.

Byzantine Orthodox music is the direct source of sacred music in Belarus. From the 10th to the 12th century AD, Byzantine hymns were introduced to Belarus with the Eastern Orthodox Church, and their artistic features of single voice, unaccompanied, and gentle melody became the basic paradigm of sacred music in Belarus. In the long process of localization, the Eastern Orthodox faith

has deeply integrated with the national spirit of Belarus. Sacred music not only adheres to the sacred traditions of Eastern Orthodoxy, but also gradually integrates into the cultural genes of the Belarusian nation, forming a cultural characteristic of "combining sacredness and nationality".

There are three cultural connotations in Belarusian sacred music and Eastern Orthodox music:

The first point is the centrality of theology. Music is not an artistic performance, but a form of art that possesses musical forms such as melody, rhythm, and singing. It is not an independent aesthetic existence, but rather a concrete carrier of theological thought. In terms of artistic form, it is centered around unaccompanied choral singing and solemn monophonic melodies, abandoning the secular aesthetic interference of instrumental accompaniment. Through pure human voices, it expresses the Eastern Orthodox theological concept of "worshiping gods with pure sounds and conversing with the sacred dimension". The gentle and long melody, solemn and regular rhythm, and the emphasis on "humility, piety, and eternal faith reverence" by Eastern Orthodox Christianity are highly compatible, making music a spiritual medium that connects believers and gods.

Moreover, the composer's personal emotions are usually hidden, and the style serves the collective belief expression of the masses. Collectivity refers to the unity of voices representing a community of faith, manifested in three aspects:

1. The foundation of liturgy, originating from the early "Antiphonics" of the church, where the choir alternates and echoes, symbolizing the unity of the church; the church masses participate with "amen" and other forms, forming a voice field for all to pray together.

2. Singing practice: with a cappella as the core, there is no interference from other instruments, and the voice becomes the only carrier for collective worship of God; the structure of leading chorus echoes each other, metaphorically representing the theological relationship between "one and many", and strengthening the consciousness of community.

3. Spiritual core: choral singing is not a musical performance, but a concrete manifestation of "the church as the body of Christ", where individual voices are integrated into the collective to achieve a common experience of faith, rather than highlighting individual singing skills.

The historical inheritance of Chinese sacred music features diverse modes, mainly including internal religious inheritance, folk inheritance, and official inheritance. Internal religious transmission is the most core mode of transmission. Religions such as Taoism and Buddhism pass on the skills and traditions of sacred music from generation to generation through religious sites such as Taoist temples and Buddhist monasteries, via master-disciple transmission and oral transmission. This inheritance model emphasizes the standardization and sacredness of sacred music, ensuring the preservation of its core traditions.

**Conclusion.** Folk inheritance is mainly carried out through folk artists, clan groups, and other carriers, combining sacred music with folk life, and inheriting and spreading it in festive celebrations, folk activities, and other scenes. This inheritance model is more flexible and often incorporates elements of folk music, making sacred music more secular and popular. Official inheritance is mainly reflected in the historical support and regulation of sacred music by the court, such as the adoption of Taoist music and Buddhist music in ancient imperial courts. Through official organization and promotion, it exerted a certain impact on the development of folk sacred music. Since modern times, China has entered a period of reform and inheritance for its sacred music. Under the impact of social changes and cultural trends, Chinese sacred music is facing the dual proposition of inheritance and innovation, gradually forming an inheritance mode that combines traditional adherence with modern innovation. The turbulence of modern society posed challenges to the inheritance of traditional sacred music, and the decline of temples and shrines led to the extinction of some traditional forms of sacred music.

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**YAN CHAOYUE, DING TONG, YONG BEIZI**

China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

**FORMATION OF STUDENTS' IDEAS  
ABOUT CHINESE TRADITIONAL INSTRUMENTS**

Chinese music dates back several millennia of its development. She has been influenced by the musical traditions of the Middle East, Central and South Asia, and Southeast Asia. She also absorbed elements of the music of the peoples who were part of the Chinese state (Uighurs, Tibetans, Mongols, Jurchens, Manchus, etc.), and in turn had a significant influence on the music of Korea, Japan, some peoples of Southeast Asia and the Pacific basin. Chinese music has been developing since ancient times under the influence of religious and philosophical-ideological doctrines.

The Confucian treatises developed a cosmological concept of the nature of music, emphasizing its social and political role. Music in Confucianism was considered as one of the means of governing the state, as well as as an essential factor in educating people and achieving social harmony. According to the ideas of Taoism, music was supposed to promote the manifestation of natural psycho-emotional reactions of a person, his fusion with nature. The Buddhist worldview