

VOCAL EDUCATION IN CHINA AT THE PRESENT STAGE

Research on Chinese music education theory has a long history. The practice of music education originated in the Shang Dynasty and the idea of “music education” gradually formed later can be considered as the precursor of Chinese music education theory. However, as a special subject, music pedagogy represents the music education activities in modern schools since the 20th century, and it can be regarded as the theoretical and practical preparation of Chinese music pedagogy. At this stage, we are in an important era of educational innovation. In order to promote the further development of domestic music education, Chinese music educators have been conducting comparative research on music education in different countries for decades, eliminating the shortcomings of traditional music education and improving the teaching effect. Among them, the teaching systems and methods such as Suzuki's teaching method, Orff's music teaching method and Kodaly's teaching method are mainly used, which have made great contributions to the development of home music education, and achieved good teaching results. Therefore, it is of great practical importance to focus on researching and analyzing related theories and explore their practical applications [1].

The main part. With the continuous progress of society and the increasing diversity of students' needs, vocal music teaching still faces many challenges. Although vocal music teaching in colleges and universities has made some progress in talent training, curriculum design, teaching mode and so on, there are still many problems to be solved. For example, the goals of vocal music teaching in some universities are not clear enough, the curriculum is too traditional and lacks innovation, and cannot meet the needs of modern students. In addition, some teachers' teaching methods are too simple, lacking relevance and flexibility, making it difficult to stimulate students' interest and potential in the learning process [2].

In order to cope with these problems, vocal music teachers in colleges and universities need to update their teaching ideas and utilize a variety of teaching methods. For example, modern scientific and technological tools, such as music creation software, online learning platforms, etc., can be utilized to improve teaching efficiency and students' interest in learning. At the same time, teachers should pay attention to students' individual needs, teach them according to their abilities, and design targeted teaching programs to make full use of students' advantages and strengths [3].

Vocal music teaching in colleges and universities should also strengthen communication with society, understand the industry dynamics and market demand, so as to adjust the content and direction of teaching in a timely manner. Establishing cooperative relationships with the music industry and cultural institutions provides students with more practical opportunities and demonstration platforms, helping them better adapt to market needs and realize personal value.

Although vocal music teaching in colleges and universities has made some progress, it still needs continuous improvement and innovation. By clarifying learning objectives, optimizing the curriculum, enriching teaching methods, and strengthening cooperation with all walks of life, we can promote the sustainable development of vocal music teaching in colleges and cultivate more excellent talents in the field of vocal music.

Compared with traditional teaching, modern vocal music teaching pays more attention to the shaping of students' overall quality and artistic accomplishment. It is not only dedicated to improving students' singing skills, but also to exploring the deep emotional and cultural connotations behind musical works, so as to enrich students' artistic experience and expressiveness.

In the modern vocal music class, the teacher is no longer a simple technical instructor, but a guide to the students' artistic exploration. They encourage students to touch the heart of the composer through the notes and melodies, to feel the story and emotion behind the music. Through such teaching methods, students can not only improve their skills, but also swim in the ocean of art and find ways and means of self-expression [4].

In addition to the deep interpretation of music works, modern vocal music teaching also attaches great importance to the training of stage performance. Teachers will design a variety of stage practice opportunities, so that students in the real performance environment to temper themselves. Through such practice, students can not only improve their stage performance, but also enhance their self-confidence and lay a solid foundation for their future artistic path.

In order to stimulate students' learning interest and creativity, modern vocal music teaching also actively introduces various innovative teaching methods. The application of multimedia teaching technology enables students to understand vocal music skills more intuitively and improve learning efficiency. The interactive teaching method encourages more communication and cooperation between students and teachers and classmates, creating a positive learning atmosphere.

Although the modern vocal music teaching method has many advantages, it also faces some challenges in the implementation process. The shortage of teaching resources makes it difficult for some advanced teaching ideas to be fully practiced. At the same time, the uneven quality of teachers also affects the quality of teaching. In order to solve these problems, we need to further increase the investment in vocal music education, improve the overall quality of teachers, and ensure that every student can benefit from modern vocal music teaching.

Modern vocal music teaching methods not only pay attention to the improvement of students' skills, but also devote to cultivating students' artistic feelings and humanistic qualities. Through in-depth exploration of music works, rich stage practice and innovative teaching methods, modern vocal music teaching is building a broad platform for the all-round development of students. In the face of the challenges in the implementation process, we need to be more open and inclusive, constantly explore and improve, in order to create a better learning environment for students [5].

Modern vocal music teaching methods have been innovated and expanded on the basis of traditional vocal music teaching, paying more attention to the cultivation of students' individual differences, emotional expression and artistic accomplishment. Here is an overview of some modern vocal music teaching methods:

1. Heuristic teaching method. Heuristic teaching method emphasizes on stimulating students' learning interest and creativity through teachers' guidance and inspiration. In vocal music teaching, teachers can use vivid metaphors, vivid descriptions or practical demonstrations to inspire students and help them understand and master vocal music skills. For example, by imitating animal calls to guide students to feel different vocal states, or by comparing different styles of works to help students understand the diversity and richness of vocal art.

2. Interactive teaching method. The interactive teaching method emphasizes the interaction and cooperation between teachers and students, and enhances students' sense of participation and spirit of cooperation through group discussion, chorus, role play and other ways. In vocal music teaching, teachers can organize students to have chorus practice, so that they can feel the harmony and unity of sound in singing together. Or through role play to guide students to deeply understand the emotion and connotation of the work, so as to better express the work.

3. Personalized teaching method. Individualized teaching methods emphasize the development of individualized teaching programs according to the individual differences and interests of students. In vocal music teaching, teachers can make different teaching plans according to students' sound characteristics, music understanding ability, learning attitude and other factors, and adopt suitable teaching methods and repertoire to cultivate their vocal music skills and artistic accomplishment. For example, for students who are nervous in their voices, relaxation exercises and soft songs can be used to help them ease their tension. For students with a strong understanding of music, more complex repertoire and techniques can be introduced to challenge their abilities.

4. Technology-assisted teaching method. With the development of science and technology, modern vocal music teaching also begins to use various scientific and technological means to improve the teaching effect. For example, the use of audio and video equipment to record students singing process, to help them find their own problems and shortcomings; Using vocal music teaching software to provide real-time feedback and personalized guidance, so that students can better master vocal music skills; Using virtual reality technology to simulate different singing scenes, improve students' stage adaptability and expressiveness.

5. Interdisciplinary integration teaching method. The interdisciplinary integration teaching method emphasizes the combination of vocal music with other art forms, such as dance, drama, visual arts, etc., in order to cultivate students' comprehensive artistic literacy and innovative ability. In vocal music teaching, teachers can guide students to combine vocal music skills with dance movements, dramatic performances and other elements to create a unique style of work; Or broaden students' artistic vision and way of thinking through communication and learning with other art forms.

6. Comprehensive and coordinated teaching method. Modern vocal music teaching also emphasizes the overall coordination of physiological functions, including respiration, vocalization,

resonance, language and other aspects of coordination. Through a lot of song practice and comprehensive skills training, students can better grasp the overall feeling and skills of singing. At the same time, teachers also need to pay attention to students' emotional control and psychological state to help them establish a stable singing state and self-confidence.

To sum up, modern vocal music teaching methods are diverse and innovative, aiming at cultivating students' vocal music skills, artistic accomplishment and innovative ability. These teaching methods complement and promote each other, and provide comprehensive support and guidance for student's vocal music learning.

In European singing, the most important of the trends was and is academic singing, which originated in Italy and subsequently spread throughout the world. It is still generally recognized that academic singing is the most important and scientifically correct of all types of singing. But in modern society, new melodies are constantly appearing, musical styles are changing, and new musical genres are emerging. There is even a new word that has emerged - "mixed singers." These singers mix different styles, genres, vocal techniques combining, penetrating, rearranging them, breaking stereotypes. At the end of the twentieth century, singers Sarah Brightman (England) and Andrea Bocelli (Italy) began to combine classical singing with pop singing. This innovation was widely recognized by the public. The vocals of these performers can be compared to pop music, where they appear more modest than the rest, and in comparison, with classical musicians - more mobile. Vocal professional education is gradually developing new performance forms based on academic singing with the addition of contemporary musical elements.

For example, the musical as a new vocal art appeared in the 20th century, but in the 21st century it not only combined academic and pop singing, but also jazz and blues. In conservatories in different countries, a new subject related to musicals has been included in the academic program. In Russia, a new specialty – "operetta and musical theater" - has also been opened since 2011. In modern China, there are also such singers as Tan Jing, who successfully combine academic, folk and pop singing. However, such singers are still very few in the author's opinion.

There is a noticeable need for versatile singers in China, so the vocal education system needs to open appropriate departments that reflect the achievements of world music culture. For this purpose, modernization of the education model is necessary. The author believes that it would be wrong to adhere to a compulsory uniform methodology in teaching, and music education should be based on the vocal characteristics of the student.

This idea is not unusual, some Chinese educators have long started pedagogical search. For example, the famous vocal pedagogue Jin Telin combined academic and folk singing, thanks to which his students show high results. The new era gives rise to a rich and diverse musical culture, and a good teacher needs to be able to combine different international musical traditions and innovations, preparing students for different musical spheres.

In the author's opinion, the indispensable condition for such training is cultural exchange with the peoples of the whole world – by enriching ourselves with the experience of other peoples, getting acquainted with the highest achievements of their art, we stimulate our own development.

Conclusion. Modernity has brought significant changes to the traditional art of China, including the musical culture of the country. They have manifested themselves most clearly and prominently in the vocal art, which, to a large extent, was due to the vast historical experience that has been accumulated over the centuries-long history of the development of national music and performing skills [2]. This has served to make the vocal art of modern China organically enter the space of world musical culture. For musicians who were formed in the depths of Western culture, their own vocal technique seems to be a well-studied layer. For Chinese musicians, however, the question of the differences in vocal techniques that produce different sonic and aesthetic results is still open and needs to be analyzed. This aspect is relevant not only for Chinese musicology, but also for European musicology, since it is the contact of different cultural experiences, different musical languages, which form the basis of intercultural interactions.

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THE THEORETICAL FRAMEWORKS OF MUSIC EDUCATION IN CHINA

Through an analysis of the current music education system and the pedagogical conditions that shape music teacher formation, this paper sheds light on the challenges and opportunities facing musical and pedagogical education in modern China.

In the realm of education, the fusion of musical and pedagogical principles has long been recognized as a potent force in nurturing talent, fostering creativity, and promoting cultural understanding. As China continues to rise on the global stage, its higher education system, particularly in the fields of music and pedagogy, has undergone significant transformations, reflecting the nation's commitment to nurturing a generation of skilled musicians and educators. This paper delves into the intricacies of higher musical and pedagogical education in modern China, exploring the evolving landscape, the challenges faced, and the innovative strategies employed to enhance the quality of education in these vital domains.

China's rich musical heritage, which spans thousands of years, provides a fertile ground for contemporary musical education. From traditional folk melodies to intricate classical compositions, the diversity of musical styles and traditions has shaped the educational landscape, fostering an environment that is both deeply rooted in history and open to new ideas. In recent decades, the integration of Western musical theories and techniques has further enriched the curriculum, enabling students to develop a comprehensive understanding of both Eastern and Western musical traditions.

The pedagogical approaches in higher musical education in China have evolved to meet the demands of a rapidly changing world. With an increasing emphasis on interdisciplinary studies and collaborative learning, educators are now focusing on cultivating students' critical thinking skills, creativity, and adaptability. These changes are not only reflected in the classroom but also in the extracurricular activities and performance opportunities provided to students, which aim to provide a holistic educational experience.

The purpose of this article is to explore the integral role of aesthetic principles and socio-psychological understanding in shaping the contemporary framework of music education in China.

The main part. The modern era, with its emphasis on Westernization and scientific progress, brought about significant changes to music education in China. The introduction of Western musical instruments, notation systems, and educational methodologies challenged traditional Chinese musical practices. However, rather than replacing them, these new elements integrated with the existing musical traditions, creating a hybrid system of music education.

The founding of the People's Republic of China in 1949 marked a new chapter in the history of music education. The government placed a strong emphasis on education, including music, as a means of fostering national unity and cultural identity. Music education was incorporated into the national curriculum, and specialized music schools were established to train future musicians and educators.

Today, music education in China is a well-established field, with a diverse range of programs and institutions catering to different age groups and skill levels. The prerequisites for accessing music education have become more inclusive, with many public and private schools offering music classes as part of their curriculum. Additionally, the advent of technology has opened up new avenues for music education, making it more accessible and engaging for students.

The formation of music education in China has been shaped by a complex interplay of historical, cultural, and philosophical factors. From ancient traditions and Confucian teachings to modern