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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

Western influences and technological advancements, each era has contributed to the evolution of music education in China. Today, the prerequisites and conditions for accessing music education are more inclusive and diverse, reflecting the rich and multifaceted nature of Chinese musical heritage. As China continues to develop and evolve, so too will its music education system, ensuring that the next generation of musicians and educators can carry forward the rich musical traditions of their ancestors.

The evolution and establishment of music education in China is deeply intertwined with its rich cultural heritage, societal norms, and historical contexts. This intricate relationship necessitates an exploration of the cultural factors that have served as prerequisites and conditions for the formation and development of music education within the Chinese context. To understand this phenomenon, one must delve into the traditions, values, and societal structures that have shaped the landscape of musical learning and teaching in China.

The history of music education in China can be traced back to ancient times, with a rich tradition of musical instruments, compositions, and theoretical treatises. However, modern music education, as an organized and structured system, emerged during the late 19th and early 20th centuries, influenced by Western musical traditions and educational models.

The characteristics and application principles of music in sports dance teaching. In the 1980s and 1990s, sports dance teaching began to be promoted in schools, but because it was not integrated with music at that time, satisfactory teaching results were not achieved. Afterwards, began to apply music in sports dance teaching.

During the Soviet era, China drew inspiration from the D. Kabalevsky music education system, which not only cultivated world-class musicians but also enhanced the overall musical aesthetics and appreciation among the populace. This system emphasized the importance of music education in fostering national artistic temperament and cultural identity [1]. D. Kabalevsky's influence on music education, particularly his emphasis on aesthetic and moral education through music, could potentially inspire Chinese educators in the field of music. His educational philosophy, which integrates aesthetic and moral functions in music education, aligns with the comprehensive educational goals pursued by many countries, including China. By promoting the perception, appreciation, and creation of beauty, as well as fostering moral character and virtue, D. Kabalevsky's approach encourages a holistic development of students, which is highly valued in Chinese education [2, p. 35].

In recent decades, China has continued to evolve its music education system, integrating both traditional and Western musical elements. The focus has shifted towards cultivating comprehensive musical abilities and fostering creativity, while maintaining a strong emphasis on technical proficiency and theoretical knowledge.

Theoretical frameworks of music education in china. The theoretical frameworks of music education in China are rooted in a variety of disciplines, including history, philosophy, aesthetics, sociology, psychology, and pedagogy. These disciplines provide a multi-angled perspective on music education, enabling educators to analyze and address various issues in the field [3].

1. Philosophical foundations: music education in China is grounded in philosophical principles that emphasize the harmonious development of the individual. These principles guide the design and implementation of music education programs, aiming to cultivate well-rounded individuals who possess not only musical skills but also a deep understanding of musical aesthetics and cultural values.

2. Aesthetic principles: the aesthetic dimension of music education is crucial in China. It focuses on the appreciation and creation of musical beauty, fostering students' sensitivity to musical structures, forms, and expressions. Through aesthetic education, students learn to appreciate diverse musical styles and traditions, enhancing their cultural awareness and global perspective.

3. Sociological and psychological insights: sociological and psychological principles play a significant role in understanding the social and psychological impact of music education. These principles help educators tailor music education programs to meet the needs and interests of diverse student populations, promoting inclusivity and equity in music education.

The theoretical frameworks of music education in China can be traced back to ancient times, with the establishment of specialized music education institutions such as the "Da Si Le" (Great Music Bureau) during the Zhou Dynasty. Traditional music education was integrated into broader educational curricula, as evidenced by Confucius's advocacy of "ritual, music, archery, charioteering, literature, and mathematics." This holistic approach to education recognized music as a crucial component of personal and societal development [4].

Over the centuries, music education evolved, with the Tang Dynasty's "Li Yuan" (Pearl Garden) and "Jiao Fang" (Music Bureau) serving as hubs for musical training and performance. The Song Dynasty saw the rise of folk opera troupes, which further diversified music education by incorporating elements of local culture and traditions. These historical institutions laid the groundwork for the theoretical frameworks that underpin music education in China today [5].

The theoretical frameworks of music education in China encompass several key aspects, including its ecological structure, curriculum design, and pedagogical approaches. The ecological structure of music education recognizes the interplay between different forms, methods, and regions of music instruction. It divides music education into traditional, teacher-training, and professional categories, each with its unique focus and objectives.

Traditional music education emphasizes the preservation and transmission of cultural heritage, while teacher-training programs prepare individuals to teach music in schools and other educational institutions. Professional music education, on the other hand, focuses on nurturing highly skilled musicians who can contribute to the development of musical artistry and performance.

The curriculum design of music education in China reflects a balance between traditional values and modern innovations. Courses often integrate theoretical knowledge with practical skills, ensuring that students not only understand the principles of music but can also apply them in real-world contexts. The inclusion of disciplines such as philosophy, politics, and foreign languages in teacher-training programs demonstrates a commitment to producing well-rounded educators who can effectively communicate the value of music to their students.

Pedagogical approaches in Chinese music education emphasize the importance of individual student development. The "learn-apply-innovate" progression, for instance, encourages students to master fundamental skills during their undergraduate studies, apply these skills in practical settings during their master's degree, and innovate within the field during their doctoral studies. This progressive approach ensures that students are well-prepared for various careers in music education and performance [6, p. 93].

Moreover, the theoretical frameworks of music education in China recognize the significance of cultural context. Music is not merely a technical discipline but a cultural expression that reflects the values, traditions, and histories of different communities. Therefore, music education in China often incorporates elements of history, literature, and the visual arts to provide a comprehensive understanding of musical works and their cultural significance.

The integration of music into broader educational curricula also reflects a commitment to holistic student development. Music education is seen as a means to enhance creativity, critical thinking, and emotional intelligence. By engaging with music, students develop a deeper appreciation for the arts and learn to express themselves in new and innovative ways.

In recent years, there has been a growing emphasis on adapting music education to meet the needs of a rapidly changing world. This includes the incorporation of digital technology and global perspectives into music education curricula. By exposing students to diverse musical traditions and styles, educators aim to cultivate a more inclusive and culturally aware generation of musicians and music educators.

Conclusion. In this way the theoretical frameworks of music education in China are deeply rooted in traditional values and practices but are also adaptable and innovative. They recognize the importance of music as a cultural expression and a means of personal and societal development. By integrating various forms of music education, curriculum design, and pedagogical approaches, China's music education system aims to nurture a new generation of musicians, educators, and cultural ambassadors who can contribute to the continued evolution and enrichment of musical artistry.

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TECHNOLOGY FOR THE DEVELOPMENT OF VOCAL CHORUS ABILITIES OF CHILDREN OF PRESCHOOL AGE

The process of reorganization of the entire education system places high demands on the organization of preschool education and training, intensifies the search for new, more effective psychological and pedagogical approaches to the pedagogical process.

The development of preschool education, transition to a new qualitative level cannot be realized without the development of innovative technologies. Innovations define new methods, forms, means, technologies used in pedagogical practice, focused on the child's personality, on the development of his abilities.

The content of education is becoming more complex, focusing the attention of teachers on the development of creative and intellectual abilities of children, aimed at activating the cognitive development of the child.

A teacher needs to be able to navigate the variety of integrative approaches in the upbringing and development of children, methods, ways, methods of teaching, educational means aimed at achieving positive results through dynamic changes in the personal development of the child in modern socio-cultural conditions.

The main part. Childhood is a period of initial socialization of the child, his/her introduction to the world of culture and universal values. Therefore, it is necessary to develop the child in all kinds of activities: play, theatrical, musical. Music evokes different feelings in children: joy, surprise, admiration, festive upliftment, or a slight sadness.

Musical art, reflecting life in all its diversity, broadens the outlook of the child, enriches his spiritual world.

The great potential of cognitive development of children is contained in singing. The process of singing helps the child to acquire certain skills in the development of voice, contributes to the formation of personality, the development of musical taste, promotes health (develops respiratory muscles, has a beneficial effect on the nervous system), helps to eliminate speech defects. In singing there is a general development of the child - formed its higher mental functions, speech develops.

Singing is one of the most favorite types of musical activity for children. Thanks to the word song is more accessible to children in content than any musical genre. Choral singing unites children, creates conditions for their emotional musical communication. The text of songs helps the child to understand the content of music, making it less abstract, and the musical image more concrete. The very performance of songs is a kind of emotional reaction of the child to the surrounding, an expression of his mood. German musicologist Kurt Sachs, who lived in the last century, said that music begins with singing. If your soul sings, sing [1].

Singing is the most accessible performing type of musical activity for preschool children. Children sing with pleasure, which contributes to the development of their active perception of music, the ability to sincerely, deeply express their experiences.

It is known that singing is an indicator of the spiritual health of the nation.

Folk song is unique in its melodic and harmonic structure. It differs from the songs of other nations in its versatility. But, with the passage of time, the way of life of people has changed dramatically, and as a result, the chain of direct transmission of the song heritage of the people has been interrupted. In the modern world the attitude to cultural traditions of the past is quite different. Parents, and often teachers do not give due attention to the aesthetic development of the child. Singing is an amazing art. It develops not only musical hearing, but also emotional responsiveness, attention,