

the diverse world of music. Further improvements, such as integrating more global music styles and expanding access to modern resources, can continue to enhance the future of music education in China.

Challenges and Problems in Music Education in China.

China's music education system has made remarkable progress in recent years, but it still faces several challenges that hinder its ability to cultivate well-rounded musicians with global perspectives. These challenges range from structural issues in curriculum design to cultural and methodological barriers that limit students' exposure to diverse music traditions.

Lack of a Complete European Music System, one major challenge in Chinese music education is the incomplete adoption of the European music education system. While Western music has been incorporated to some extent, it lacks the depth and structure found in European systems. For example, in many Chinese schools, core subjects like music theory, music history, and harmony are either taught superficially or completely absent from the curriculum. This limited approach makes it difficult for students to fully understand and analyze the complexities of European classical music, leaving significant gaps in their musical knowledge.

Conclusion. Additionally, the lack of emphasis on technique training further exacerbates this issue. In European music education, students are trained rigorously in technical skills, particularly in mastering Western instruments like the piano, violin, and flute. This focus allows them to develop the precision and artistry required to perform at an international level. In contrast, Chinese music education continues to prioritize traditional instruments and music, with relatively few opportunities for students to receive systematic training in Western instruments. As a result, many students struggle to achieve the technical proficiency needed to compete in global music arenas.

While Chinese music education has made significant strides, these challenges highlight areas that require urgent attention. Addressing the incomplete adoption of the European music system, rebalancing the curriculum to include diverse musical traditions, and bridging cultural gaps are critical steps in enriching students' musical experiences. By overcoming these barriers, Chinese music education can nurture not only technically skilled musicians but also creative and culturally aware individuals ready to engage with music on a global stage.

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INTEGRATING EUROPEAN SINGING TRADITIONS INTO CHINESE VOCAL EDUCATION

Vocal music education in China has made significant development in recent years, forming a multi-level and multi-disciplinary education system.

China's higher education institutions have a relatively perfect vocal education system, and many music colleges and art schools have vocal music specialties, which have nurtured a large number of excellent vocal talents. The content of vocal education covers various styles such as classical vocal

music, ethnic vocal music and contemporary popular music. The school has excellent vocal teachers from home and abroad. Various vocal competitions and performances are often organized, giving students the opportunity to express themselves.

The main part. Traditional arts in China today are at their peak, including music culture. Of the most colorful and textured branches of Chinese musical culture is the vocal art. Its achievements.

At the present stage of development are organically included in the space of world musical culture. This is due to the fact that for many centuries' masters have been accumulating experience, learning from their own mistakes, sharing their observations with each other, thus gathering a fundamental base, which has been and continues to be carefully passed on to their students passed on and continues to be passed on to the younger generation as a cultural heritage.

Vocal music education has a relatively perfect system in China's institutions of higher learning, and many music colleges and art schools have vocal music majors, which have cultivated a large number of excellent vocal talents. The content of vocal education covers a variety of styles such as classical vocal music, ethnic vocal music and modern popular music. Excellent vocal teachers from home and abroad have been introduced. Various kinds of vocal competitions and performances are frequently held, providing a platform for students to show themselves.

The thesis proposes specific integration strategies, including the introduction of European classical vocal works in the curriculum, the adoption of European vocal pedagogy, and the change of the traditional vocal teaching mode, etc. In addition, the thesis also discusses the advantages of Chinese and Western vocal education in terms of standardization and systematization. In addition, the paper discusses the positive impact of Chinese and Western cultural exchanges on vocal music education, emphasizing the promotion of cross-cultural learning on students' musical literacy and expression ability.

Despite the achievements in vocal music education, it still faces some problems such as unbalanced distribution of educational resources, insufficient number of teachers in some areas, and there is a need to raise students' awareness and attention to vocal music education; some colleges and institutions have a unified vocal music curriculum. Neglect of basic skills training. There is a lack of effective training and guidance on the psychological qualities of students.

The European vocal tradition, especially American vocal singing, has unique artistic value and technical advantages, emphasizing the formation and establishment of the vocal foundation and musical base, providing students with a performance space, stimulating the desire to perform not only classical music, but also incorporating elements of contemporary music, providing a broader space for vocal performance. Combining the advantages of the two traditions can enhance the singer's skill level, utilizing the techniques of American vocal singing and enriching the expressiveness of Chinese vocal music.

This combination promotes the exchange and fusion of Chinese and Western cultures, broadens students' international perspective, and enables them to compose and perform music in a broader musical context.

The combination of the two promotes innovation in musical styles, the formation of unique vocal expressions, and the development of Chinese vocal music towards diversification and modernization.

The European singing tradition is an artistic system with a long and complete history that has evolved from medieval religious music to the present day, forming a unique and profound artistic value. Its development traces the evolution from a single religious function to a diverse artistic expression, and major schools such as Italian, German and French have had a profound influence on the world vocal art.

On a technical level, the European vocal tradition has established a scientific and systematic method of vocalization, especially in the areas of breath control, use of resonance, tongue treatment, and other aspects of forming a mature system. These technical features not only ensure the healthy development of the voice, but also provide a solid foundation for artistic expression.

In terms of educational philosophy, European vocal education insists on the equal importance of technique and art, and through the combination of the master-student system and the academic system, it maintains the continuity of tradition by systematizing and standardizing training. This way of teaching emphasizes the cultivation of all-round qualities in students, including technical mastery, artistic perception and stage performance.

Overall, the value of the European singing tradition lies not only in its perfect technical system, but also in its deep understanding of the nature of art and inheritance of humanistic spirit, which have made it an important cornerstone of the world vocal art and continue to influence modern vocal education and performance practice.

Chinese vocal music education has experienced an important transition from tradition to modernity, forming a unique educational system. Its characteristics are reflected in the coexistence and development of national and American singing styles, as well as a deep emphasis on traditional Chinese culture and artistic expression. This diversified development model preserves national characteristics and incorporates excellent elements of Western vocal education.

However, contemporary Chinese vocal music education still faces many challenges. First, the scientific and systematic nature of the technical system, especially in breath control and voice production, needs to be strengthened. Second, the level of internationalization, multicultural awareness and interpretation ability need to be enhanced. In addition, how to pay attention to students' individual development in group learning process is a relevant issue to be solved.

Looking ahead, the development direction of Chinese vocal education should be to further strengthen the connection and integration with international vocal education, and establish a more scientific and systematic teaching system based on the preservation of national characteristics. At the same time, we should pay more attention to students' individual development, create an artistic atmosphere, build self-confidence, and cultivate vocal talents with unique artistic styles. In this way, we can promote Chinese vocal education to innovate by inheriting and developing openness, and finally form a modern vocal education system with Chinese characteristics.

A comparative analysis of the European singing tradition and Chinese vocal education reveals significant differences between them in terms of technique, teaching philosophy, and artistic aesthetics. First of all, on a technical level, the differences in breath training and resonance technique reflect the two cultures' understanding and commitment to the voice.

European vocal music emphasizes scientific breath control and the variety of resonance, while Chinese vocal music focuses on *qi* and the sense of voice flow, reflecting the deep heritage of traditional culture.

In addition, the differences in singing languages lead to differences in bite and breathe control, and the open vowels of Italian and the changes in vocal intonation of Mandarin create different challenges and opportunities for vocal training in the two countries respectively.

Second, in terms of teaching philosophy, European vocal education is based on science, focusing on the combination of physiology and psychology, providing students with a systematic way of learning. Chinese vocal education, on the other hand, pays more attention to emotional expression and cultural heritage, emphasizing conveying the emotions of characters and plot through voice, so that students not only master the technique but also deeply understand the subtext of the piece in the learning process. This difference in philosophy reflects the understanding and orientation of the two educational systems toward the art of music.

Finally, in terms of vocal culture and artistic aesthetics, European vocal music emphasizes individuality and drama, encouraging singers to embody a unique artistic style and emotional tension in their performances; while Chinese vocal music emphasizes collectivity and narrative, expressing cultural stories and national emotions through the integrity of sound. Overall, European and Chinese vocal music education differ from each other in terms of technique, philosophy and aesthetics, reflecting different cultural backgrounds and artistic pursuits, and adding rich colors to the diversity of world music and art. Through in-depth comparative analysis, we can not only better understand the essence of these two vocal traditions, but also offer new perspectives and thoughts for future vocal education and communication.

Incorporating European singing traditions into Chinese vocal education is an educational innovation with far-reaching significance and practicality. By adopting European vocal technique systems, such as scientific breath control and vocal articulation training, the singing skills and timbre of Chinese students can be greatly improved. At the same time, by combining the advantages of the graded learning system and the traditional teacher-student system, a more comprehensive teaching model can be established, which not only meets the need for personalized learning but also realizes the systematic and standardized nature of education.

In addition, the European singing tradition emphasizes emotional expression and understanding of cultural background, and the penetration of this artistic concept provides rich creative inspiration for Chinese vocal education. Through the creation of vocal works that integrate Chinese and Western cultures, more innovative forms of artistic expression can be discovered.

Although this fusion faces the challenges of technology localization and educational system conflict, it is possible to effectively promote the deep combination of the two traditions by flexibly adapting teaching methods and strengthening international exchanges and cooperation.

In the future, Chinese vocal music education should strive to establish a fusion system with Chinese characteristics and optimize the teaching content through technological means to cultivate more vocal talents with international perspectives and local characteristics. Such practices not only promote the international development of Chinese vocal arts, but also provide valuable experience for the diverse study of global vocal education.

The integration of European singing traditions into Chinese vocal music education reflects the practical value of cross-cultural music education theory, which not only meets the requirements of diversity and innovation in music education, but also provides an important path for the internationalization of Chinese vocal music education. Through the introduction of European bel canto and opera, Chinese vocal music education has been able to further expand in terms of scientificity and internationalization. The European singing tradition emphasizes scientific vocal techniques, systematic teaching methods and multilingual artistic expression, and these qualities can effectively make up for the shortcomings of Chinese vocal education in terms of range expansion, resonance management and comprehensive performance ability.

In practice, the European singing tradition has breathed new life into Chinese vocal education by teaching vocal techniques, introducing opera performances and teaching multilingual songs. For example, the Central Conservatory of Music in Beijing and the Shanghai Conservatory of Music have not only raised the technical level of students but also broadened their artistic horizons by introducing the Italian Bel Canto teaching method, classical opera rehearsals, and teaching multilingual songs. However, this integration process also faces the challenges of cultural differences, language barriers, and insufficient teaching resources.

Conclusion. European singing tradition emphasizes individuality and dramatic expression, while traditional Chinese vocal music is more inclined to group and introverted expression, and these cultural differences need to be taken into account in actual teaching through culture comparison courses. In addition, establishing language courses and strengthening international cooperation, such as foreign teachers, master classes and exchange programs, are effective ways to overcome the language barrier and lack of resources.

In the future, Chinese vocal music education should gradually realize the fusion of Chinese and Western innovations through deepening cross-cultural exchanges, not only inheriting local musical traditions but also making full use of international experience to lay a solid foundation for cultivating vocal music talents with international competitiveness. Such practices not only help to improve students' comprehensive musical literacy, but also provide important support for the globalization of Chinese vocal music education.

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