

## Development of music education system in China

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Music education in modern China is considered as an integral system that primarily solves the problems of aesthetic education of students. The object of consideration in the article is music education carried out in institutions of basic general education. In relation to each level of basic general education, the functions of music education are revealed both in the development of modern Chinese society and in the development of the student's personality. The main tasks that are solved at each stage of music education are presented, the main ideas underlying music education and aesthetic education at each level and stage of education are characterized, and their continuity is shown.

**Keywords:** music education, aesthetic education, personal development, emotional intellect, spiritual culture.

Музыкальное образование в современном Китае является единой системой, занимающейся решением проблем эстетического образования воспитанников и обучающихся. Основной целью данной статьи является изучение музыкального образования, реализуемого в учреждениях общего образования. Применительно к каждому уровню образования раскрываются функции музыкального образования как в развитии современного китайского общества, так и в развитии личности учащегося. В статье обозначены основные задачи, которые решаются на каждом этапе музыкального образования, охарактеризованы основные идеи, лежащие в основе музыкального образования и эстетического воспитания, показана их преемственность.

**Ключевые слова:** музыкальное образование, эстетическое воспитание, личное развитие, эмоциональный интеллект, духовная культура.

In China, music education has been valued since ancient times, but it is only in recent years that the level of music education has been raised to the proper level through reforms, openness and the good leadership of national leaders. Moreover, the experience of organizing music education in China can be used by other countries. In China, music education performs a number of important functions in both the development of the society and the development of individuals. Currently, in the Chinese music education system, there is a balance between the functions of music education in the development of personality and in the development of the society, between innovations and traditions in the field of goals, content, methods and features of the organization of training and education in the music education system. The presence of such a balance can be considered as one of the most important features of the Chinese music education system.

The music education system of modern China and its individual levels are considered by researchers T.P. Koroleva, Li Yue, Huang Xianyu, Yang Bohua and others. However, in the works of the listed authors, the attention is focused on the content, features of the organization and the history of the formation of music education, while we set the task to consider the currently established system of music education in China in terms of its influence on the development of the individual and the society, with an emphasis on aesthetic education. Early education is also designed to teach children to follow the rules accepted in society and to form good habits in them. It is recognized that all children develop differently and have the right to an individual development program. The above fully applies to music education. Music education primarily involves the development of children's abilities; it is aimed not only at training professionals, but primarily at the development and improvement of each person, and therefore should be accessible to all. With the help of music in early childhood, it is possible to develop not only and not so much the musical abilities of children, but also speech, attention, memory, imagination and other mental processes [1]. All the most well-known systems of early music education proceed from this position, as well as from the fact that the earlier a child's musical education begins, the greater success he achieves. Thus, the famous Japanese teacher Suzuki experimentally proved that children at the age of five months are able to recognize melodies they had previously heard and react emotionally to classical pieces of music. Suzuki considers the early start of classes (3–

4 years old) to be the most important condition for the development of children's musical abilities. But a child must be prepared for such activities from birth, by «surrounding» him with the sounds of beautiful music, just as he is «surrounded» by the sounds of his native speech.

Music education methods developed by Suzuki, Jacques-Dalcroze and Kodai are successfully used in the early music education system of modern China [2, p. 4]. Parents often play the role of home music teachers in the early years. Therefore, the early education system in China involves pedagogical education of parents. There are recommendations for developing children's musical abilities, but in practice, parents make mistakes, the most common of which are the following. Wrong choice of music: parents offer the child the first melody they come across to listen to, regardless of its aesthetic value, developmental potential, influence on the child's psyche and other factors. Often, parents choose the music that they themselves like, but is not always valuable from the point of view of the development of the child's general and musical abilities. Parents ignore the child's emotions. For example, parents play a lullaby while the child is engaged in an active game and is in an excited state. Parents use incorrect methods of music education. For example, parents try to use words to explain to their child the content and mood of a piece of music, without allowing him to use movements to express emotions. There is lack of regularity in music education. As a rule, parents practice music with their children only when they have time or when they are in a good mood. Meanwhile, the lack of regularity in classes has a negative impact on the development of the child.

In the age period from birth to three years, we are not talking about musical education in the full sense of the word, but rather about musical education. The social functions of music education during early education consist primarily of mastering socially acceptable ways of expressing one's emotional state. The functions of music education in personality development are the development of the child's emotional sphere, processes of perception, memory, and imagination. Proper organization of musical education also contributes to the development of a child's speech. If we talk about aesthetic education, it should be noted that aesthetic education has three components: 1) the ability to perceive beauty, 2) the ability to understand beauty and evaluate art and reality from the point of view of their compliance with the criteria of beauty, and 3) the ability to transform the world around us on the basis beauty in the process of performing different types of activities. In relation to the period of early education, we are talking about the predominant development of the first component. Kindergarten. Kindergartens accept children aged three to six years.

In kindergartens, educational and developmental classes are carried out regularly throughout the year, divided into semesters, in accordance with the curriculum. In early education institutions, developmental classes are held no more than three months a year; parents can bring their children to such classes, which are held for 1–2 hours, after which they can leave [2, p. 4]. Thus, early education is a structure that is more autonomous, flexible and individually oriented, while kindergarten teachers are more focused on socializing children and teaching them to fulfill common requirements. The principle of individualization in the kindergarten is difficult to implement due to the large number of children in groups. These differences are also significant when analyzing music education in kindergartens. The existence of unified educational programs, including music classes, makes it possible to organize music education in the kindergarten systematically. Classes are aimed at developing in children the ability to perceive the melody, tempo and rhythm of music. The perception of vocal and instrumental music is facilitated by the use of varied visibility. The collective nature of the activities creates opportunities for children to follow each other's example, for example, when singing songs. The age characteristics of children are taken into account. Thus, in younger groups, children, listening to music in order to catch its tempo and rhythm, imitate the movements of animals, people performing various labor actions, etc. In middle groups, children perform songs and general movements on command. In older groups, students learn to perform simple dance movements to music. Thus, the formation of socially significant qualities in children, primarily those that allow them to interact in the process of solving common problems, as well as the expansion of their social horizons, comes to the fore. At the same time, in our opinion, the functions of music education in personal development at this stage are far from being fully realized. In particular, preschool age is well suited for developing the ability to improvise musically, for example,

when performing songs familiar to children. Improvisation promotes the manifestation of a child's individuality and expands his performing range. In this case, in terms of aesthetic education, the child's ability to perceive beauty (the development of which in the kindergarten still plays a leading role) will be complemented by the ability to evaluate the results of other children's creativity and the ability to introduce elements of novelty into the art of music. At the same time, the teacher must be competent enough to evaluate the results of children's creativity.

Compulsory general education. China currently has nine years of compulsory education, which includes six years of primary school and three years of high school. The compulsory curriculum includes 13 courses: Chinese, Mathematics, Foreign Languages, Ideology and Morality, History, Geography, Physics, Chemistry, Biology, Physical Education, Music, Fine Arts and Practice. Music is therefore a compulsory subject. The music course has a number of features that are important for understanding the conceptual foundations of its teaching [3]. Humanitarian character. This means that music is an important part of national and world culture, the context of the cultural development of different countries and peoples at different stages of their historical development; music reflects national character, national feelings, national spirit. Because of this, music is significant for every person as a carrier of national and world culture. Aesthetic orientation. The main idea of aesthetic education, i. e. «raising children with beauty», is fully consistent with the educational and cultural traditions of China, in particular, the ideas of Confucianism. Music education in the compulsory school education system involves the implementation of all three components of aesthetic education: schoolchildren learn to perceive and understand beauty in music, and with the help of music to bring beauty to the world around them. It is the aesthetic orientation of the music course that ensures the holistic development of students' personality: music classes contribute to the development of imaginative thinking and stimulate students' creativity. Practical orientation. Students gain experience interacting with art through listening to music, singing, playing musical instruments, improvising, and studying the basics of music theory. At this stage, students master basic musical knowledge and skills, learn to understand the content of musical works, and evaluate them not only from an aesthetic point of view, but also from the point of view of their role in human life and society. Analysis of official documents [4, p. 3], teaching aids and the practice of organizing music teaching made it possible to identify a number of ideas underlying the teaching of music in the system of general compulsory education.

1. The core of learning is musical aesthetics, the driving force of learning is interest in music. Musical aesthetics involves the perception of a variety of musical works, understanding their general context, identifying their aesthetic content and cultural meanings. Understanding the cultural meanings of musical works is based on knowledge – about musical genres, features of the performance of vocal and instrumental works, including traditional folk instruments, etc., which should be studied in the context of national and world culture. The basis of 218 musical aesthetics is the thousand-year-old musical and cultural traditions of China. The documents defining the educational policy of China at the present stage emphasize the role of music education in the formation of a positive worldview and sense of beauty in students, and the education of a morally healthy personality. This interpretation of the functions of music education is a continuation of the ancient Confucian tradition.

Interest is the main driving force behind the study of music and a necessary prerequisite for cultivating a love for music. The emergence of interest in music, its study and understanding is facilitated by taking into account the characteristics of the physical, mental and intellectual development of students, the vivid content of lessons and non-standard forms of their implementation, the constant increase in the level of their musical literacy and the enrichment of spiritual life.

2. An important role is played by the practical activities of students in music lessons, including music creation. During the lessons, students are involved in various types of practical activities, including joint ones: singing, playing musical instruments, listening to music followed by discussion, improvisation. The result is a deep understanding of music, improving the quality of its performance, as well as developing the ability to cooperate and interact in the process of performing creative tasks. Not less important is the development of imaginative thinking and imagination of students, their emotional sphere and creative potential. Thus, the complex solves the problems of including schoolchildren in the cultural context, forming socially significant qualities and personal development.

3. In the process of music education, on the one hand, much attention is paid to the features of musical art, on the other, to the synthesis of different arts for a deeper understanding of music. Music as a special form of art, of course, has serious specificity. To perceive music, it is necessary not only to develop students' hearing, but to specifically teach them to listen to music and pay attention to the most important points in musical works. Music is dynamic, it unfolds over time without reflecting specific events or fixed meanings. At the same time, music is closely connected with human life and society, as well as with other forms of art. These features create a wide and free space for the perception of music, for imagination and creativity, for various kinds of interpretations of musical works (both semantic and performance) and make it relevant for every person. At the same time, the teacher must pay serious attention to such characteristics of musical works as melody, tempo, rhythm, and their reproduction during a performance. Music education involves both integration between the various sections of the music course and the integration of music and other arts – poetry, dance, drama, film, television and others, as well as integration with other subject areas such as History, Native and Foreign Languages, Literature. Such a subject synthesis should emphasize the specific characteristics of musical art and build a system of connections with other types of arts and other disciplines through special musical materials. This approach allows students to learn aesthetic categories, expand cultural horizons and gain a deeper understanding of music as a cultural phenomenon.

4. In classes, serious attention is paid to national music and understanding of the cultural diversity of musical art.

5. Music lessons should be focused primarily on the personal development of students, on identifying and realizing their potential in the field of emotional perception and understanding of music in the field of musical creativity. When assessing the student's performance, a combination of quantitative (scores) and qualitative assessment, current and final assessment, self-assessment and mutual assessment is necessary. Thus, at the stage of compulsory general education, the social functions of music education consist in nurturing such socially significant qualities as patriotism, the ability to interact in the process of creative tasks, organize joint activities, understand national identity and the unifying role of art in people's lives. The functions of music education in personal development are the development of intelligence, emotional sphere, imagination, and creative abilities. The age characteristics of students make it possible to successfully solve problems associated with all three components of aesthetic education, but if in grades 1–2 the emphasis is on developing the ability to understand works of art, then in grades 7–9 the formation of the ability to aesthetically evaluate musical works comes to the fore. The important role of aesthetic education is at the stage of compulsory basic education, emphasizes Yang Bohua [5].

Music education in high school. Education at a senior secondary school lasts three years. As of 2016, there were 24,700 secondary schools in the country. Compared to the 1st the 9th grade of a general education school, education in senior secondary school has a more pronounced theoretical orientation. The upper secondary school curriculum includes Chinese, Mathematics, Foreign Languages (English, Japanese, French, German, Russian or Spanish), History, Ideology and Politics, Geography, Chemistry, Physics, Biology, as well as Physical Education, Art, Music, Technologies (including IT). Music lessons are compulsory for all high school students and play an important role in their all-round development. There is continuity of music education programs with the previous stage of education. A credit system for assessing students' educational achievements has been introduced in high schools.

The high school music curriculum includes six modules: music (theory and introduction to various musical works) – 2 credits, singing, playing musical instruments, musical creativity, music and dancing, music and dramatic art – 1 credit each. In general, students must complete 3 credits during their upper secondary school years. Each of the modules meets the different interests and needs of students, providing them with a wider choice, compared to the previous stage of education, in accordance with their abilities and individual characteristics. A flexible credit system, which allows students to choose at least two modules, helps expand students' musical and general cultural horizons, enriches their inner world, and comprehensive aesthetic development. In modern post-industrial society, people with developed creative abilities and a broad cultural outlook are in demand, which allows them to see a wide range of problems facing society, find various ways to solve

them and foresee the consequences of decisions made. Musical education and aesthetic education through music are indispensable in raising a harmoniously developed, creative personality. At the turn of the 20th and 21st centuries, the «Decision on Deepening Education Reform and Comprehensively Promoting Quality Education» promulgated by the Central Committee of the Communist Party of China officially declared art education, of which music education is a part, an important priority of educational policy, thereby raising the status of aesthetic education in school education. An important function of music education is the development of students' emotional intelligence. Music as an academic subject differs significantly from other academic disciplines in terms of goals, content, forms and methods of teaching. The interaction between the teacher and students is determined by the fact that music is primarily a way of expressing feelings and emotions.

We can conclude that in the development of modern Chinese society, music education, carried out in institutions of general basic education, performs the following functions: harmonization of relations in the society based on the inclusion of students in the general cultural context, expansion and deepening of cultural knowledge, awareness cultural unity of the nation, developing the ability to understand the feelings and emotional states of other people; education of patriots, knowledgeable, loving and respectful of the culture of their native country; training people with developed creative abilities and emotional intelligence, with a broad outlook, capable of seeing and solving a wide range of social problems; education of people with developed socially significant qualities, including the ability to interact productively in the process of solving various problems, including those of a creative nature. The functions of music education in personality development are the development of: the emotional sphere of students; feelings of beauty; attention, memory, imagination; creative thinking; ability to understand, empathize; ability for creative self-expression; general and special abilities; harmonious worldview based on aesthetic education.

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