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## THE ART OF MUSIC AS A MEANS OF ART AND AESTHETIC EDUCATION OF HIGH SCHOOL STUDENTS IN A GENERAL SCHOOL OF THE PEOPLE'S REPUBLIC OF CHINA

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*The article characterizes the possibilities of music education in secondary schools of the People's Republic of China in solving three groups of tasks of artistic and aesthetic education - aesthetic enlightenment, formation of a system of value-meaning relations, inclusion of students in artistic and creative activities of an aesthetic orientation - taking into account the specifics of the socio-cultural and educational situation in modern China. It was determined that one of the essential directions of modernization of education in modern China is the growth of the role of aesthetic education in the cultural and spiritual development of the country, in the improvement of social relations, in the personal development of each person. The realization of the artistic potential of musical works in classes is extremely important from the point of view of the aesthetic education of students, since the unity of the good and the beautiful forms the fundamental basis of classical and modern concepts of artistic and aesthetic education in the People's Republic of China. Based on the analysis of scientific and pedagogical sources, it is proved that the development of artistic and aesthetic education of high school students in Chinese secondary schools was influenced by the traditional ideas of ancient Chinese philosophy, where great attention was paid to the harmonious education of the individual in unity with the laws of nature and society, in particular, the means of musical education. It has been established that since the beginning of the 20th century, musical art occupies an important place in humanitarian education in China, plays an important role in the artistic and aesthetic education of children and youth in the system of school and extra-school education. Based on the analysis of state programs and standards for secondary school students, approved by the Ministry of Education of China, it was established that the purpose of musical education was to create an aesthetic basis for personality development, to educate schoolchildren with spiritual qualities and sensitivity to the positive influence of musical art. It has been proven that the leading direction of development of music education in China in the 20th century. became a combination of the traditional national approach with musical and*

*pedagogical innovations aimed at the individual creative development of students in schools of the People's Republic of China.*

*Key words: artistic and aesthetic education, musical art, national traditions, innovative approaches, musical education.*

**Statement of the problem in a general way and its connection with important scientific and practical tasks.** Improving the quality of education, directing it to the formation of a creative personality capable of assimilating the spiritual and cultural values of the native people is characteristic of the modern stage of the development of society in both Ukraine and China. In the revival of the cultural traditions of the people, art plays a leading role, especially music, which determines the actualization of a broad cultural and aesthetic, in particular musical, education of schoolchildren. In view of this, the need to study, generalize and creatively rethink the historical and pedagogical experience, in particular, the experience of the development of music education in China in the 20th century, becomes more acute. for the sake of intensifying the search for new universal approaches to artistic and aesthetic education and education of today's young generation.

It should be noted that the relevance of the study of the problem of the development of musical education of high school students in educational institutions is also determined by the educational state documents of both Ukraine and China and the presence of the international normative and legal basis of artistic education. provided by the “National strategy for the development of education in Ukraine for the period until 2021”, the Laws of Ukraine “On education”, “On secondary education”, “On extra-curricular education”, “Concept of extra-curricular education and upbringing”, “Concept of artistic and aesthetic education of students in general educational institutions”, “Comprehensive program of artistic and aesthetic education in general educational and extra-curricular educational institutions”, as well as “Strategy for the development of education in China in the XXI century”, “Reforms for the development of basic education in the PRC” and other legislative acts, which in line with world educational trends indicated in international documents (“Road map of art education” (Lisbon), «Goals of development of art education” (Seoul), it is noted that the system of music education should ensure the development of children's abilities and gifts, the satisfaction of their cultural requests and spiritual needs. The national educational policy of Ukraine in the field of culture is implemented in general and specialized schools and is aimed at their development components of musical education as motivational (musical interests, needs, requests); informative (knowledge and ideas about culture and musical art, about peculiarities its intonation-figurative language, styles, genres, forms of music); operational (executive, interpretative, analytical skills, methods of creative activity); value

orientation (aesthetic criteria, views, attitudes, beliefs, tastes, evaluative judgments); creative (experience of independent musical and cultural activity, musical and creative abilities) etc. (Бех, 2015).

The mentioned documents emphasize that educational institutions should accumulate and spread positive artistic and aesthetic experience of musical education of students, in particular, high school students in secondary schools.

**Analysis of the latest research and publications in which it was initiated solution to this problem, which the authors relies on.** Studies of the state of Chinese music education, which are quite thorough and numerous, remain little known to Ukrainian teachers, although, of course, they can form an important basis for a multicultural and musical educational exchange of the accumulated experience of educating the younger generation. Of great interest in this direction are the investigations of modern Ukrainian and Chinese scientists, which highlight various aspects of the development of Chinese culture and art (R. Gruber, Gong Li, M. Isayeva, Fan Wen-Lan, H. Shneerson, etc.), in particular musical (Bai Yunsheng, Wang Gowe, Wang Chaowen, Li Fan, Fan Ding-Tang, Chen Lin-jui, etc.); genre and stylistic features of musical art were investigated (F. Arzamanov, V. Vakulishyn, Lin Hai, Liu Da-jun, Ma Geshun, Sun Cun-yin, U. Gen-Ir, Chang Liyin, Yang Xiao Xu); processes of formation and development of the national system of music education were analyzed (Wang Yuhe, Liu Pei, Ivan Bohua); important aspects of the musical and performing activities of musicians and vocalists (Gu Yu Mei, Xu Ding Chun, Wang Lei, Wei Liming, Gu Yu Mei, Jin Nan, Chen Ding, Zhao Wenfang, etc.) are revealed; the theoretical and methodological principles of training future specialists for the musical and aesthetic education of students in China are substantiated (Li Chunpeng, Lin Hai, Ma Jun, Zhao Wenfang, Chen Ding, Jin Nan, Qu Xiao Yu, Chang Liying, Zhang Yi). The works of Chinese scientists (Ding Yun, Yang Bohua, etc.) highlight the issue of the content of musical education of students in extracurricular education and extracurricular activities (Дін Інь, 2013).

**The purpose** of the article is to consider the provision of the most complete implementation of the conditions and opportunities of general music education in solving the tasks of artistic and aesthetic education of students by means of musical art in the People's Republic of China.

**Presentation of the main material of the study with full justification of the obtained results.** In the 21st century, China's education system is undergoing serious changes, which are carried out in the context of education reform and modernization. These changes are due, on the one hand, to the country's openness to international cooperation, and on the other hand, to the orientation towards the construction of «socialism with Chinese characteristics» and «spiritual civilization of socialism» based on traditional Chinese culture, and concern both the theory of

education and the practice of its organization. One of the essential directions of modernization of education in modern China is the growth of the role of artistic and aesthetic education in the cultural and spiritual development of the country, in the improvement of social relations, in the personal development of each person. Special attention was paid to issues of artistic and aesthetic education at the 18th Congress of the Communist Party of China in 2012; artistic and aesthetic education, along with intellectual development and moral education of students, was recognized as one of the most important activities of primary and secondary education institutions. Ideas about the significant role of artistic and aesthetic education in the development of a person, society, and culture are becoming more and more deeply rooted in the minds of representatives of the pedagogical and scientific-pedagogical community.

The process of philosophical worldview understanding of the place and role of music in the life of the Chinese society began in the Late Zhou era (770–255 BC) and was associated with learning Confucius (551–479 BC), who (according to historical documents) himself played the cina perfectly. And about the very serious attitude of the outstanding a thinker before learning music from a courtier teacher Shi Xiangji is evidenced by the fact found in legends: Confucius refused to meet with the next piece of music until I realized the author's intention regarding the previously learned one of the work so much that he could even describe the age and appearance of this creator (Ульянова, 2021).

The result of these processes is the inclusion of educational disciplines of the artistic and aesthetic cycle in the curricula of educational organizations at all levels of education. Many secondary schools, additional education institutions and higher education organizations offer a wide range of elective courses aimed at the artistic and aesthetic development and education of students. In 2021, the PRC adopted a number of legislative acts aimed at increasing the role of additional education and family upbringing, including their artistic and aesthetic component.

The concepts of artistic and aesthetic education, which constitute its theoretical foundation, are becoming more diverse and qualitatively changing, fundamentally new provisions related to ideas about the value of each person and their personal creative development are beginning to be developed.

Such training is based on the original pedagogical systems of the 20th century, which concentrated in the creative heritage of E. Jacques-Dalcroze, K. Orff, B. Bartok, Z. Kodaly, B. Yavorskyi and others. We will reveal these pedagogical systems in more detail (Азарова, 2003).

Music education, which traditionally occupies a special place in China, plays an important role in solving the tasks of artistic and aesthetic education. Since the time of Confucius, it is believed that the art of music not only gives a person aesthetic pleasure, but also allows him to see and understand the beauty of the

surrounding world, contributes to the spiritual and moral improvement of a person, and has a beneficial effect on social character and social relations. Such an understanding of the role of music in the life of a person and society is relevant even today and can be traced in the regulatory documents underlying the organization of the school music education system of the People's Republic of China.

One of the ideas of the modernization of school education in modern China is that quality music education should be available to all citizens, and music should accompany a person throughout his life and in all areas of his life and activities. The regulatory documents adopted at the state level emphasize the significant role of music education in solving the problems of spiritual development and moral education of the young generation. Currently, in China, new music education programs have been developed and approved in the general education system, in the practice of music education and artistic and aesthetic education of students, new approaches are being approved at various levels of education, based on the recognition of the priority of personality development in solving the tasks of education and education.

In the educational process, new methods and forms of artistic and aesthetic education are widely used, which are based on traditions and at the same time take into account modern trends in the development of musical education. However, these phenomena have not received a systematic scientific understanding and are highlighted in pedagogical science only fragmentarily, and the possibilities of music education in solving the tasks of artistic and aesthetic education of schoolchildren, taking into account the national, cultural and educational specifics, have not been fully discovered and understood.

The peculiarities of the music education system of modern China make it possible to successfully carry out the artistic and aesthetic education of students of senior secondary schools in China. This is facilitated by the principles underlying the organization of general music education: - the principle of accessibility of music education for every citizen of the PRC, regardless of their gender, nationality, social status, religion, place of residence, ensuring the creation of equal conditions for all residents of the country during the acquisition of music education, realization of their musical abilities; - the principle of connecting music education with national and world artistic culture. At the same time, in the practice of general music education, along with the in-depth study of traditional national and classical Western music, modern trends in the development of musical culture are taken into account; - the principle of accounting for the experience of organizing general musical education in foreign countries; - the principle of freedom of teachers in choosing methods and means of music education. In recent years, music teachers are not strictly limited by the framework of the program,

they have the right to choose those teaching methods that are the best, capable of revealing the content of music education to a specific group of students, understanding of a musical piece and forming the skills of interpreting musical pieces from the positions of age, socio-cultural, ethno-cultural and individual characteristics of schoolchildren; - the principle of scientificity, which means the organization of general music education based on the modern, most promising approaches in the field of music theory and music education, pedagogy, psychology, music performance; - the principle of gradation, which allows to implement continuity and continuity in the system of general music education, the unity of elementary, primary, secondary and higher, basic and additional, general and professional music education. Implementation of this principle provides favorable opportunities for continuous artistic and aesthetic development of students. The implementation of the listed principles gives the artistic and aesthetic education of students in the system of general music education a systemic character, ensures their emotional and intellectual development in unity, contributes to the increase of their cultural level, the formation and development of artistic and aesthetic taste, the ability to evaluate various phenomena of reality, and also allows to discover musically gifted or talented children.

Art education uses a cultural approach precisely in the context taking into account the peculiarities of the historical time of the development of culture, art, which determines development of artistic styles, genres, evolution of artistic mentality (O. Glazyrina, Julai, O. Krivtsun, O. Rebrova). It is the cultural approach that has the most impact on formation artistic and aesthetic culture of schoolchildren and future music teachers. This is confirmed researches of L. Kondratska, L. Masol, O. Otych, G. Padalka, O. Polatayko, O. Oleksyuk, O. Shcholokova, L. Shevniuk and many other scientists (Падалка, 2008; Масол, 2008).

In modern Chinese pedagogical science, serious attention is paid to substantiating the conditions for the effectiveness of artistic and aesthetic education. Among pedagogical studies of this kind, the work of Zhang Lijun attracts attention, in which such conditions are clearly formulated and deeply substantiated from the point of view of pedagogy and psychology. The first condition, according to the researcher, is the aesthetic design of the space (study room, school concert hall) in which the process of music education takes place. Schoolchildren should be surrounded by truly beautiful things related to the art of music, as well as works of painting and calligraphy, which contributes to the formation of high school students not only aesthetic taste, but also a holistic artistic and aesthetic worldview. The second condition is the creation of organizational and emotional conditions for the perception of music (free, without warning

attitudes and unnecessary information, perception of vocal and instrumental works (national folk and written by composers).

The third condition is the creation of an atmosphere of trustworthiness, sincerity in the interaction between the teacher and students. This makes it possible to organize a value-semantic dialogue during the lesson, which is necessary for understanding, analysis and aesthetic evaluation of musical works. As the fourth condition, the implementation of the artistic-aesthetic and ethical components of musical education in their unity is considered. The beauty of musical works included in the school program should contribute to the spiritual education of high school students. Thus, songs about the Motherland, its greatness, about the beauty of its nature have great potential in solving the task of artistic and aesthetic education of young people. Realization of the moral potential of musical works in classes is extremely important from the point of view of the aesthetic education of students, since the unity of the good and the beautiful forms the fundamental basis of classical and modern concepts of artistic and aesthetic education of high school students in general educational institutions of the People's Republic of China.

Improvement of the artistic and aesthetic qualities of a person by means of musical art is possible only if a person is prepared for musical perception and dialogue with a musical work, for its understanding and experience. Not all Chinese schoolchildren are prepared for this. Moreover, not all music teachers have an idea of the meaning of the concept of «music-listening culture», not all of them possess the methods of its formation that are taught in the system of general music education, which is confirmed in the research of modern Chinese music teachers (Xue Hong, etc.) (Дін Ін, 2013).

The musician teacher Lian Hua points out that one of the most significant provisions of the modern practice of music education in China is to allow students to develop their ability to listen to music while acquiring artistic and aesthetic experience that determines the level of their musical perception, aesthetic taste, understanding of music and their ability to create music. A number of scientists (Cao, He) attribute the perception and listening of music to the artistic and aesthetic activity of a person, since the object in this case is musical works, and schoolchildren listening to music experience and understand its true meaning, receiving artistic and aesthetic satisfaction.

Wen Yuetian believes that the general goal of teaching children music is to instill in them the habit of listening to music, to learn to distinguish such musical elements as melody, rhythm, tempo, dynamics, tonality, musical style, musical form, genres, individual performance styles, interpretations of various works. If the teacher ignores such a form of musical activity as listening to music, it does not correspond to the very properties of music as an art form and the laws of music education.

But despite the fact that “listening to music” and “listening and interpreting music” (in grades 5-9) are highlighted today as mandatory types of artistic practice in music lessons in secondary schools in China, as noted by modern music educators, they are not given due attention, the process of listening to music in most students is accompanied by a lack of interest in serious music and, as a result, a lack of active perception. That is, the problem of the formation of music-listening culture of schoolchildren in music lessons in Chinese secondary schools remains unsolved.

As one of the modern Chinese researchers in the field of general music education, Ma Li, writes, “the existing model of education is too formal <...> musical disciplines cannot improve students' perception of music <...>. The change of former concepts and teaching methods is of important practical importance for the effective development of music lessons at school” (Ляо Бінъ, 2019).

All of the above made it possible to highlight the contradiction between the recognition of the formation of music-listening culture among schoolchildren as one of the key tasks of general music education in China, which ensures the improvement of the artistic and aesthetic qualities of the younger generation, and insufficient awareness of this phenomenon in the scientific literature of China, insufficient attention to solving this problem, problems in the practice of general music education.

**Conclusions and prospects for further research.** In 2019, China approved a project to modernize education until 2035, the goal of which is to create a socialist education with Chinese characteristics. In the field of art education (including, among other things, music education), the most important tasks formulated by the Ministry of Education of the People's Republic of China are the promotion of cultural heritage and the expansion of opportunities to serve society. These tasks are specified in the following aspects: creation of a reasonable organization of art education management; justified distribution of state resources; increased investment in art education; combination of traditions with modern trends in art and in the education system; improvement of the evaluation system of art education; development of assessment standards for gifted students. At the same time, it is primarily about music education in general educational institutions, the programs of which are implemented in schools, institutions of additional education for children that do not belong to the system of professional music education.

The solution of such large-scale tasks is impossible without a scientific understanding of conceptual ideas and rich experience of artistic and aesthetic education, accumulated to date in the People's Republic of China, including taking into account the achievements of world pedagogical science.



This research on determining the ways of artistic and aesthetic education of high school students of a comprehensive school in the People's Republic of China, the study of known pedagogical systems from the point of view of the integration approach in education showed that the use of an artistic and pedagogical approach in education leads to a new setting of educational and educational goals, namely to the formation of a harmonious enriched with means of artistic and aesthetic education of a creative personality. On the way to this goal, the issue of satisfying the urgent need for new type of specialists with modern innovative thinking with an integrative artistic approach, future teachers of musical art, capable of non-traditionally solving various pedagogical situations that arise today against the background of modern realities in art and pedagogical education, must be resolved.

Therefore, musical art in the People's Republic of China as a means of artistic and aesthetic education of young people is an incompletely studied topic, which causes the need for further development of this issue.

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## МУЗИЧНЕ МИСТЕЦТВО ЯК ЗАСІБ ХУДОЖНЬО-ЕСТЕТИЧНОГО ВИХОВАННЯ СТАРШОКЛАСНИКІВ В ЗАГАЛЬНООСВІТНІЙ ШКОЛІ КНР

**Ж. Є. Сироткіна**

*У статті схарактеризовано можливості музичної освіти у загальноосвітніх школах КНР у вирішенні трьох груп завдань художньо-естетичного виховання – естетичного просвітництва, формування системи ціннісно-смыслових відносин, включення учнів у художньо-творчу діяльність естетичної спрямованості – з урахуванням специфіки соціокультурної та освітньої ситуації у сучасному Китаї. Визначено, що одним із суттєвих напрямків модернізації освіти в сучасному Китаї є зростання ролі естетичного виховання у культурному та духовному розвитку країни, у вдосконаленні соціальних відносин, в особистісному становленні кожної людини.*

*Реалізація на заняттях художнього потенціалу музичних творів надзвичайно важлива з погляду естетичного виховання учнів, оскільки єдність доброго та прекрасного складає фундаментальну основу класичних та сучасних концепцій художньо-естетичного виховання в КНР. На основі аналізу науково-педагогічних джерел доведено, що на розвиток художньо-естетичного виховання старшокласників в загальноосвітніх школах Китаю вплинули традиційні ідеї*

давньокитайської філософії, де велика увага приділялася гармонійному вихованню особистості в єдності із законами природи і суспільства, зокрема засобами музичного виховання. Встановлено, що з початку XX століття музичне мистецтво посідає важливе місце в гуманітарній освіті Китаю, відіграє важливу роль у художньо-естетичному вихованні дітей та молоді в системі шкільної та позашкільної освіти.

На основі аналізу державних програм і стандартів для учнів загальноосвітніх шкіл, затверджених Міністерством освіти Китаю, встановлено, що метою музичного виховання було створення естетичної основи розвитку особистості, виховання у школярів духовних якостей та чутливості до позитивного впливу музичного мистецтва. Доведено, що провідним напрямом розвитку музичної освіти в Китаї XX ст. стала комбінація традиційного національного підходу з музично-педагогічними інноваціями, які спрямовані на індивідуальний творчий розвиток учнів в школах КНР.

**Ключові слова:** художньо-естетичне виховання, музичне мистецтво, національні традиції, інноваційні підходи, музична освіта.

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