

## **PEDAGOGICAL SUPPORT FOR A CHILD'S MUSICAL EDUCATION IN THE FAMILY AND SCHOOL: EXPERIENCE OF CHINA**

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**Abstract.** This article highlights and analyzes the key areas of family and school education in China in the direction of developing children's music education. Based on an analysis of the literature and our own teaching experience, potentially successful ways of introducing children to music are summarized, and prospects for the development of pedagogical support in this direction are revealed.

**Keywords:** pedagogical support; music education; educational environment; music education.

## **ПЕДАГОГИЧЕСКАЯ ПОДДЕРЖКА МУЗЫКАЛЬНОГО ВОСПИТАНИЯ РЕБЕНКА В СЕМЬЕ И ШКОЛЕ: ОПЫТ КИТАЯ**

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**Аннотация.** В представленной статье выделяются и анализируются ключевые направления семейного и школьного воспитания в Китае в направлении развития музыкального образования детей. На основе анализа литературы и собственного педагогического опыта обобщаются потенциально успешные способы приобщения детей к музыке, раскрываются перспективы развития педагогической поддержки в данном направлении.

**Ключевые слова:** педагогическая поддержка; музыкальное воспитание; образовательная среда; музыкальное просвещение.

Family education and school education play an important role in the growth of children. Parents are the first teachers of children, and the environment of the family also directly affects the growth of children. School is the place where they can begin to learn about the world and be further exposed to knowledge. The teacher is the guide in the learning process of the students. As a teacher, it is necessary to take targeted educational measures according to the cognitive experience and actual needs of the children [1].

Thus, the direct influence of the family on the upbringing of a child, together with the indirect influence of the school, has a powerful potential for the development of the individual in society, enriching him with culture, including music.

At the same time, the specifics of musical education are associated with a wide range of influences on the developing personality, which undeniably requires deep knowledge of

productive means and methods, a combination of the cultural atmosphere of the family and the pedagogical knowledge of the school. In this regard, we will determine that the purpose of our article will be related to the identification of the main directions of accumulating the experience of schools and families in China in the music education of children. Based on an analysis of Zhang Shuhuan, Tao Xing Zhi, Chen He Qing, Ye Shen Tao researches, we focus on two key aspects of family support in children's music education.

### *1. The role of parents in children's music enlightenmen*

Just as music is the nature of children, parents are the most trusted people of children, so parents and children often use music in the process of contact to shorten the distance. Music also occupies a very important place in children's daily lives, but due to the limitations of traditional schooling, it is difficult for children to fully develop their musical talent. A good educational environment is the greatest help for children, therefore, we agree with the opinion of S.S. Zolotarev that the occasional teaching of music at school should be complemented by an educational environment in the family [2]. The main goal of parents is to stimulate children's interest in music. Parents allow children to listen to relatively simple children's songs to develop their initial understanding of music. In the experience of family education in China, there is a practice when parents invite more professional people to gradually develop their children's musical literacy.

### *2. Instruments your child has access to in the home*

In the past, most parents in China preferred to let their children learn western Musical Instruments, such as piano, violin and cello. But now, many people gradually begin to respect their children's choice and let them choose the instruments they are interested in according to their preferences. And because of the enhancement of national self-confidence, more and more children begin to learn Chinese instruments. Because of the influence of the environment, I believe that learning Chinese Musical Instruments can better develop and guide children's passion for music. But in the early stage of learning, because of the boring practice, children cannot concentrate on practicing the musical instrument, so parents will use tough ways to force children to practice. Some studies have shown that a moderate amount of toughness is helpful in early learning [5]. But later on, parents need to provide children with the emotional values they need. But at present, for most parents in China, letting their children learn music will have a certain purpose, maybe they want to let their children have a specialty, maybe they want to let their children take a shortcut in the process of entering school, or let their children fulfill their dreams that they did not finish when they were young [6].

Next, having analyzed the work Xiao You Mei、 Huang Zi we will focus on school areas of pedagogical support for music education.

### *1. Teaching music theory in the classroom*

Teaching music theory in the classroom is a challenging and possible field, which involves such aspects as How to effectively impart music theory knowledge and skills, and how to stimulate students' interest and passion for music theory. Engaging students in the teaching of music theory allows students to explain and discuss the concepts and principles of music theory with each other. This will not only increase students' sense of participation,

but also improve their oral presentation and collaboration skills. In the traditional music teaching, teachers use too much language to describe the situation of music, which is easy to turn music lessons into political lessons or Chinese lessons, and are not good at guiding students to appreciate music with the unique aesthetic performance characteristics of music art, so as to arouse the emotional resonance of students, and achieve the role of music art purifying the soul, edifying sentiment, enlightening wisdom, and complementing emotional intelligence. Therefore, in the following courses, teachers are required to integrate aesthetic experience into the whole process of music teaching, and cultivate students' good sentiments and sound personality through aesthetic experience. Even the teaching of basic music knowledge and basic skills should be organically infiltrated into the aesthetic experience of music art. Make music teaching a process for teachers and students to experience together, discover, create express and enjoy the beauty of music.

China's music education system is not complete enough. In teaching, we can refer to the educational methods created by foreign educators, such as the Orff music teaching method. Karl Orff music teaching method is a kind of teaching method that uses music education as a means to cultivate children's comprehensive ability, including music perception, creation, performance, cooperation and so on. The teaching method, founded by German music educator Karl Off, emphasizes that music education should be based on children's interests and stimulate children's creativity, expressiveness and cooperative spirit through body movement, musical instrument playing and improvisation. In China, with the deepening of education reform, more and more parents and educational institutions began to pay attention to children's music education, and the Karl Orff music teaching method was gradually introduced into China. Karl Orff music teaching method emphasizes the essence and root of music, so the teaching content should be based on music. In China, we can make full use of local resources, such as local folk culture, natural environment, etc., and integrate these elements into teaching. At the same time, we can also introduce diversified teaching methods, such as combining modern scientific and technological means with traditional music teaching, or introducing other art forms such as dance and painting to enrich the teaching content, integrating traditional Chinese Musical Instruments and musical elements into teaching, or combining local cultural elements such as Chinese folk songs and operas with music teaching. This can not only stimulate children's interest in music, but also cultivate their sense of identity and pride in local culture [1].

## *2. Practical teaching in music classroom*

No matter what kind of class, the most important thing is the teaching method. In most schools in China. The only instrument that can be provided and demonstrated for students in music class is the piano, which is obviously not enough. In music teaching, students need more and more comprehensive knowledge about Musical Instruments. More importantly, students should be allowed to play by themselves, and get personal experience and understanding in the process of playing. In general, the school's teaching support for children's music education should be a comprehensive and diversified system. It needs full-time music teachers, professional music equipment, rich music courses, extracurricular music activities, professional guidance, parent-school-society cooperation mechanism,

evaluation mechanism and the integration of multi-cultural music education. Only in this way can we raise the next generation with an innovative spirit, an international outlook and excellent musical literacy [7].

#### *Special case - left-behind children*

Left-behind children refer to minors under the age of 16 whose parents work outside the home, or whose parents work outside the home without supervision. Most left-behind children leave their parents at an early age, so they lack direct parental care in their growth and development. In the process of growing up, people will have certain requirements for love and care, and these requirements of left-behind children can not be met, so they will become silent, timid and cowardly. Music can make the character of left-behind children more lively, so that they can form a good moral character, and provide a guarantee for their healthy growth and development. Music therapy can help left-behind children in many ways. By involving children in musical activities, it can help them relax, reduce stress and even provide support during the recovery process.

However, teachers need to clearly understand that there are certain differences between left-behind children and ordinary students. If they want to get them into music, they need to make them have emotional resonance with music and subtly guide them in the way that left-behind children like. Secondly, not all music is suitable for left-behind children to listen to, so it is necessary to effectively select the music according to the actual situation, to enhance the effect of music teaching by selecting valuable music, and to promote the growth and development of the children left behind. In actual teaching, teachers can use multimedia technology or tape recorder to play music to help students appreciate music. Under normal circumstances, teachers can choose some lively, strong sense of rhythm of the music, so that students based on this analysis, discussion. Finally, teachers can think and ask questions from the perspective of students, so that students can effectively appreciate the music and form a correct cognition. Music performance games can also be introduced to guide students to reflect what they want to express with simple music movements, so that they can become one of the teaching activities. After that, teachers can carry out classroom performance activities and invite students to play relevant roles. In this activity, sufficient time and space should be given to students to guide them to communicate. Through this process, left-behind children can communicate fully and form a sense of unity and a positive and optimistic attitude imperceptibly. Teachers can also guide students to choose the way they like to enrich their after-school life [3].

Music education for left-behind children needs to integrate many factors and cannot be directly targeted at the children themselves.

At present, China's support for children's music education is not comprehensive enough, whether it is the school or the family, more in a utilitarian attitude to treat. At present, the practitioners of our education industry need What we should do should not only focus on students, we need to pay some attention to parents, schools and society. The learning environment that students need should be created according to their family conditions, growth needs and their own needs. Try your best to meet students' needs for music teaching.

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