

REFORMING VOCAL-MUSICAL EDUCATION IN SECONDARY SCHOOLS IN CHINA

Zhang Qiuyue, V. A. Musiyenka, Candidate of Philological Sciences
Belarusian State Pedagogical University named after Maxim Tank
People's Republic of China, Republic of Belarus

Abstract. The article considers the importance of vocal-musical education in secondary schools in China and its impact on the development of aesthetic and humanitarian qualities of students. Recent reforms and innovations aimed at improving the quality of vocal teaching are highlighted. The implementation of a modular learning system focusing on practice and creativity is discussed, as well as the strategies to incorporate social learning to improve singing skills. The challenges and prospects for the further development of vocal art in the educational field are analyzed.

Keywords: vocal education; musical reforms; Chinese secondary school; modular system; social learning; creative development.

РЕФОРМИРОВАНИЕ ВОКАЛЬНО-МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ В СРЕДНИХ ШКОЛАХ КИТАЯ

Чжан Цююэ, В. А. Мусиенко, кандидат филологических наук
УО «Белорусский государственный педагогический
университет имени Максима Танка»,
Китайская Народная Республика, Республика Беларусь

Аннотация. В статье рассматривается значение вокально-музыкального образования в средних школах Китая и его влияние на развитие эстетических и гуманитарных качеств учащихся. Освещены последние реформы и инновации, направленные на повышение качества преподавания вокала. Обсуждается внедрение модульной системы обучения, ориентированной на практику и творчество, а также стратегии включения социального обучения для улучшения певческих навыков. Анализируются проблемы и перспективы дальнейшего развития вокального искусства в образовательной сфере.

Ключевые слова: вокальное образование; музыкальные реформы; Китайская средняя школа; модульная система; социальное обучение; творческое развитие.

Vocal music education is an important part of art education in high school. In recent decades, more and more attention has been paid to the artistry of the musical discipline and the musical specialty in Chinese schools. It is of great importance to educate students' aesthetic feelings, improve their personal humanistic qualities, and increase their ability to appreciate music. Currently, improving the quality of vocal music teaching is an important topic of reforming and innovating vocal music education and teaching in schools in China. For many students, vocal and music education is one of the key specialties. The study of

theoretical aspects and practical skills of vocal performance has a valuable directive value in music teaching. The theory of social learning can be fully used in teaching vocal in high school, and supervised learning can be used to help students learn the right singing techniques and skills. However, due to insufficient awareness of the importance of vocal music education, many schools have not yet formed a comprehensive and in-depth curriculum for vocal music education, which leads to an outdated and backward way of vocal music education and learning management. The problems that exist in vocal music education in many schools are key factors limiting the level of quality of music education.

Music education in secondary schools in China is focused not only on the development of musical abilities and emotional perception, but also on the formation of creative thinking of students. This is achieved through the abstract nature of music, which allows students to enjoy and perceive music using a rich imagination and the ability to associate. For example, the melody of the instrumental composition "Overture of the Spring Festival" evokes joyful associations and allows students to feel the atmosphere of the holiday. In the process of music perception, both divergent and concentrated thinking are activated, which contributes to the development of creative potential [1, p. 154].

In 2011, in order to create a basic education system that meets Chinese specifics and modern requirements, on December 28, the Ministry of Education of China published 19 curriculum standards (2011 version) covering Chinese language, music and other subjects. These standards reflect the direction and strategy of the development of music education in secondary schools of the country [2, p. 7].

The 2017 "General Standards of the Music Curriculum for Secondary Schools" in China include clear guidance on the content and concepts of teaching the singing module, thereby emphasizing the importance of teaching singing in the educational process. These curriculum standards largely correspond to the ideas set out in the "Standards of the National Compulsory Music Education Program (Pilot Project)" formulated by the Ministry of Education of the People's Republic of China [3, p. 30].

The standards pay special attention to the importance of musical practice and encouraging students to be creative. Teaching music courses in secondary schools should emphasize the unique characteristics of the subject and promote the synthesis of various fields of knowledge. In addition, the emphasis is on promoting national music and understanding the diversity of musical culture, which contributes to a deeper understanding and perception of music by students. These directions in the curriculum standards reflect the desire to create a comprehensively developed and educated younger generation in China.

As part of the reform of the music curriculum of Chinese secondary schools, the music curriculum was divided into a compulsory music study module and five optional modules, including singing, performing, creativity, music and dance, as well as musical and dramatic performance. This separation allows students to choose the areas that best

suit their interests and abilities, providing deeper immersion in the art of music and expanding their artistic horizons.

In the new curriculum standards, music teaching not only focuses on the comprehensive development of students, but also pays attention to their interests, developmental needs and individual development. The learning process includes a variety of methods and practices, focusing on emotions, relationships, values, as well as practical exercises, performances and musical games. Various approaches allow students to actively participate in learning, promoting strong interaction between teachers and students and providing scope for creativity and imagination of students [4, p. 12].

The six modules of the secondary school music program in China are both independent and interconnected. The independence of the modules is manifested in their specialized content and clear structure. For example, the vocal module allows students to convey personal involvement and direct experience in musical activities, enjoy musical performance, develop feelings and improve musical performance skills. The creative module is aimed at developing the artistic imagination and creative abilities of students, as well as learning the basics of music theory.

Although each module has its own characteristics, from a macroeconomic point of view, they are generally interconnected and complement each other, jointly fulfilling the function of music education and increasing the musical and cultural literacy of students. For example, in the Music and Dance module, students learn dance moves and combinations, participate in rehearsals and performances, which contributes to the development of their artistic achievements. The vocal module allows students to deepen their musical literacy and aesthetic taste through the evaluation of outstanding vocal works and participation in choral singing, duets and other practical activities [5, p. 130].

Credit management in the secondary school music program in China includes a music assessment of 2 credits, while the other five modules are assessed at 1 credit each. The “General Standards of the Music Curriculum for Secondary Schools (experimental)” clearly indicate that each student must receive 3 credits in music lessons at the secondary school stage. This grading system emphasizes the importance of music education and provides students with the opportunity to choose modules according to their interests and specializations.

The reform of the music curriculum for secondary schools in China has established six main content modules, among which the vocal module is one of the key training modules within the framework of the “General Standards of the Music Curriculum for Secondary Schools” (hereinafter referred to as “Curriculum Standards”). The objectives of the vocal module include the cultivation and development of students’ interests and hobbies in the vocal art, increasing their confidence in singing; the development of students’ performing and creative potentials, allowing them to use the vocal form to express personal emotions, communicate with others and harmonize feelings; directing

students to standardize their vocal practice with the formation of a healthy aesthetic consciousness, enjoying beauty and receiving emotional development and sublimation.

Considering the goals set by the standards of the vocal module curriculum, the author believes that this module, as an optional component of secondary school music education in China, is aimed at educating students of good singing literacy and aesthetic perception of music, as well as increasing their interest in vocal courses. The vocal module has a certain semi-professional character and promotes communication and exchange between students through participation in choral singing, solo and other forms of performance. Students can reach their full potential during rehearsals and performances, which allows them to express their ability to independently perform musical works through vocal practice. Vocal module teaching plays a significant role in high school music courses, including a wide range of vocal forms and fields. Special emphasis in the teaching materials is placed on the development of students' independent rehearsal skills, such as choral singing, solo and ensemble performance. This new approach presents a challenge for teachers. Understanding the target position and objectives of the module, understanding the key aspects of learning and applying effective methods suitable for teaching within the module are the keys to the successful implementation of vocal module training in secondary schools in China.

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