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Principles of organization and methods of patriotic education of students by means of vocal art in the People's Republic of China

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Abstract

The relevance of the topic of the article is due to the importance of patriotic education of students in modern Chinese schools. The purpose of this article is to identify and characterize the leading principles of the organization of the educational process by means of vocal art, as well as the methods used by Chinese music teachers in the process of music classes.

Key words: educational vocal repertoire, traditional music culture of China, the value attitude to the musical culture of China, musical-theoretical and musical-historical knowledge, students' creative potential, the world of Chinese folk music and song, cultural analysis of Chinese musical art, dialogue of artistic traditions of Russia and China.

Modern Chinese scientists and music teachers (Yuan Pingping, Hou Wei) recommend to start preparing for music classes at school with the correct *selection of the educational vocal repertoire*, taking into account the school age of students [1; 2]. Songs intended for children are a kind of vocal genre and have a number of distinctive features that a school teacher must know in order to organize work with children, and teach them not only new songs and knowledge about folk and foreign music, but also to form an aesthetic taste, moral values, patriotic qualities of a growing personality through vocal works. Researcher Su Liyan

also points out that the artistic image contained in the work should be close to the child and connected with his life and interests in order to arouse children's curiosity [3]. In general, children's musical compositions should be short-lived, i.e. meet the characteristics of children's musical perception, attention and thinking. Li Wen adds to this requirement that when selecting a children's repertoire, it is necessary to take into account the performance technique designed specifically for children, as well as the physiological capabilities and features of the development of a child's voice [4].

On the basis of a well-formed repertoire, which takes into account the age and individual capabilities and characteristics of students, the teacher needs to work on the formation of students' *value attitude to the traditional musical culture of China*. Since every person learns from childhood the moral norms that become his life guidelines, the cultural values of his people will contribute greatly to the education of a highly moral and spiritually rich person, a sincere patriot of his Homeland. Cultural values are personally significant for each person, and represent the basis on which a person forms his attitude to the surrounding reality. By "value attitude to musical culture" Ma Xiaochun understands the experience of an attitude to a musical work through the prism of moral criteria accepted in society. Since Chinese folk music has always represented the living nature, the emotional and value attitude of a person to the world of music takes on a special meaning, as it promotes the awareness of oneself as a part of all living things on the Earth [5].

As one of the important principles of organizing patriotic education of students by means of vocal works, Chinese scientists Jin Zhongliang, Zhang Lei call the formation of a system of musical-theoretical and musical-historical knowledge of students [6; 7]. Scientists believe that students' musical knowledge should be conditionally divided into knowledge of music itself and knowledge about music. According to the authors, knowledge about music should be integrated into the process of mastering a vocal composition by students. The knowledge of music combines musical-theoretical and musical-historical knowledge. Musical-theoretical knowledge provides a deep insight into the essence of the work, an understanding of the intonational nature of music, since intonation is the meaning of music. Musical-historical knowledge is important for the reliable interpretation of different-style vocal works. Knowledge of the genres of vocal music helps students to understand the social significance of the works, the individual style and attitude of the creators of the song, the atmosphere of the era, the nature of the artistic image presented by the authors. Without understanding these features of the work, which are manifested in the style of the author, it will be difficult for the student to form his own style of performance.

It is necessary to consider another important principle of organizing patriotic education of students in the process of vocal classes, which provides for *the disclosure of the creative potential of students*. In the course of school classes the music teacher does not set the task of professional training of singers, the main goal is to educate students in a creative attitude to the singing activity itself, to teach them to think creatively, to apply the theoretical and historical knowledge to solve educational problems and show initiative. Chinese teachers recommend not to rush to give ready-made advice to students, but to teach students to find ways to overcome learning difficulties independently, individual interpretation of the meaning of the content of a vocal work [8]. According to the authors, this approach will help to maintain students' interest in music classes.

Having considered the principles of organizing the education of patriots in music and vocal classes in a general education school in China, we will proceed to the analysis of the *methods* recommended for this work by Chinese teachers.

Jiang Lan, summarizing the experience of Russian and Chinese scientists in this matter, offers a group of methods that develop musical thinking, students' abilities, stimulate their creative activity, and also activate the process of evaluating and self-evaluating singing activities. This complex combines *three methods*: immersion in the artistic world of Chinese

folk music and song; cultural analysis of the musical art of China; dialogue of the artistic traditions of Russia and China [9].

Immersion in the artistic world of Chinese folk music and song takes place in stages. The use of this method provides an adequate perception and performance of Chinese folk music and songs by students and includes private techniques that allow students to organize their performance activities. At the beginning the teacher uses the technique of visual display, performing the work with a voice or on a musical instrument (the use of technical means is also allowed). Next, the students discuss the nature, emotional-sensory content and expressive features of the listened work, i.e., the technique of emotional reflection is used. After that, the students begin to solfeggioing, i.e., to sing the notes of Chinese songs with the name of the sounds, so that in the future, when learning the song, follow the notes. For solfeggioing, you can use simple songs for singing or fragments of songs intended for learning. According to the teachers, such techniques help students to immerse themselves in the peculiarity of the intonation system of Chinese folk music, to feel the character and content of the music more deeply. As a result, the students sing the lyrics of the song and evaluate independently the quality of their performance.

The cultural analysis of Chinese musical art involves introducing students to the world of Chinese music in the general context of China's cultural achievements. This approach contributes to a deeper understanding of national spiritual values and their reflection in musical works. The implementation of this method is based on the following conditions: students must master the ability to correlate the idea of a musical and vocal work with the general cultural folk tradition for the full assimilation of this work; understanding the uniqueness of Chinese folk music and songs is manifested in comparison with samples of musical creativity of other peoples (for example, Russia).

The dialogue of artistic traditions of Russia and China directs the process of mastering knowledge about Chinese folk music to identify the international component of folk music.

Russian and Chinese musical cultures have striking differences in language, rhythm, ludo-melodic development, etc. Since there were no close socio-cultural contacts between the states until the twentieth century, the cultural traditions of the two countries developed separately from each other. Therefore, the method of dialogue of traditions in this case will help students to remember the originality of Chinese folk songs, if compared with Russian folklore. Chinese songs have a pentatonic fret organization (a musical-sound system that contains five sounds within an octave), while Russian folk songs have a diatonic nature (a seven-step interval system). Chinese folk songs are historically characterized by the personification of nature, which is deeply rooted in Chinese philosophy. Common features of Russian and Chinese folklore include their applied function and typical genre orientation (ritual, labor, lullaby songs, etc.); close connection of music, words and movements when performing songs. The identification of these similarities helps students to understand the common socio-psychological foundations of the development of musical art of different peoples.

Conclusions. Let's summarize the above material. Patriotic education of students by means of vocal art in the People's Republic of China is based on the following *principles of organization*: selection of the educational repertoire taking into account the age and individual characteristics of the musical perception of students, the artistic value of vocal works, the patriotic and moral orientation of the content, genre diversity, accessibility for performance; formation of students' value attitude to the traditional musical culture of China with the development of a positive emotional and value attitude to folk art; formation of a system of musical-theoretical and musical-historical knowledge among students; disclosure of the creative potential of students.

Methods of patriotic education of students by means of vocal art in the People's Republic of China are grouped on the basis of the leading method of achieving the

educational goal: immersion in the artistic world of Chinese folk music and songs for adequate perception and performance of Chinese folk music and songs by students (visual demonstration of the performance of the work; emotional reflection, solfeggio); cultural analysis of the musical and vocal art of China to identify and assimilate the national spiritual values reflected in the work (comparison of the idea and artistic images of the work with the general cultural folk tradition and with samples of musical and vocal creativity of other peoples); dialogue of musical and vocal traditions of Russia and China to identify the international component of folk musical and vocal art.

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The main directions of development of patriotic education of students by means of vocal art in the People's Republic of China

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Abstract

The purpose of the article is to show how modern technologies expand the educational possibilities of children's patriotic songs by enriching this genre with new means of expression, as well as the emergence of new forms of song representation (songs for movies, TV shows for children, laser shows, open-air performances, etc.). The direct participation of children in the preparation for participation in the events, performances in front of the audience, as well as the presence as spectators and the use of music teachers of these genres in the classroom have an effective educational impact on children of different ages for the purpose of patriotic education of young people in China.

Key words: patriotic education of students, the genre of school songs, vocal art, songs from children's films, children's art film, TV contests of children's songs.

Currently, the patriotic education of students through vocal art in China is not limited to school music and singing lessons, but takes place in the process of preparing children to participate in various modern projects, such as children's opera, children's musical, TV shows for children, children's performances, etc., as well as with the direct participation of children in these projects. The XXI century brought with it changes in the social, economic and cultural spheres, as well as global informatization, which made it possible to create a new environment for the implementation of the functions of vocal works (communicative, propaganda, aesthetic, cognitive, educational), as well as to expand the boundaries of school space – to organize the participation of children in various music and laser shows, open-air performances, installations, etc. The vocal art of the XXI century is undergoing significant