

ЗАИМСТВОВАНИЕ ИЗ БЕЛОРУССКОЙ НАРОДНОЙ МУЗЫКИ ДЛЯ УЛУЧШЕНИЯ ЭСТЕТИЧЕСКОГО ВОСПИТАНИЯ В ОБЯЗАТЕЛЬНОМ МУЗЫКАЛЬНОМ ОБРАЗОВАНИИ В НАЧАЛЬНЫХ ШКОЛАХ КИТАЯ

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Статья рассматривает возможности интеграции белорусской народной музыки в систему обязательного музыкального образования в начальных школах Китая. Исследование акцентирует внимание на уникальных аспектах белорусской музыкальной традиции, которые могут обогатить учебный процесс и способствовать развитию музыкального вкуса у китайских школьников. В статье предлагаются методы и стратегии внедрения белорусской фольклорной музыки в учебные программы.

Ключевые слова: эстетическое воспитание; начальная школа; Китай; музыкальное образование; белорусская народная музыка.

BORROWING FROM BELARUSIAN FOLK MUSIC FOR IMPROVING AESTHETIC EDUCATION IN CHINA'S COMPULSORY MUSIC EDUCATION IN PRIMARY SCHOOLS

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The article examines the possibilities of integrating Belarusian folk music into the system of compulsory music education in primary schools in China. The research focuses on the unique aspects of the Belarusian musical tradition that can enrich the educational process and contribute to the development of musical taste among Chinese schoolchildren. The article suggests methods and strategies for introducing Belarusian folk music into educational programs.

Keywords: aesthetic education; primary school; China; music education; Belarusian folk music.

Improving aesthetic education in China's compulsory music education in primary schools is a multifaceted approach that involves curriculum development, teacher training, resource allocation, and community involvement.

Here we study several strategies that can be implemented:

1. Curriculum Development (Integrate Aesthetic Principles: Revise the music curriculum to incorporate principles of aesthetics, encouraging students to appreciate beauty in music, cultures, and art forms. Diversified Music Exposure: Include a wider range of musical genres, from traditional Chinese music to global genres, to help students explore diverse aesthetic experiences. Project-Based Learning: Encourage creativity through project-based assignments where students compose, perform, or respond to music, allowing for personal expression and understanding of aesthetics).

2. Teacher Training and Professional Development (Aesthetic Education Training: Provide training programs for music teachers focusing on the importance of aesthetic education, teaching methods, and strategies to foster creativity. Workshops and Collaborations: Facilitate workshops that promote collaboration between music educators and artists, enhancing the aesthetic appreciation of both teachers and students) [2].

3. Resource Allocation (Access to Instruments and Materials: Ensure that schools are equipped with a variety of musical instruments and resources, including technology that supports music education. Cultural Resources: Incorporate local musical traditions and cultural resources into the curriculum, ensuring that students connect aesthetic education with their community and heritage).

4. Community and Parental Involvement (School-Community Partnerships: Encourage partnerships with local cultural organizations, musicians, and artists to enrich the music education experience and provide students with real-world aesthetic encounters. Parental Engagement Programs: Develop programs that encourage parents to participate in music education, fostering a home environment that values aesthetic experiences) [4].

5. Assessment and Evaluation (Holistic Assessment: Shift from traditional assessment methods to more holistic approaches that evaluate students' creativity, expression, and understanding of aesthetic principles in music. Feedback Mechanisms: Create feedback channels for students to express their experiences and suggestions regarding the music program, helping to adapt the curriculum to their needs).

6. Use of Technology (Digital Learning Platforms: Utilize technology to create interactive and engaging music education experiences, including online resources, apps, and virtual collaboration tools. Multimedia Resources: Incorporate video, audio, and interactive media to enhance students' understanding and appreciation of music and its aesthetic dimensions).

7. Foster Critical Thinking and Self-Expression (Critical Analysis: Encourage students to critically engage with music by analyzing songs, performances, and compositions, discussing their emotional and aesthetic responses. Creative Expression: Provide opportunities for students to express

themselves through composition, improvisation, and performance, allowing them to explore their own aesthetic identities).

8. Introducing experience of other countries.

Introducing Belarusian folk music allows students to experience different cultural music traditions and expand their global perspective. Belarusian music integrates elements from Slavic and Eastern European cultures, rich in folk color. For example, famous Belarusian folk music forms such as *karapet* and *padéspagne* are often played during traditional festivals and celebrations. These types of music differ significantly from the pentatonic scale in traditional Chinese music. For instance, the seven-tone scale used in Belarusian music contrasts with the Chinese tonal system, allowing students to appreciate the beauty of different musical systems [5].

In the music classroom, teachers can compare the Belarusian traditional instrument «*Dudka*» and the Chinese flute, allowing students to experience the differences and similarities in tone and playing methods. This comparison can not only help students appreciate the unique beauty of different instruments but also cultivate their sense of cultural inclusivity and global vision.

One of the most notable features of Belarusian folk music is the use of polyphonic harmony, especially in choral forms. These harmonic forms are commonly seen in religious and folk songs, with complex interwoven melody lines. For example, the Belarusian Orthodox hymn «*Bogoroditse Devo, raduisya*» (Rejoice, O Virgin Mary) is a typical polyphonic choral piece. Its harmonic structure differs from the single-part choral models predominant in traditional Chinese music [5].

In the music classroom, teachers can play such polyphonic choral pieces to demonstrate the harmonious resonance of different voice parts, helping students understand and feel the beauty of harmony. Teachers can also organize students to practice polyphonic choral singing, splitting them into different voice parts to perform similar choral works, thereby enhancing their perception of harmony. This type of teaching method can help students cultivate a deeper aesthetic sense of music through the layered complexity of melodies [1].

Belarusian folk music conveys rich emotions, especially in folk songs, often expressing love for one's homeland, admiration for nature, and reflections on life. For example, the traditional Belarusian folk song «*Kupalinka*» (Kupala Night) has a soft melody and emotionally charged lyrics describing the celebration of the summer solstice. When students appreciate such music, they can not only understand the structure of the music but also feel the emotional expression within it.

In the music classroom, teachers can encourage students to listen to and discuss songs like «*Kupalinka*», helping them understand that learning music is not just about technical aspects but also about emotional transmission. By

having students imitate this lyrical singing, they can learn how to express their own emotions through music. Additionally, teachers can guide students to compare this type of music with Chinese lyrical folk songs, such as «Jasmine Flower», to discover similar emotional expressions across different cultures.

Belarusian folk music is closely linked to traditional dance, with many musical forms accompanied by dance to express specific festive and ritual scenes. For example, the traditional Belarusian circle dance music *Lyavonika* has a lively rhythm and is commonly used for social and celebratory occasions. The variable rhythms and flowing melodies of the music can provide students with a strong sense of musical rhythm and movement.

In music lessons, teachers can incorporate dance instruction by introducing the traditional Belarusian circle dance to the classroom, organizing students for group dance practice. By allowing students to experience music through dance, they can more directly appreciate the rhythm and beauty of music. Teachers can also compare this with traditional Chinese dance forms (such as the Yangko dance) to help students discover the similarities and differences in how music and dance combine in both cultures, enriching their aesthetic experience.

Music is an essential tool for cross-cultural communication. By introducing Belarusian folk music, students can engage with artistic expressions from different cultures, enhancing their understanding of other world cultures. For example, Belarusian traditional music has strong agricultural themes, with songs and melodies often depicting labor, seasonal changes, and the forces of nature – subjects that resonate with the pastoral imagery in Chinese music.

Teachers can design comparative lessons to help students understand the thematic similarities between Belarusian and Chinese music, such as how both cultures reflect agricultural life and nature in their music. Through such comparisons, students can deepen their understanding of Belarusian culture and reflect on their own cultural musical traditions, thus enhancing their appreciation of the universal emotions and themes in music. This cross-cultural understanding also helps foster a global perspective in students.

By adopting these methods, incorporating Belarusian folk music into the curriculum can not only enrich the content of compulsory music education in Chinese primary and secondary schools but also enhance students' aesthetic capabilities in music while fostering cultural inclusivity and cross-cultural understanding.

Enhancing aesthetic education within China's compulsory music education in primary schools requires a comprehensive approach that values creativity, diverse musical traditions, and community engagement. By implementing these strategies, educators can cultivate a more enriching music education experience that fosters aesthetic appreciation and artistic growth in young learners.

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