

С помощью данного сайта можно создавать рабочие листы и тематические карточки, содержащие более 100 символов с последовательностями штрихов, радикалами, определениями на английском языке и пиньинь в формате PDF для практики рукописного ввода в автономном режиме.

Многофункциональный сайт <https://www.shibushi.ru> с материалами для изучения китайского языка, включает уроки по иероглифике, правила написания иероглифов, также основные типы иероглифов, ключи, перечень словарей китайского языка. Есть также раздел, где рассказывается, как вводить иероглифы на телефоне, какие программы нужно установить, а также приведён список похожих по написанию иероглифов.

Chinese Writer — поможет тренировать письмо, пока вы не доведёте это до автоматизма. Выберите любую интересную для вас тему и учитесь. Все уроки подаются в виде игр и тестов, поэтому они понравятся даже детям. Игры снабжены схемами порядка написания черт и высококачественным аудио для каждого из иероглифов. *Chinese Writer* помогает проверить правильность написания 5 600 упрощённых и традиционных китайских иероглифов. Приложение запоминает, с какими иероглифами у учащихся были проблемы, и делает их приоритетными в будущих играх, а также переносит их в начало списка в меню пакетов иероглифов, которые делятся по сложности в соответствии с официальным стандартом HSK. Кроме того, приложение работает без доступа в Интернет.

Заключение. Важно построить процесс обучения иероглифике таким образом, чтобы трудности, обусловленные специфическими свойствами китайской иероглифической системы письма, не препятствовали формированию устойчивого мотивационного компонента у учащихся на начальном этапе его изучения. Применение ИКТ позволяет обогатить традиционные формы обучения, а именно: 1) повысить эффективность формирования у обучающихся предусмотренных учебной программой языковых навыков; 2) облегчить понимание изучаемого материала за счёт отличных от применяемых в печатном учебном издании способов подачи материала; 3) адаптировать учебный материал в соответствии с потребностями обучаемых, уровнем их подготовки, интеллектуальными возможностями и амбициями; 4) осуществить оптимизацию учебного времени, предусмотренного учебным планом прохождения дисциплины; 5) выстроить гибкий механизм корректирования и систематизации учебно-методических действий при изменении порядка и графика прохождения учебной дисциплины.

Трудности, возникающие при обучении китайскому языку, не являются непреодолимыми. Упражнения, подобранные с учетом возникающих сложностей, помогут свести их к минимуму, а разнообразие методик и заданий сделает изучение китайского языка увлекательным процессом.

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ANALYSIS OF THE CURRENT SITUATION AND DEVELOPMENT PROSPECT OF CHINESE MUSIC CULTURE EDUCATION

The article analyzes the current situation of music culture education in China, namely, the rich traditional music culture and its current encounter, the music education system and its inability to pass on the national music well, and the gradual utilitarianization of the values of the music education targets; later, the reasons for this situation are also studied. It concludes with an analysis of the prospects for the development of music and culture education in China.

Keywords: music; cultural education; development prospects.

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АНАЛИЗ ТЕКУЩЕЙ СИТУАЦИИ И ПЕРСПЕКТИВ РАЗВИТИЯ ОБРАЗОВАНИЯ В ОБЛАСТИ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ КИТАЯ

В статье анализируется текущая ситуация с образованием в области музыкальной культуры в Китае, а именно, богатая традиционная музыкальная культура и ее нынешнее столкновение, система музыкального образования и ее неспособность хорошо передать национальную музыку, а также постепенная утилитаризация ценностей целей музыкального образования; позже также изучаются причины этой ситуации. В заключение приводится анализ перспектив развития музыкального и культурного образования в Китае.

Ключевые слова: музыка; культурное образование; перспективы развития.

Introduction. There is an old saying in China that learning is like sailing against the current; if you don't advance, you will fall back. This means that learning requires continuous efforts to move forward, otherwise there will be a decline. With the development of the social era, human beings continue to improve the knowledge system, and in the work of education, it is impossible to avoid the embarrassing situation that if you do not advance, you will fall back. In this day and age, influenced by the changing knowledge system, music education needs to be timely and foreign culture will be combined, but also to ensure that our national traditional culture is effectively inherited as well as developed, which needs to attract the attention of all sectors of society. In particular, whether our country can protect and develop the musical cultural heritage inherited from the Chinese nation will be influenced by the music culture education in China. Chinese ethnic music culture education occupies an important position in music culture education, so the paper will focus on the analysis of Chinese ethnic music culture education.

Main part. I. Research materials and methods:

– *Research materials.* We searched for relevant literature on Chinese music culture education from online sources such as Knowledge.com and Academic.com, and analyzed the content of the information we found in depth.

– *Research Methodology.* Literature research method: Searching through the internet about Chinese music culture education and organizing these contents.

The inductive analysis method, which organizes and summarizes the relevant content searched, will ensure that the paper is written in a logical manner.

II. Research results and discussion:

– *Current status of music and culture education in China:*

1. The rich traditional music culture and its current encounter. Our country has a very long cultural history, and the musical culture formed during thousands of years of development is also very rich, and according to the study, we know that our country has more than eight thousand years of musical history [1, p. 173]. Such a long history is relatively rare in the world. According to the available statistics, there are more than one thousand kinds of national folk instrumental music and ten thousand repertoires; 394 opera plays and more than four hundred types of operatic arts in China. As for folk songs, it is more than 45,000 songs [2, p. 117]. However, with the deepening of globalization and the rapid development of modernization, there has been a radical change in the cultural ecology of our country. The influence of popular music in the commercial mode is so great that it has seriously impacted on the folk music culture, leading to a great obstruction in the inheritance and preservation of folk music. For now, the folk music culture is still mainly adopted in two ways of transmission, oral and behavioral, which means that the folk music culture has no good way of environmental protection, and also reflects that our country must adopt effective measures to protect our folk music culture in time.
2. Music education system and inability to pass on good ethnic music. Education system, which has formed a huge scale in China, according to incomplete statistics, the number of music teachers involved in music culture education in China now reaches 200,000, and these teachers spread music culture education work for students at different stages, while 388 institutions of higher music education are set up to actively expand for music teachers [3, p. 54]. The use of all of the above measures can contribute to the transmission and development of our national music culture. However, in reality, there are more students studying popular music in China and fewer students studying folk music, and many people are keen on pursuing the trend, and this situation has led to the hindrance in the transmission and development of folk music culture in China.
3. The values of music education objects are gradually utilitarianized. Over the years, China has been actively promoting culture, while the public has also increased its demand for culture and art. As a result, music talent shows have appeared frequently and cultural events have been held many times, but these shows and events are more entertaining and at the same time carry a greater utilitarian and commercial nature, which is not conducive to the development of music and culture education, and also makes many young people see music talent shows as a way to become stars, and also gives many parents and students unrealistic ideas, in their opinion, the music profession has very bright and brilliant prospects [4, p. 83]. In addition, students who study music professionally have not yet formed a good outlook on life, and new things have a certain influence on them, so an incorrect view of new things can lead to deviations in their values, thus making students form wrong values and blindly gain fame and fortune through music, forgetting the original purpose of their choice to learn music knowledge.

– *Reasons for the current situation of music culture education in China:*

1. The reason of history. China's modern music culture education, there is a very clear lineage of development: the very beginning of China's music culture education teaching the music tunes of Japan and European and American countries and regions; after the 1920s, China chose to use the education model of German and Austrian music, and also the music basic theory traditional music culture belongs to the composition of our feudal dictatorship, while criticizing it; by the time of the 1950s, China music education chose the Soviet model; and time to the 1980s, China's music culture education is more influenced by European popular music, while also introducing modern western composition techniques. These changes have gradually created a situation in our modern music and culture education, which is dominated by

Eurocentrism. With regard to our national music culture, it was deeply hindered by the development of Western music, and thus the idea of the dominance of national music culture education was not deeply established in school music culture education. And there is no systematization in our music culture education materials, so it is still difficult for our music culture education to highlight Chinese ethnic music culture [5, p. 116].

2. Reasons for reality. Along with the reform and opening up policy, the way people learn about music and culture is becoming more and more diversified, not only from books and textbooks, but also from the Internet, films and TV, which has a good effect on the rapid promotion of music and culture knowledge, and also affects the aesthetic interest of people in music and culture knowledge [6, p. 55]. European and American pop music and Broadway opera have left a deep impression on the Chinese public, thus prompting the media to promote pop music more vigorously in order to gain more economic benefits, and this pop music atmosphere everywhere will also affect the youth's perception of pop music and Chinese traditional music culture.

III. Suggestions for the development of music culture education in China.

– *The fusion of national music culture and modern music composition techniques.* Influenced by the development of global integration, culture also shows the trend of diversification, and the same is true for music culture. Therefore, with the development trend of music diversification, this can lay a good condition for the integration of folk music culture and modern music composition techniques [7, p. 58]. As contemporary composers, they actively absorb the good materials of folk music culture, and also integrate the unique charm of folk music culture into music composition, which can provide richer inspiration and creative materials for modern music.

– *Anti-traditional modern new music composition methods.* In the pen of the modern composer, music approaches self-regulation and exists only as a movement of impressions; music reflects only the creative thinking of the composer. Thus, complex rhythms, intricate structures, bizarre shapes, novel sounds, free compositional and performance styles, and unexpected whims were all at the composer's free disposal. In this regard, in general, these relatively new musical attempts were marked by the pursuit of an interest in new concepts and techniques, the progression of musical thinking from the initial relatively single musical concept to the active search for a wider range of expressions. The national spirit is explored and pursued at a higher aesthetic level from the perspective of fusing, absorbing and applying present and contemporary composition techniques from abroad, and from the perspective of the genre.

– *Development of new folk music.* Since ancient times, folk music has been regarded as a kind of “museum culture” bred in isolation, and it is difficult for folk music to survive in the cities, let alone to be promoted and publicized. Even in rural areas, although the development of folk music is better than in urban areas, artistic folk music is only used for special occasions, only for funerals and marriages, but folk music is rarely used in these special occasions now, and as this situation develops, folk music will gradually disappear from rural areas. This means that the development of folk music in China is not objective, so in order to implement folk music education, it can be fused with modern popular music, and modern orchestration and composition methods such as synthesizer and electronic organ can be used to reprocess and modify folk music, while keeping the original traditional elements. It is under this condition of fusion of tradition and modernity that folk music can show its powerful and incomparable vitality. Our Women's Twelve Music Band is an important experiment in the development of folk music in China. The band integrates folk music into popular music and still retains the characteristics of folk music, and the folk music it plays not only shows obvious elements of popular music, but also shows a strong resistance color. Such a new type of folk music provides a good channel for promoting folk music culture in China, and also shows that our music cultural education will have a new development.

Conclusion. Music culture education is an important part of improving the quality of all people in China, but at present, there are still some reasons that restrict music culture education in China, so China still has a long way to go. Our country needs to integrate national music with popular music, and integrate advanced western music techniques with national music. The music culture education in China is not just about mobile music or traditional folk music, but only when the two are combined together can we form a music culture education in China. Through the present study one can have a certain inspiration for the future development of music culture education in China.

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