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APPLICATION OF EMOTIONAL COMPONENT IN MUSIC EDUCATION OF PRIMARY SCHOOL CHILDREN IN CHINA

Until recent years, students have mental health problems, which has sounded the alarm for us. In music education, it is also a good way to correctly guide students to appreciate positive music and use music to coordinate psychological problems. Mental health usually refers to a positive and healthy mental state. It should be analyzed from physical, psychological, social, behavioral and other factors, not only to see whether it has organic or functional abnormalities, but also to see whether it has subjective discomfort, and whether it has socially recognized unhealthy behavior. For many years, enough attention has not been given students' mental health problems.

It has become obvious that the reform of the general education system, which is currently being carried out, can lead to significant success if it is based on its modernization, taking into account the specifics of regional educational programs.

For many decades, the national and cultural values of the peoples have turned out to be unclaimed by pedagogical science and practice. As a result, some of the youth began to clearly break through such phenomena as social apathy, cosmopolitanism, ethnically leveled consciousness, threatening the people with the loss of national identity.

One of the ways to revive the original culture of peoples is the musical and aesthetic education implemented within the walls of a general education school, where, along with ensuring the continuity of national musical pedagogy, its universal moral potential is revealed.

In modern socio-cultural conditions, among the many issues related to musical education in China, the problem of introducing children to national musical art as part of world culture is especially acute. The implementation of the tasks of the spiritual development of the younger generation implies the need to update research in the field of theory and practice of musical and aesthetic education in the process of implementing the national-regional component. This is understandable, because the students' diversified study of the best examples of the musical creativity of their native land will lead them to comprehend the deep interconnections of musical culture with its history and way of life [1].

The educational possibilities of music were recognized by the outstanding minds of the past. The significance and strength of musical influence on a person was noted by the ancient philosophers Aristotle, Pythagoras, Plato; medieval Muslim philosophers Avicenna, Farabi. Enlighteners, philosophers, writers G. Hegel, I. Goethe, D. Diderot, G. Lessy saw humanistic meaning in genuine musical art ng, F. Schelling, F. Schiller and others. The importance of music in the formation of personality is emphasized in their studies by foreign and domestic educators.

Analysis of the theory and practice of teaching national musical art at schools, that its current level does not meet modern requirements for teaching and raising children: there is insufficient use of the ethno-cultural and ethno-pedagogical potential of national music; in the practice of the modern general education school, there has not been a holistic vision of the problem of using the traditions of national music, multi-genre traditions, the spiritual heritage of the peoples of the PRC, and the level of professional training of teachers for the implementation of the national-regional component is still low [2].

In the modern contemporary society, young students, as a unique social group, are psychologically under great pressure, and the pressure of school entrance examination is in the main position. They are in the development stage of rapid changes in body and mind. They are physically and psychologically immature, and their mental endurance is relatively poor. They are prone to psychological contradictions, psychological conflicts and various psychological diseases. However, school leaders and teachers often lack the theoretical guidance of mental health education in the tense teaching, and it is more difficult to formulate education strategies that conform to the laws of the physical and mental health development of every student. After the new curriculum reform, music education, as a compulsory course in high school, should pay great attention to the function and role of music education in mental health. As an ordinary high school music teacher, we should actively use music to regulate and change some students who are mentally unhealthy. This paper discusses the relationship between music education and mental health, the role of music education in mental health and how to develop music education in mental health education [2].

Music education is an important content and way of implementing mental health education. Music is the art of expressing feelings directly. Music comes from the heart, so it can move with emotion. Music makes people feel through people's hearing. Its beautiful melody is easy to stimulate people's deep feelings. When a person is in sorrow, discontent, depression and pain, music can let people's emotions be controlled and dispersed, unlock the complex in their hearts, so as to express their feelings, purify their hearts, and help them maintain a healthy psychology. Music can also be used as a way of reasonable catharsis. When you are unhappy or too excited, you can choose some songs to sing loudly or enjoy some different styles of music, or choose some music to dance.

The implementation of mental health education has improved the level of students' mental health and also promoted the development of students' overall quality, which has also created good conditions for learning music and music activities. Music education has an obvious function of mental health education and is an auxiliary means of mental health education. Music education should serve mental health education, and should also be integrated into mental health education and promote the implementation of mental health education. At the same time, mental health education also puts forward an urgent requirement for us to speed up the pace of music education reform, and points out the development direction of music education reform.

School music curricula and pedagogies can be considered as embodiments of mainstream values and cultural interests. However, music of Chinese ethnic minorities has not been well-incorporated into the school teaching materials, and the representation of ethnic music in the wide-used textbooks is often tokenized and politicized. Besides, the pedagogies applied to teaching ethnic music tend to be oversimplified [3].

Teaching materials often reflect interests of the dominant group in a society, and thus, contribute to social reproduction and the reinforcement of social hierarchy. However, in the music textbooks that are widely used in elementary and middle schools, authentic minority music rarely exist. Instead, the alleged minority music taught in schools were composed after the establishment of the PRC in 1949 by the Han musicians, who were in charge of designing music textbooks. These newly created music, which feature a combination of traditional folksong styles with lyrics that are reinvented, have been represented in a way that could easily mislead students into believing the originality and authenticity of these music. Besides, knowledge associated with minority music and cultures are insufficient compared to the content that centers the Han cultural heritage. While music incorporated into school teaching materials reflect the ideology of the dominant group, minority music are significantly marginalized in school music curricula [3].

Another salient issue with music teaching materials is that the representation of ethnic music tends to be tokenized and politicized. Cultures should not be viewed as static, since they are constantly in the dynamic process of changing. Nevertheless, Chinese minority cultures are reduced to a limited number of symbols in the music classroom. For example, music specifically selected to represent ethnic cultures distort reality by portraying ethnic minority people as always happy and satisfied with their lives. Images of grassland and horses are always associated with Mongolian songs, while the traditional musical instrument, the *dongbula* lute can be easily related to Xinjiang music. These stereotyped representations of minority music not only give rise to misunderstandings and distorted perceptions about ethnic minority people among students, but also reinforce ethnic stereotypes [3].

Furthermore, classroom music that aims at representing ethnic minority cultures is, to a large extent, politicized. Patriotic themes explicitly indicated in some of the music included in the teaching content. It was suggested that “revolutionary folk songs,” which refers to the adapted traditional ethnic music that “praise socialism, communism, the government and its policies,” make up the majority of repertoires incorporated into school teaching materials. While sustaining the unity of the nation has been the utmost goal for the government, music selected to represent ethnic minorities fail to celebrate cultural pluralism, but rather serves as a means for disseminating political propaganda.

The oversimplified music pedagogies applied to the teaching of traditional ethnic music, which greatly limits students' experience with learning ethnic music, is another challenge facing school music education. In China, music teaching at elementary and secondary level mainly takes the form of music appreciation and singing, and there is rarely any in-depth connection made to the cultural backgrounds from which the music originates. Even though learning to play ethnic musical instruments is encouraged by the Minister of Education, owing to a lack of music teachers' education and limited credit hours for instruction, students scarcely have opportunities to learn to play these musical instruments. The tokenized and politicized representation of ethnic music, coupled with the oversimplified music pedagogies, remain major challenges facing school music education in China.

Music can help to treat common psychological diseases of students. In clinical psychological research, it has been shown that music has a certain function of curing diseases. The main objects of

music therapy are three types: first, children or adolescents with developmental disorders in physical and mental functions. The therapist can use music to rehabilitate these children's physical and mental functions and nervous functions. The second is psychological patients who have maladaptive performance in language, emotional communication and other aspects. The technique of "music dialogue" is generally used in the process of psychotherapy. The specific method is to gradually let the patient transition from music performance to language performance. Third, people with emotional disorders. Music can make their feelings diffuse, and their nerves and emotions tend to calm down. The goal of treatment is to rationalize the individual's emotion and adapt the individual to the surrounding environment [4].

Music helps to improve bad emotions and cultivate healthy emotions. Music can promote the wriggle of people's emotions and the transmutation of their hearts, and can quickly and effectively stimulate people's psychological and physical movements, thus producing different emotions, emotional reactions and body effects. Students at school, especially middle school students, have great emotional instability and are not good at self-regulation, so they are particularly prone to cause various emotional distress, and even lead to suicide or crime in serious cases. Therefore, in school mental health education, it is very effective and feasible to use music activities to strengthen students' emotional adjustment.

Music can help eliminate some interpersonal barriers and promote individual self-expression. In the safe interpersonal environment of collective music activities, people can express their inner emotions, feelings, ideas and thoughts through the language and non-language factors of music. Music can regulate students with various psychological disorders, so that they can obtain a sense of success and a good sense of happiness in music activities.

Music helps cultivate students' spirit of unity and cooperation. Music activities are usually collective activities. This process of joint participation often helps to establish a good and close team cooperation relationship and further create a harmonious social environment for oneself. Participants should learn the ability and skills to cooperate and get along with others in the process of music activities. This cooperation ability in music will eventually be generalized and transferred to their daily life. In addition, the charm and pleasure of music will also attract those socially withdrawn students to participate in the social activities of music, which can change their self-closed state.

Music helps to improve students' interest, develop their intelligence and innovative thinking, and cultivate their innovative ability. Brain physiological science tells us that the human brain is composed of two hemispheres, the right brain is the perceptual and artistic brain, which mainly plays the role of processing rhythm, melody, music, image and fantasy, that is, creative activities. Music activity is the best way to develop the right brain. It can not only reduce the burden of the left brain, delay aging, prevent and treat various physical and mental diseases caused by excessive use of the left brain, but also play a huge role in developing students' imagination and creative thinking ability.

First of all, we should recognize that education is an activity to improve people's knowledge and skills, affect people's ideological and moral character, and also a purposeful and planned influence on educators' body and mind. It is also an ideological education activity. We should also fully recognize the importance and status of music education and music activities in school psychological counseling. From the perspective of their students, we should formulate practical music teaching plans and firmly establish the view that music education is an important content and effective way of mental health education. Then, according to the music curriculum standard of the new curriculum reform, combined with the actual situation of our school and the limited music education resources, a new curriculum in line with the law of music education and the requirements of quality education is formulated, so that music education can better serve the mental health education, and let music education truly play the role of mental health education.

Secondly, schools should guide, guide, assist and serve in psychological counseling to promote the growth and development of every student's body and mind. In music education, we should vigorously carry out campus music cultural activities and strive to create a strong atmosphere for music education and music activities. In order to improve students' psychological quality and promote

their physical and mental health, we should strengthen the development of school music activities, make the content of extracurricular music activities more colorful and diversified, and truly integrate music education into mental health education.

Finally, we should do a good job in psychological counseling, respect and understand students from their point of view, find ways to guide them with music, respect the principle of students' subjectivity, teach students according to their aptitude, and also guide students according to the principle of overall development. We should also get ready, start from yourself, improve your professional ability and psychological level, improve your ability to engage in psychological counseling, develop a good habit of self-regulation with music for every student around you, and constantly summarize experience, so as to better improve the teaching quality, better integrate music education into mental health education, and better adapt to mental health education teaching.

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INNOVATIVE TECHNOLOGIES AND METHODS OF ORGANIZING EDUCATIONAL PROCESS AT HEI

While science education popularizes scientific knowledge, it also conveys the spirit of science, which provides nourishment for the growth of the creative spirit. This article firstly explores what innovation and the creative spirit are. Secondly, it analyses how science education contributes to the good development of the spirit of innovation. Innovative technologies and methods of organizing educational process at higher educational institutions (universities, colleges, institutes) are discussed.

Human society has entered an information society that requires the spirit of innovation. The development of science, the advancement of technology, the prosperity of nations is increasingly dependent on innovation. The development of science and technology, and the prosperity of the country are increasingly dependent on innovation. As an important venue for nurturing the spirit of innovation and disseminating scientific knowledge as an important forum for the cultivation of the spirit of innovation and the dissemination of scientific knowledge, science education has a special mission in nurturing the spirit of national innovation. As an important forum for the cultivation of the spirit of innovation and the dissemination of scientific knowledge, science education has a special mission in fostering the spirit of national innovation.

The word "innovation" is derived from the Latin word "Innovare", which originally had three meanings: first, to renew; second, to create something new; and third, to change. In our country, in the Southern History. Posthumous Biography. Shang. The term 'innovation' is mentioned in Song Shi Zu Yin Shu Yi, i.e. 'Bo Zi is not the first son of Lu Hui A.D., but still has to test the other palace. Now, as the consort is a member of the high class of the heavenly order, she should be innovative.'