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## **THE DEVELOPMENT TRENDS OF DIGITAL MUSIC EDUCATION IN CHINA AND BELARUS IN THE MODERN EDUCATIONAL ENVIRONMENT**

*As an important branch in the field of modern music education, digital music education is undergoing rapid changes. Based on a comprehensive analysis of the development of digital music education in China and Belarus, this article discusses the trends of its development in the modern educational environment. This study uses a literature review and empirical research methods combining educational policies, teaching practices and the relevant socio-economic background of two countries.*

*Keywords: China, Belarus, digital music education, development, trends, comparative analysis, future.*

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## **ТЕНДЕНЦИИ РАЗВИТИЯ ЦИФРОВОГО МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ В КИТАЕ И БЕЛАРУСИ В СОВРЕМЕННОЙ ОБРАЗОВАТЕЛЬНОЙ СРЕДЕ**

*Являясь важной отраслью в области современного музыкального образования, цифровое музыкальное образование претерпевает быстрые изменения. На основе всестороннего анализа развития цифрового музыкального образования в Китае и Беларуси в данной статье обсуждаются тенденции его развития в современной образовательной*

среде. В этом исследовании используются обзор литературы и методы эмпирического исследования, сочетающие образовательную политику, педагогическую практику и соответствующую социально-экономическую ситуацию двух стран.

Ключевые слова: Китай, Беларусь, цифровое музыкальное образование, развитие, тенденции, сравнительный анализ, будущее.

*Analysis of the development and characteristics of China's digital music creation and performance.* Digital music in China is developing rapidly. With the popularity of the Internet and smartphones, digital music is becoming increasingly popular in China. From music players to streaming platforms, digital music is replacing traditional CD and radio listening methods.

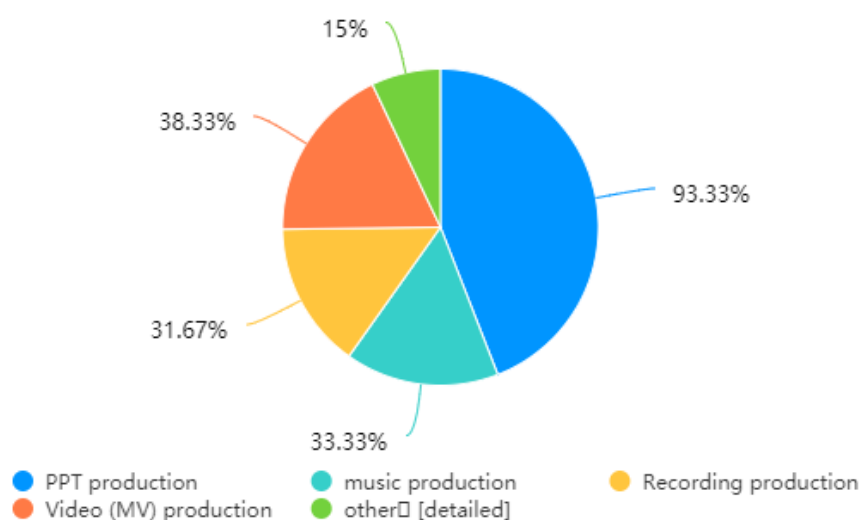
China's digital music market has grown rapidly in recent years. According to the data, as of the first half of 2020, China's digital music market has exceeded 20 billion yuan, accounting for 12.8 % of the global digital music market, making it one of the fastest growing digital music markets in the world. This means the continuous development of the digital music market in China and the acceptance of digital music.

The popularity of digital music has also opened more musicians and record companies. Many musicians and record companies are working hard to invest and develop in digital music, injecting new vitality into the digital music industry in China. Through digital music platforms, musicians can better present their work and expand their audience, while record companies can also better manage and promote their music work.

Currently, the largest digital music service providers in China are NetEase Cloud Music, QQ Music and Kugou Music. These platforms have a huge user base and rich music resources. From indie music to pop songs, these platforms offer users an unlimited choice of music. At the same time, they offer many social features, such as comments, sharing and following, allowing users to better communicate and interact.

In general, digital music has become an important part of the Chinese music market. With the further development of digital technology and network infrastructure, we can expect China's digital music market to present a more prosperous and rich scene.

At present, digital technology in China is widely disseminated within schools. Regarding the digital technology adopted by schools, we have conducted the following survey: digital music technology exposed by music teachers (Figure 1).



**Figure 1 – Digital music technology mastered by music teachers**

In the digital education technology, PPT production is the most popular technology, accounting for 93.33 % of the effective filling people. Followed by video (MV) production, accounting for 38.33 %. The proportions of music production and sound recording production were similar, accounting for 33.33 % and 31.67 %, respectively. The percentage of the other techniques was 15 %. As can be seen, PPT production and video (MV) production are more popular, probably because they are widely used in classroom teaching, while music production and recording production are more used in fields such as music and language. The popularity of music production in music education classes is influenced by a variety of factors, some of the possible reasons:

1 Limitations of teaching resources and equipment: music production usually requires professional audio workstation, audio interface, audio processing equipment and other professional equipment and software. However, schools or educational institutions may not be able to provide sufficient funds and resources to purchase and maintain this equipment. Therefore, the lack of appropriate equipment and teaching resources is a limiting factor for the popularization of music production in music education classrooms.

2 Training of teachers and professional quality: Music production requires teachers to have professional music production skills and knowledge. However, training teachers with expertise in music production requires time and resources. In many schools, the lack of teachers with background and experience in music production leads to the popularization of music production in the classroom.

3 Limitations of curriculum setting: Music education courses usually need to cover a wide range of music content, such as music theory, musical instrument playing, music history, etc. Due to class hours and curriculum constraints, schools may not be able to set up special courses or time periods for music production alone. Therefore, music production often cannot get full attention and development.

4 Continuation of traditional teaching mode: In some traditional music education classes, it focuses on traditional teaching content such as musical instrument playing, chorus and music theory, and has relatively little teaching of modern technologies such as music production. This may be due to the continuation of the traditional teaching mode and the traditionalization of the teaching concepts.

Although there are some limitations in the popularization of music production in music education classroom, with the development of digital music technology and the transformation of music education, more and more schools and educational institutions begin to realize the importance of music production, and actively take measures to promote the application of music production in education. This includes an increased input, developing professional teams of teachers, providing professional equipment and resources, and adapting the curriculum to enable music production to be more widespread and developed.

*Characteristics and development of digital music education in Belarus.* At present, we can know that the music education system in Belarus is divided into: primary, intermediate and advanced three classes. Primary music education. During the 11-year compulsory education in Belarus, the government encourages schools to offer art courses, and according to the literature, 90 % of art schools or institutions in Belarus are music institutions. This provides a good foundation for the development of music art, especially digital music education.

In intermediate music education, Belarus pays attention to the cultivation of professional skills of middle school students, so as to prepare for the admission of institutions of higher learning, and trains a large number of music teachers in primary and secondary schools in normal colleges and universities.

In higher music education, it mainly refers to the professional training of students' music ability in professional music colleges. After enrollment, the school will carry out the following training. The admission will conduct various quiz activities to determine students' perception of the type of music, including the level of formation of a particular type of

aesthetic taste. In the second stage, elective courses were formulated and implemented, including the study of opera schools, to form and develop college students' artistic thoughts on opera. The third stage, including the true results of the statement impact and the analysis of the results [5].

After completion, the results will be classified and relevant training will be developed. Namely: low level: students have no interest or little interest in art. Not showing any emotion, in monosyllabic and nonexpressive answers, is only dependent on universally accepted concepts without revealing their meaning. Intermediate level: the students do not show an emotional attitude, and have no interest. When answering questions, you cannot or do not want to describe your emotions in detail, or want to answer them vividly, or to share your impressions. High level: Students show a strong positive attitude towards beauty and art. The questions were answered quickly, the speech was smart and had enough vocabulary. These reflections show a clear emotional state (joy, surprise, joy) [3; 4].

Let's take the Belarusian State Academy of Music as an example. The Belarusian State Academy of Music attaches great importance to the training of students' polyphony and singing of works. Have a good understanding and deepen your understanding of the piece by playing it repeatedly. At the same time, the Belarusian State Academy of Music cultivates the singing quality of the works in this way, and will specially select the adagio of piano pieces or other sonatas for training. However, there are no hard targets for the above mentioned in China [2].

Educational policies and practices in Belarus are constantly developed and updated to meet the needs and challenges of digital music education. The efforts of the government and education departments aim to provide a policy environment and supportive measures conducive to the development of digital music education to promote innovation in music education and improve the quality of education.

In terms of educational practice, the digital music education in Belarus adopts a variety of strategies and methods in terms of teaching practice. The following are some common teaching practices:

1 Digital music software application: Digital music education in Belarus focuses on the use of professional music software for teaching and learning. Students can learn and master the functions and operations of various music software, such as music production software, sequencers and recording software. By operating this software, students can perform activities such as music creation, arranging, mixing and audio processing.

2 Virtual Musical Instruments and music games: In digital music education, using virtual musical instruments and music games is a common teaching practice. Students can use the virtual musical instrument software to simulate the performance of various musical instruments to improve their performance skills and music perception. At the same time, music games can also increase the participation and interest of learners, and stimulate students' interest in learning.

3 Online learning platforms and resources: Digital music education in Belarus uses online learning platforms and resources to support teaching practice. Students can access learning materials, course content and exercises through the online platform for distance learning and autonomous learning. At the same time, students can also communicate and collaborate with teachers and other learners online to share music works and experiences.

4 Distance learning and collaboration: Digital music education in Belarus realizes distance teaching with the help of distance teaching and collaboration. Faculty members can interact and guide students in real time through video conferencing and remote collaboration tools. This approach of distance learning and collaboration allows learners to gain musical guidance and collaboration opportunities across different regional and professional constraints in time and space.

5 Creation and performance opportunities: Digital music education provides rich opportunities to create and perform, encouraging students to demonstrate their musical talents. Students can create and arrange music through digital tools and software to create their own music works. In addition, students have the opportunity to participate in activities such as musical performances, competitions and music festivals to demonstrate their musical skills and performance skills.

6 Personalized learning and evaluation: Digital music education focuses on personalized learning and evaluation. Teachers develop personalized learning plans according to students' interests and abilities, and provide individual guidance and guidance. At the same time, teachers also conduct personalized learning evaluation through observation, work evaluation and feedback, so as to help students find their own advantages and the direction of improvement.

In conclusion, digital music education in Belarus adopts strategies and methods in terms of teaching practice, including digital music software applications, virtual instruments and music games, online learning platforms and resources, distance learning and collaboration, creation and performance opportunities, and personalized learning and evaluation. These practical methods enrich the students' learning experience and facilitate the development of their musical skills and creativity.

But we can also see that Belarus has less developed technology, the amount of equipment is not enough to support the rapid reform of digital music education in the country, but we can also see that Belarus has a complete and reasonable music education system, which is a solid foundation for future development music education and its reform.

Digital music education still has a long way to go in the future, because so far, there is no very unified definition of digital music education. So, in the primary stage of digital music education, we should pay attention to is the development of people, especially the students' ability training, because of the technology, many problems cannot solve immediately, so we should exercise students' autonomous learning ability and independent appreciation ability, so that the existing technology really become their auxiliary learning tools, make their own have the ability to extract information, to further promote the development of digital music education. At present, cultural exchanges in the world are increasingly frequent. In this noisy cultural society, giving primary and middle school students the ability to extract information is also a kind of protection for themselves.

For the future of music education objects, we should jump out of the fixed thinking, reverse thinking. Digital music education should not be a simple "digital + education". Now, we should be aware that we should not let "digital" and "network" "offside". In essence, digitalization and the Internet should be an auxiliary means at all stages, and how to use the Internet and digitalization to promote the development of education is the top priority. As analyzed above, for primary and middle school students, we should cultivate the ability of independent learning ability and independent reading ability, that is, we can analyze the knowledge needed from the existing information, rather than all the knowledge output by teachers. Then, digitalization and network are good output media. For example, an offline concert, through digital technology, create a gorgeous stage and sound effect, naturally arouse students' interest, they will naturally contact with the relevant knowledge. At the same time, how to make digitalization and network become the carrier of the communication of various ethnic cultures will also be the problem to think about in the next step. The curiosity of primary and middle school students will inevitably understand when they are exposed to different things. That is to say, teachers in the era of digital music education, should gradually change into the status of the guide, rather than pure knowledge exporter, with the help of high and new technology guide students exercise autonomous learning, independent reading ability, can let their self-discipline, from make their next learning more easily, so as to solve the network education knowledge output ability is weak, hinder the development of digital music education [1].

Now, with the innovation of technology, the development of music technology is more and more rapid, and the high technology like “Alpha brainwave music” has been born, but these technologies are still in the initial stage, and there is still a long way to go.

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#### **DIAGNOSIS OF LOWER GRADE STUDENTS PERFORMANCE IN THE PROCESS OF MUSIC AND AESTHETIC EDUCATION**

*The article explores the methods and criteria for evaluating young students' progress and abilities in music and aesthetic education. It discusses the importance of early diagnosis in identifying students' strengths and weaknesses, tailoring teaching methods to individual needs, and fostering an appreciation for the arts from a young age. The article also covers various assessment tools and strategies to measure students' performance effectively, ensuring that the educational process is both engaging and beneficial for their artistic development.*

*Keywords: diagnosis, lower grade students, Music and aesthetic education.*

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#### **ДИАГНОСТИКА УСПЕШНОСТИ УЧАЩИХСЯ МЛАДШИХ КЛАССОВ В ПРОЦЕССЕ МУЗЫКАЛЬНОГО И ЭСТЕТИЧЕСКОГО ВОСПИТАНИЯ**

*В статье исследуются методы и критерии оценки успеваемости и способностей школьников в музыкально-эстетическом воспитании. Обсуждается важность ранней диагностики для выявления сильных и слабых сторон учащихся, адаптации*