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## PECULIARITIES OF MUSIC EDUCATION IN CHINA AND KYRGYZSTAN IN THE CONTEXT OF MODERNISATION

DUAN, Qiong<sup>1</sup>, ADYLBEBK KYZY, Gulnaz<sup>2</sup>, CHEN, Jian<sup>3</sup>, ABDYMONUNOVA, Guljamysh<sup>4</sup>,  
JUMATAEVA, Asylgul<sup>5</sup>

### ABSTRACT

This study aims to identify the distinctive features of music education in China and Kyrgyzstan in the context of preserving cultural heritage and shaping national identity. The methodology employed includes comparative analysis, a structural-functional approach, examination of educational programmes, analysis of national educational policy documents, as well as content analysis of digital practices implemented in music departments at Beijing Normal University and Kyrgyz-Turkish Manas University. The findings demonstrate that both countries are actively

<sup>1</sup>Doctoral Student, Ishenaly Arabaev Kyrgyz State University, Kyrgyz Republic, [q.duan1997@outlook.com](mailto:q.duan1997@outlook.com), <https://orcid.org/0009-0005-1079-1445>

<sup>2</sup>PhD, Associate Professor, Kyrgyz National University named after Jusup Balasagyn, Department of Preschool, School Pedagogy and Educational Technologies, Kyrgyz Republic, [gadylbekkyzy@hotmail.com](mailto:gadylbekkyzy@hotmail.com), <https://orcid.org/0009-0001-4555-1426>

<sup>3</sup>Doctoral Student, Ishenaly Arabaev Kyrgyz State University, Kyrgyz Republic, [jian-chen675@hotmail.com](mailto:jian-chen675@hotmail.com), <https://orcid.org/0009-0003-4605-1540>

<sup>4</sup>PhD, Associate Professor, Kyrgyz National University named after Jusup Balasagyn, Department of Preschool, School Pedagogy and Educational Technologies, Kyrgyz Republic, [g.abdymomunova@hotmail.com](mailto:g.abdymomunova@hotmail.com), <https://orcid.org/0009-0008-9116-6247>

<sup>5</sup>PhD, Kyrgyz National University named after Jusup Balasagyn, Department of Preschool, School Pedagogy and Educational Technologies, Kyrgyz Republic, [ajumataeva@outlook.com](mailto:ajumataeva@outlook.com), <https://orcid.org/0009-0006-2344-0000>

integrating national musical traditions into the contemporary educational system, combining traditional genres and instruments with European teaching approaches. In China, special emphasis is placed on synthesising ancient traditions with global educational standards, particularly reflected in the “Education Modernization Plan to 2035”. Kyrgyzstan primarily adapts Western European methodologies through cooperation with Turkic-speaking countries, while preserving its own folkloric traditions. Both universities are actively implementing digital technologies, including virtual platforms, mobile applications, and simulation software for developing musical skills. The study found that China possesses a well-developed digital infrastructure (XuetangX, CNMOOC, YuJa, Fingerssmart, Mint Muse, ComposeOn Academy), whereas Kyrgyzstan focuses on the accessibility of distance education (Mektep24, ilimBox) in partnership with international organisations. The research confirms that music education in both countries is oriented towards developing cross-cultural and multicultural competencies, preserving ethno-cultural identity, and enhancing key artistic skills. The results obtained may be used to improve training models for music educators, to develop innovative educational courses, and to modernise teaching strategies in the context of cultural identity preservation and professional competence development.

**Keywords:** Culture, arts, distance learning, digitalisation, national values, traditions.

## **MODERNLEŞME BAĞLAMINDA ÇİN VE KIRGIZİSTAN'DA MÜZİK EĞİTİMİNİN ÖZELLİKLERİ**

### **ÖZ**

Bu çalışma, kültürel mirasın korunması ve ulusal kimliğin şekillendirilmesi bağlamında Çin ve Kırgızistan'daki müzik eğitiminin ayırt edici özelliklerini belirlemeyi amaçlamaktadır. Kullanılan metodoloji, karşılaştırmalı analiz, yapısal-işlevsel yaklaşım, eğitim programlarının incelenmesi, ulusal eğitim politikası belgelerinin analizi ve Pekin Normal Üniversitesi ve Kırgız-Türkiye Manas Üniversitesi'ndeki müzik bölümlerinde uygulanan dijital uygulamaların içerik analizini içermektedir. Bulgular, her iki ülkenin de ulusal müzik geleneklerini çağdaş eğitim sistemine aktif olarak entegre ettiğini, geleneksel türleri ve enstrümanları Avrupa öğretim yaklaşımlarıyla birleştirdiğini göstermektedir. Çin'de, özellikle "2035 Eğitim Modernizasyon Planı"nda yansıtıldığı gibi, kadim gelenekleri küresel eğitim standartlarıyla sentezlemeye özel bir vurgu yapılmaktadır. Kırgızistan, kendi folklorik geleneklerini korurken, öncelikle Türk dili konuşan ülkelerle işbirliği yaparak Batı Avrupa metodolojilerini benimsemektedir. Her iki üniversite de

müzik becerilerinin geliştirilmesi için sanal platformlar, mobil uygulamalar ve simülasyon yazılımları dahil olmak üzere dijital teknolojileri aktif olarak uygulamaktadır. Çalışma, Çin'in gelişmiş bir dijital altyapıya (XuetangX, CNMOOC, YuJa, Fingerssmart, Mint Muse, ComposeOn Academy) sahip olduğunu, Kırgızistan'ın ise uluslararası kuruluşlarla iş birliği içinde uzaktan eğitimin erişilebilirliğine (Mektep24, ilimBox) odaklandığını ortaya koymuştur. Araştırma, her iki ülkedeki müzik eğitiminin kültürlerarası ve çok kültürlü yeterliliklerin geliştirilmesine, etno-kültürel kimliğin korunmasına ve temel sanatsal becerilerin geliştirilmesine yönelik olduğunu doğrulamaktadır. Elde edilen sonuçlar, müzik eğitimcileri için eğitim modellerinin iyileştirilmesi, yenilikçi eğitim kurslarının geliştirilmesi ve kültürel kimliğin korunması ve mesleki yeterlilik geliştirme bağlamında öğretim stratejilerinin modernize edilmesi için kullanılabilir.

**Anahtar Kelimeler:** Kültür, sanat, uzaktan eğitim, dijitalleşme, milli değerler, gelenekler.

## INTRODUCTION

The similarities and differences between the educational systems of China and Kyrgyzstan have been examined in the work of Liu et al. (2024a). The author analysed arts education programmes to conduct a comprehensive study, identify best practices from each country, and encourage knowledge exchange. Authors identified major cultural, artistic, and educational trends characteristic of music education in China and Kyrgyzstan, and highlighted the cultural and historical aspects influencing curriculum design and their impact on teaching and professional training in the arts. A comparative analysis of arts education curricula in China and Kyrgyzstan was also conducted by Liu et al. (2024b). The authors examined the various strategies upon which the countries' educational programmes are based. They analysed the cultural and historical backgrounds of China and Kyrgyzstan and compared China's more centralised education system with Kyrgyzstan's more flexible one, revealing differences in curriculum structures shaped by diverse influencing factors – differences which may enrich the pedagogical practices of both countries. Yin and Ooi (2024) carried out a critical analysis of the current development of music education in China. They stressed the need for a harmonious fusion of traditional values with innovative approaches to ensure the sustainable development of arts education. The researchers also highlighted the importance of preserving cultural identity amid the globalisation of education systems.

Current challenges in the modernisation of music education in China are discussed in an article by Kin (2023), which explores the revival of the national music school as a prerequisite for preserving and promoting national heritage. The author considered music from both historical and philosophical perspectives. The study analysed the teaching process, the renewal of music education content, and the introduction and adaptation of modern teaching forms and methods – all of which contribute to the elevation of Chinese music within the global artistic and cultural space. Quan and Li (2021) examined the theoretical foundations and practical aspects of innovative music education in China. They identified key directions for the modernisation of the educational process, emphasising the importance of integrating traditional methodologies with contemporary pedagogical approaches. The authors also noted the role of interdisciplinary links in forming a new model of music education. Wang (2021) devoted his research to analysing the reform practices of music education in modern China. He identified the main factors contributing to successful modernisation and outlined the difficulties in implementing reforms within a traditional education system. Wang paid particular attention to adapting teaching strategies to new socio-cultural conditions. Wang (2025) conducted a review of research on music education in China based on the theory of multiple intelligences. The scholar highlighted the importance of a differentiated approach to developing students' musical abilities, taking into account their individual characteristics. He also stressed the need to create an educational environment that stimulates various types of intellectual activity.

In his article, Nasriddinov (2021) analysed the use of traditional folk music in studying musical culture in higher education institutions. The author stated that national music has a profound influence on individuals from early childhood. Folk songs performed on traditional instruments lay the aesthetic foundation upon which further musical learning and research is built. The study also emphasised the unique features of the country's musical art, which merges national traditions with contemporary artistic practices. Liu (2020) investigated the integration of computer technologies into music education within the new media environment. The author found that the use of digital tools improved teaching effectiveness, increased student engagement, and broadened opportunities for creative self-expression. The research underlined the importance of developing digital literacy among educators to ensure the effective integration of new technologies into music education. Wan (2022) studied the impact of digital technologies on the music education of Chinese students. The findings indicated that digital learning tools contributed to the development of musical

competencies but simultaneously required improvements in practical teaching methodologies. W. Wan stressed the need to optimise distance learning in order to enhance students' practical skill development.

Despite the significant contribution of the studies discussed to understanding the processes of digitalization and modernization in music education, comparative aspects of the impact of globalization trends on music education in different cultural contexts remain insufficiently explored.

The aim of this study was to conduct a comparative analysis of the content, structure, and digital practices of music education in China and Kyrgyzstan, taking into account national characteristics, state educational strategies, and global trends in higher art education. The objectives of the research were to assess the influence of international educational trends and state strategies on the transformation of music education; to examine the level of implementation of digital platforms and technologies in the music education process; and to identify commonalities and differences in approaches to teaching national musical instruments, music theory, and performance skills.

## **METHOD**

This study employed a wide range of sources, including official curricula from the Department of Music at Kyrgyz-Turkish Manas University (2024), the School of Arts and Communication at Beijing Normal University (2024), the Chinese national education strategy "Modernization of Education by 2035" (2019), as well as digital tools and educational applications actively used in the educational processes of both countries. In particular, the study explored the functionalities of educational platforms such as XuetangX, CNMOOC, YuJa, Fingerssmart, Mektep24, Mint Muse, ComposeOn Academy and ilimBox, which are utilized to organize distance, mobile, and hybrid learning in the field of music education. Additionally, the use of specialized digital tools was analysed, including Virtual Studio Technology (VST), Avid Audio eXtension (AAX), AudioUnits, Modartt Pianoteq, Chordana Play, Ear Trainer and Complete Music Reading Trainer, which support the development of professional skills within the context of digital music training.

To achieve the research aim, a range of complementary methods was applied. The primary method was comparative analysis, which enabled the comparison of approaches to designing music education programmes in China and Kyrgyzstan. This comparison included curriculum structure, the ratio of professional to general education disciplines, the degree of interdisciplinary integration

(especially with humanities and subjects in art), and the presence of intercultural components. This method allowed for the identification of both common trends in the development of music education under the influence of globalization and national features shaped by the historical and cultural contexts of each country. Curriculum analysis helped outline the content-related priorities in student training, especially by identifying levels of music education, the list of key competencies developed in students, and the specifics of combining traditional national music with contemporary global artistic practices. Special attention was paid to the integration of national instrument performance into curricula alongside the study of European classical forms and instruments.

Content analysis of scholarly sources was used to identify development trends in music education, notably its internationalization, digitalization, and modernization (Ross, 2008; Dobrota, 2021; Wang, 2025). The analysis focused on the changes influenced by the adaptation of Western European standards to the educational realities of China and Kyrgyzstan. This approach enabled the systematization of scholarly perspectives on the transformation of music education in the context of global changes and the identification of current challenges (such as outdated teaching methods and insufficient curriculum flexibility) and prospective directions for development (such as student mobility, international cooperation, and digital resources). The method of systematization was applied to organize information about digital educational tools and platforms used in the music education systems of the two countries. Special emphasis was placed on studying the level of international academic mobility and the integration of the educational systems of China and Kyrgyzstan into the global artistic space.

The final stage of the analysis focused on the role of national music schools in shaping music education. Specific features of teacher training systems were highlighted, particularly the requirements for professional and methodological competence of instructors and the influence of their expertise on the effectiveness of educational programme implementation. Based on the analysis of educational strategies and policy documents, the implementation of global and European educational trends in the curricula of both countries was traced. This allowed for the identification of strengths and gaps in the current music education model and the outlining of future modernization directions aimed at integrating traditional culture with digital technologies.

## RESULTS

Between 2015 and 2025, society underwent numerous changes, largely driven by the pandemic and its consequences. These changes significantly affected various sectors, including education. The sociocultural environment of the late 20th and early 21st centuries was also shaped by political, economic, technological, and historical developments. In particular, globalization and integration processes led to a re-evaluation of societal values, including educational ones. For instance, the widespread use of mass media, social networks, and platforms facilitated the emergence of mass culture by making the distribution of art of varying quality possible. This inevitably influenced consumer culture, where mass appeal often outweighed artistic quality. Music platforms and services such as Spotify, YouTube Music, and Apple Music made these mass music products accessible to the general public – from children and teenagers to adults – thereby shaping musical tastes.

Given these developments, arts and cultural education must adapt to the modernization of society and the expansion and integration of the cultural space. Consequently, cultural interaction amid global transformations affects both national values and educational programmes (Yurtseven et al., 2025).

Traditionally, the musical cultures of Eastern countries are characterized by their originality and strict adherence to ancient traditions. Thus, modern music education in China represents a synthesis of ancient national canons and contemporary trends. Although China and Kyrgyzstan experienced the effects of globalization and integration later than other countries (especially in China due to its prolonged isolation), these influences eventually shaped their educational and cultural landscapes. Kyrgyzstan shares an eastern border with China, and the political, economic, and cultural ties between the two countries have a long-standing history. As a result, cross-cultural exchange has impacted musical art as well (Table 1). An analysis of the data presented in Table 1 reveals both common features and significant differences in the development of music education in China and Kyrgyzstan.

Vectors of development	China	Kyrgyzstan
Implementation of Western European art education models	Actively implemented, especially in large cities; example – adaptation of European classical schools in conservatories	Ongoing, with a focus on integrating Western methods into the national system

Preservation of national traditions (instruments, motifs, genres, styles, etc.)	Widely supported: preservation of traditional Chinese music alongside academic education	Actively supported, especially through the teaching of national instruments and folklore
Integration of music education into the education system	Embedded at all levels of education: from primary school to higher education institutions	Integrated into the professional education system, mostly in specialized educational institutions
Regional differences in music teaching	Pronounced: different regions have their own musical traditions and teaching approaches	Minimal: educational programs are more standardized across the country
Implementation of education modernization projects (including music)	Active state-level implementation; examples – “Education Modernization to 2035”, digitalization of music education	Individual projects are being implemented with support from international organizations
Development of conservatories	Extensive network: Shanghai, Beijing conservatories, Beijing University of the Arts	Limited: the main centre is Kyrgyz-Turkish Manas University
International cooperation	Active, mostly with European and American institutions	Mainly with Turkey and other Turkic-speaking countries
Creation and development of national digital education platforms	National platforms for online music education have been created (e.g., Chinese National Digital Education Platform)	Platforms are partially created with the involvement of foreign partners
Use of digital and mobile applications in the educational process	Widespread use: mobile apps for music theory, virtual instruments	Partial use, mainly within international projects

Table 1. Common and distinctive music education in China and Kyrgyzstan.

The international cooperation of both countries follows different trajectories: China primarily focuses on Western European and American partners, whereas Kyrgyzstan actively cooperates with Turkey and other Turkic-speaking nations (Joong and Yixiang, 2024). Chinese music education is fundamentally based on traditional folk music, which forms the core of the music curriculum across all levels – from pre-school to higher education. Music education is considered one of the primary vectors of upbringing. It begins in early childhood (as in both China and Kyrgyzstan) and continues through general secondary education (as a mandatory component), and then, optionally, at higher education institutions. Subsequently, graduates may pursue non-formal education through courses,



training sessions, etc., which do not confer formal qualifications. Alternatively, they may engage in informal learning, i.e., acquiring skills independently. Music teaching is deemed an essential component in the development of a well-rounded individual, serving as a foundation for aesthetic education (Dobrota, 2021). Particular attention is given to music education at higher education institutions as a key vector for the development of music-aesthetic education, personal cultivation, and public culture.

Traditional Chinese musical instruments such as the guzheng and xiao are still not only studied as part of music history but are actively used in musical performances (Bunrattanang and Pidokrajt, 2025). As noted, international cooperation is one of the strategic directions of educational modernisation in China. For example, the School of Arts and Communication at Peking University enables students to study and undertake internships abroad, while also inviting international students and lecturers to engage in academic collaboration. International agreements for student and faculty exchange have been concluded with universities such as Oxford, New York, South Florida, Westminster, and the Chinese University of Hong Kong, as well as institutions including the Western Australian Academy of Performing Arts and the Elam School of Fine Arts at the University of Auckland, among others. Furthermore, students regularly participate in national and international arts competitions and cultural events.

According to the “Education Modernization in China by 2035” (2019) programme, the education system of the People’s Republic of China is to be reformed in line with global trends while respecting national traditions. The modernisation of educational content includes ten strategic objectives. Among the priorities are the adoption of global standards and the strengthening of international cooperation – particularly, ensuring the global competitiveness of Chinese university graduates on the international labour market. For instance, the School of Arts and Communication at Beijing Normal University operates on the principle of integrating arts disciplines with communication methods in both creative practice and academic research. Chinese musical art has undergone not only modernisation but also internationalisation. As a result, the best examples of musical trends, compositions, and performance styles have gradually been integrated into China’s traditional national music system. This has notably fostered the rapid development of contemporary repertoires, now well-known and widely appreciated around the world. Chinese conservatoires play a prominent role, with students frequently studying abroad – mostly in Western countries – and applying their acquired experience to the national musical arts scene.

European education – whose standards China aspires to – emphasises a holistic approach to teaching art and culture, which is seen as vital for developing multi-skilled musicians. These are future professionals with a high level of expertise across various facets of a defined artistic domain. However, the pace of technological advancement far exceeds the evolution of educational models, meaning that the education sector struggles to fully harness and implement available digital tools and innovations (Chen, 2025). This is largely due to insufficient resources – technical, material, and human – for effectively transforming the educational process. China was among the first to face the necessity of introducing distance learning during the 2019 pandemic. Distance learning therefore has both advantages and drawbacks. It affords students greater flexibility due to the absence of immediate instructor supervision, thereby fostering intrinsic motivation. On the other hand, it can diminish the effectiveness of acquiring professional knowledge and skills, owing to the lack of oversight and real-time verbal communication elements which could otherwise guide and refine the learning process. For example, subjects such as solfeggio, practising instrument-playing skills, and sight-reading are more appropriately studied in the presence of a teacher. In contrast, theoretical content – such as that covered in the course “History of Music” – can be studied remotely.

The strategy for modernising educational development involves the integration of European and global trends, though not at the expense of national culture (Spaska et al., 2025). Due to the processes of globalisation, ancient art is at times displaced by contemporary cultural trends – for instance, pop culture has supplanted traditional Chinese singing. The musical and artistic market is saturated with works from Western countries. Although contemporary Chinese music also has a modern repertoire, it remains limited in themes and genres. Therefore, the reform of music education must be grounded in innovation while necessarily incorporating the finest achievements of national musical culture, thereby preserving the nation’s spiritual heritage. This requires a harmonious combination of traditional and contemporary repertoire, modern teaching methods, and the best pedagogical practices. Accordingly, the modernisation of music education should begin with higher education institution (HEI) lecturers, who must possess a wide range of key competencies, including interdisciplinary skills, profound knowledge not only of professional subjects but also of related fields, the capacity to creatively integrate best teaching practices into their work, and the ability to fully utilise digital technologies. They should also be capable of self-development and lifelong learning.

Following China's Cultural Revolution in the second half of the 20th century, a large number of music institutions have successfully operated in the country, including music schools, conservatories (e.g., in Shanghai, Liaoning, Hubei, Guangzhou, Chengdu, Shaanxi), and art and music faculties. The Shanghai and Beijing conservatories have become centres of excellence, training high-level teaching staff who went on to teach at various levels of music education institutions. In the second half of the 20th century, these institutions produced a significant number of piano teachers and performers – highly qualified professionals who later led music schools and arts faculties. Over time, the Chinese piano school has developed a rich tradition and a unique system of piano playing (including piano and grand piano), incorporating both national experience and the achievements of Western European music schools. Lecturers and students from Chinese HEIs travelled to Western countries to enhance their professional skills, refine techniques, and gain invaluable experience. Conversely, students from European countries also came to China for study and internships. As a result, by synthesising new forms, themes, ideas, styles, and motifs, Chinese musical art has developed a unique style in both music and its educational system.

One of the essential prerequisites for the functioning of music education in any country is the restoration (or renewal) of the national music school as a set of knowledge, skills, and perspectives that shape performance styles, mastery, and thematic content, reflecting the cultural heritage of previous generations while adapting it to modern realities (Synytsya et al., 2023). The revival and popularisation of the national music school is a critical responsibility of the state (and of the education sector in particular), as music education forms part of the humanities and plays a vital role in the cultural development of a country. In addition, music as an art form serves as a unifying force across social groups and among diaspora communities. The Kyrgyz national culture combines ancient traditions with globalisation processes (Sartbekova et al., 2024). Contemporary vocal trends are studied alongside traditional ones, while training in folk instruments such as the *kyl kyyak* and *komuz* is offered as elective courses within the music faculty. The music department of the Faculty of Fine Arts at the Kyrgyz-Turkish Manas University includes not only musical disciplines but also intercultural and interdisciplinary components, such as Turkish music, world music history, and the culture of Turkic civilisations. The competency-based approach is implemented in the music education programmes of both China and Kyrgyzstan. Aesthetic education, in particular, serves as a foundation for the holistic development of individuals in both general and higher education (Shmarko and Hrechanyk, 2023). This is a cross-cutting approach

that integrates education and art to enhance students' aesthetic sensibilities and their ability to apply acquired knowledge in practice. Ultimately, this leads to the realisation of a harmonious aesthetic and artistic ideal within society. The preservation and integration of national traditions in music education in Kyrgyzstan is carried out at the state level: these principles are embedded in the curricula of preschool, school, and higher education. Music education is compulsory in preschool and school institutions and optional at the tertiary level. Courses in folk music are included in the curriculum of university music faculties.

Music is essentially a universal art form, in that a musical piece can be understood by individuals regardless of their nationality or language (Sydykov, 2025). Just as intertextuality exists in literature, a comparable phenomenon in music is polystylism – the combination of elements from different musical styles or the citation of various sources within a single composition. This demonstrates that no national musical culture develops in isolation from the global context. Music education, in particular, possesses significant potential for fostering cross-cultural understanding (Rui, 2023). For this reason, music studies at Kyrgyz-Turkish Manas University go beyond national music to include Turkish folk repertoire, the history of Kyrgyz and world music, as well as the histories of the Turkic peoples and the Manas nation. This holistic approach strengthens intercultural relations and contributes to the development of multicultural competencies among both students and academic staff. Consequently, Kyrgyz music education is being gradually integrated into the global (primarily European) context – mostly at the level of higher education institutions, where students have the opportunity to participate in international exchange programmes across Western Europe. Traditional genres of Kyrgyz national music are often blended with Western European musical forms, especially within the sphere of popular music, which offers a broader array of genres and greater opportunities for self-expression (Junussova et al., 2024). Classical music education – primarily provided by conservatories – tends to maintain a stronger commitment to national traditions, although European practices are also being incorporated.

Kyrgyz-Turkish Manas University offers opportunities for international study through the European Credit Transfer and Accumulation System (ECTS). Graduates of the Faculty of Music can pursue careers as performers or instrumentalists in television, opera and ballet choruses, orchestras, or as music educators, professors, and instructors in general education schools, music schools, institutes, and universities. They may also find employment in various levels of public cultural and arts institutions. This reflects the successful integration of national music education

into the global cultural and educational space. However, countries adopting Western European cultural models – such as China – often risk undermining their national identities (Khan et al., 2025). A similar challenge exists in Kyrgyz music education, where contemporary trends in music tend to displace traditional national heritage, thereby stripping music of its ethnic spirituality and foundational roots. This erosion of cultural memory affects national self-identification.

Turkey's influence on Kyrgyz music education is significant and occurs at multiple levels: academic; curricular; cultural; and institutional. Leading higher education institutions – such as Beijing Normal University and Kyrgyz-Turkish Manas University – are successfully digitalising their educational processes. They actively utilise mobile applications, interactive platforms, and digital and visual technologies based on web extensions. These tools support students and faculty in the development of research-based, creative, and professional projects. This flexible approach fosters partnerships and collaborations in artistic initiatives, cultural events, and even in redefining music education methodologies.

The rise of distance learning has catalysed the development of digital education technologies. Integrated learning has emerged as the most effective model for combining creativity, professional growth, and personal development. Digital technologies – either directly or indirectly – are introducing new trends into the educational sphere (van Egdom and Declercq, 2024). For example, the demand for graduates in technical fields has decreased due to automation, which has largely replaced human labour in industrial production. In contrast, demand for professionals in the arts – particularly in music – remains strong, as no electronic instrument can fully substitute for a live performer, whether in instrumental or vocal-ensemble performance. Music appeals to the emotional domain of its audience, and no machine, however advanced, can replicate or interpret human emotions with the same depth and authenticity (Al-Khleifat, 2025; Guliyeva and Kopanitsa, 2024).

Most universities worldwide now integrate advanced digital tools and technologies into their educational ecosystems (Rzheuskyi et al., 2019; Smanova et al., 2024). The use of artificial intelligence in music education demonstrates that machine learning can support content creation. This, in turn, stimulates creativity – one of the core competencies of music professionals (Nurakenova and Nagymzhanova, 2024). For example, the mobile application Complete Music Reading Trainer, designed in a gamified format, helps students master music reading skills across

five octaves of various instruments including electric pianos, grand pianos, harpsichords, concert harps, and pizzicato strings. The app includes seven clefs – from treble to baritone.

The Ear Trainer app is a musical ear-training simulator that enhances skills in composition, arrangement, improvisation, and vocal performance. It is structured around pedagogical principles that require learners to master each concept before progressing – such as intervals, chords, and scales. The interactive application Chordana Play displays both sheet music and musical notation, with helpful visual cues. Users can work with preloaded songs or import MIDI files, select parts for the right or left hand, or assign melody and chord accompaniment. Features include adjustable tempo, transposition to any key, and looped playback of musical segments. Additionally, the app can be connected to an electronic musical instrument via USB for performance enhancement.

The virtual simulation software Modartt Pianoteq can be installed on a personal computer or laptop. It can be used both as a standalone application and as an instrumental plugin in VST, AAX and AudioUnits hosts. The programme includes 24 musical instruments in various versions and is also available for use on smartphones. One of its key advantages is the incorporation of physical noises typical of real musical instruments, thereby simulating the actual behaviour of genuine acoustic instruments – concert grand pianos, upright pianos, rock pianos, acoustic classical guitars, harpsichords, concert harps, tine bars, metal reeds, vibraphones, percussion instruments, and xylophones. This allows the identification of the main directions of digital technologies in music education: enhancing musical literacy, developing aural skills, and enabling interactive learning. All of these serve as auxiliary tools in mastering music education and do not replace traditional teaching methods.

Both China and Kyrgyzstan are actively developing their own national digital educational platforms, reflecting the specific features of their educational policies and cultural contexts. China, supported by state policy and strategic initiatives, is a global leader in the implementation of digital education. Leading Chinese universities use online platforms such as XuetangX and CNMOOC, which cover a wide range of disciplines, including music. In addition, specialised digital tools – YuJa, Fingerssmart, Mint Muse and ComposeOn Academy – are actively used in China to foster musical skills, support distance learning, and introduce elements of gamification.

Kyrgyzstan, in turn, is undergoing a gradual digital transformation of education, with a focus on expanding access to knowledge, notably in rural areas. The government implements projects in cooperation with international organisations, including United Nations Educational, Scientific and

Cultural Organization (UNESCO). An example of a successful initiative is the national platform Mektep24, which provides the functionality of an electronic diary, video lessons, online consultations, and a digital library. This platform has the potential to integrate music-related subjects, especially through the creation of educational video content on vocal performance, instrumental training, and music theory. Another important digital tool is ilimBox, which is used in rural schools as a means of supporting distance learning and may also include elements of arts education. Table 2 summarises the digital tools used in the field of music education in China and Kyrgyzstan.

Digital tool	Key functions	Usage in China	Usage in Kyrgyzstan
XuetangX	Open online platform offering courses in various disciplines, including music education	Initiated by Tsinghua University, offering over 6000 courses, including Principles of Music Education, covering theoretical and practical aspects.	Not used
CNMOOC	Online platform offering courses in humanities, engineering, education, and other fields	Created by Shanghai Jiao Tong University; provides over 3,000 courses, including those in music education.	Not used
YuJa	Video content management platform supporting lecture capture, auto-captioning, and integration of learning management systems	Used by Tianjin Juilliard School to support instruction and preserve musical performances.	Not used
Fingersmart	Mobile platform for learning to play musical instruments through interactive courses	Has over 10 million users in China; offers courses for more than 10 instruments.	Not used
Mektep24	Digital education platform for schools, including e-diaries, video lessons, an e-library, and online consultations	Not used	Developed to support distance learning in Kyrgyz schools; may be used for integrating music subjects via video lessons and e-resources

Mint Muse	Applications for learning guitar, ukulele, and piano with gamified elements	Popular among youth; integrates game elements to enhance motivation.	Not used
ComposeOn Academy	Tool for creating music compositions combining theory and practice	Designed for users with limited musical knowledge; encourages creative skill development.	Not used
ilimBox	Educational platform with video lessons and interactive tasks	Not used	Used to support learning in rural schools; may include music-related courses

Table 2. Comparison of digital instruments used in music education in China and Kyrgyzstan.

Source: created by the authors based on Bishkek: Gallery of Digital Educational Initiatives (2023), This Firm Teaches Music Through a Gaming Experience (2023), Music Education Platform Finger Wins RMB 100 Million Series B to Expand into Offline Market (2024).

The analysis revealed significant differences in the level of digital technology implementation in the education sector of the two countries. China has focused on the comprehensive development of digital infrastructure, encompassing both general educational areas and specialised music programmes. Digital tools are integrated at all levels of education, contributing to the individualisation of learning trajectories, increased access to resources, and active student engagement in practical music activities. In Kyrgyzstan, educational digitalisation is more general in nature and mainly aimed at meeting basic educational needs, especially in remote regions (Issayeva et al., 2024). Existing platforms provide conditions for supporting distance learning; however, their focus on music education remains limited. The integration of digital technologies into the arts sector occurs sporadically and requires further development, including the design of targeted music programmes and resources (Onyshchenko and Serdiuk, 2025).

It is also worth noting that the training of professionals in arts education (including music education) in both China and Kyrgyzstan demonstrates certain shortcomings. Most educational subjects are aimed at knowledge acquisition and technical skill development (e.g., playing instruments), while interdisciplinary connections are not sufficiently emphasised, which limits the scope of professional knowledge and skills.



## DISCUSSION

The conducted research demonstrated that music education in China and Kyrgyzstan possesses specific characteristics, namely the synthesis of national art traditions with modern Western-European influences. The impact of musical art on societal culture, its consolidation, and national identity has necessitated the reform and modernisation of educational content to integrate into the global educational and cultural context. The findings of this study align with those of Abdullayev (2021), who highlighted the gradual revival of Eastern culture and music and their integration into the global cultural sphere. The author emphasised that music festivals, including international ones, contribute to the expansion of stylistic, thematic, and genre boundaries of national music. Under the conditions of globalisation, processes of self-identification have intensified, and musical culture and art provide the most opportunities for their expression.

The phenomenon of cross-cultural interaction was examined by Junyi (2023), who discussed the influence of Western art (Westernisation) on the formation of musical concepts, particularly in the field of performance. The study showed that music scholars often pursue education abroad to bring the best examples of Western European music into their national musical traditions. This contributes to the reform and development of Chinese musical culture and innovation. Budaychiyev (2021) noted that the art of Kyrgyzstan in the post-independence period has been influenced by innovations. The country's artists place particular emphasis on mutual enrichment and the exchange of artistic experience, which supports the development of artistic schools. Similarly, the present study, the author underscored that such cooperation necessitates a rethinking of national art in line with contemporary demands. A similar viewpoint is presented in the work of Sarsenbaevich (2024), who explored the culture of Turkic peoples in Central Asia, their mutual influences and connections. He stressed that while the culture and art of Eastern (Turkic) nations have common roots, today – under the influence of internationalisation processes – they are each following distinct paths. Therefore, their development should be studied through the lens of musical-ethnographic and historical materials.

In Wong's (2020) research on 21st-century Chinese musical culture in the context of modernisation and internationalisation, the author highlighted the development of music education and culture in China as closely intertwined with Western European culture. It was noted that many musicians and performers studied abroad, undertook internships, and participated in cultural and artistic events (competitions, festivals, etc.). These experiences fostered the modernisation and

internationalisation of national culture, thereby enhancing the significance of Chinese musical art. This aspect has also been explored in the present article. The particularities of the development of Chinese musical art in the context of globalisation are addressed in the work of Ulianova (2024). The author investigated specific features of Chinese music (such as tonality, scale, instruments, pitch, etc.) and their differences from Western music. She examined the evolution of musical culture in relation to the country's sociopolitical events and analysed music education and its integration into the global educational space. The findings of her study align with those of the present work, notably in terms of the active implementation of digital technologies in Chinese music education, the pursuit of international educational integration, and the preservation of national musical identity amid globalisation. As in Ulianova's research, this study also highlights the importance of combining traditional elements of Chinese music with modern teaching forms and technologies. The specifics of music education were examined by Batiuk et al. (2021), who stressed the importance of implementing and applying a competency-based approach in music education in Ukraine and China. The authors argued that this approach would promote the renewal of music education content, focusing not only on the development of professional skills but also on key and transversal competencies. However, the findings of the present study diverge from this view, as the competency-based approach is only one among many, and achieving high educational outcomes requires the combination of multiple – if not all – approaches within the educational process. One of the identified directions of educational modernisation is its digitalisation. This is also highlighted in the study by Afacan Adanır et al. (2020), who analysed the effectiveness of distance learning using digital resources and tools. The authors examined the use of online platforms, interactive tasks, and online chats, identifying their advantages and disadvantages. The findings of this study partly coincide with the conclusions of the present research, as in music education, in-person instruction remains equally important.

The role of the teacher in music education is explored in the study by Yao and Li (2023). The academic paper analysed the correlation between textbook-based theoretical materials and e-learning. The study demonstrated that the use of mobile applications and educational platforms can significantly enhance both students' theoretical knowledge and practical skills. The digitalisation of the educational process (through mobile apps, interactive tasks, and platforms) allows for a more balanced distribution of theoretical and practical workload and expands the opportunities for developing musical abilities (Moro and Kirchof, 2024). The results of this study align with the

findings of the present research, as both emphasise the teacher's role as a mediator between traditional approaches and modern digital tools. Interactive learning methods are addressed in the works of Omarova et al. (2020) and Sun (2023). In particular, they examined the use of digital tools in distance learning across various domains, including piano performance and vocal training. Both articles analysed the effectiveness of digitalisation in education through the lens of musical art. They demonstrated the benefits of specifically designed digital programmes (for teaching musical notation, vocal training, and auditory skill development) in music instruction, taking into account students' age and individual characteristics. These studies, like the present research, confirm that the integration of digital technologies contributes to increased student motivation, personalised learning, and more effective mastery of musical material in distance and blended learning environments.

The current state of Chinese musical art is discussed in the article by Lau (2020). The author explored the uniqueness of Chinese music using rock music as an example. It was found that contemporary rock bands incorporate elements of national traditions in their performance, combining them with Western European styles (such as C-pop). The study analysed trends in the modernisation of musical art within the context of educational reform. This research also revealed that modern Chinese musical art (especially pop music) has been influenced by Western traditions, although national musical instruments are still frequently used in performances. In a research article by Momunalieva et al. (2024), methodological and systemic changes in education in Kyrgyzstan were examined. The study emphasised the implementation of innovative methods and technologies in the educational process, as well as the development of key student competencies. It provided a comparative analysis of the effectiveness of traditional and innovative teaching systems, especially those using digital tools. The authors also discussed the role of professional development in accordance with educational quality standards and systems for managing teacher training. The findings of this study partially coincide with the conclusions of the present article, notably regarding the effectiveness of the educational process when combining traditional and modern technologies.

Sang and Xu (2022) investigated the improvement of music education in Chinese primary and secondary schools in the context of aesthetic education. Their study examined interdisciplinary connections and the development of transversal and key competencies in music teaching. The authors stressed the need to establish an updated concept of music education in line with national

standards. The teaching of music in higher education was addressed in the work of Tang (2021), which stated that the functioning of artistic and cultural phenomena in the country is often linked to centralised control. Similarly, the present research, which coincides with Tang's work, outlines the main trends in musical art as part of the formation of renewed musical traditions.

Regional and global trends in the development of Chinese musical art are explored in the article by Yu (2022). The researchers analysed the tensions between traditional and modern aesthetics, focusing on cultural and educational changes in the context of China's globalisation, as well as the distinctiveness of musical performance during the implementation of innovations. Liu (2023), in his study, examined the role of music in preserving national identity amid globalisation and intercultural interaction. He analysed music as a platform through which representatives of different ethnic groups interact while preserving their own identities. The author explored the features of the acoustic sound of traditional Chinese music, noting that these motifs are retained in contemporary art. The findings of this research partly align with those of the present article, particularly regarding the preservation of cultural identity through music in the context of digitalised education and globalisation, as well as the importance of integrating elements of national musical art into modern educational practice. The interplay between tradition and innovation in Chinese music is discussed in the dissertation by Siwen and Jamnongsarn (2024). The researchers analysed the ethnocultural heritage of Chinese music in the context of the development of modern musical genres (such as pop music). They also highlighted the importance of studying traditional musical art to foster a deeper understanding and development of contemporary music. The conclusions of this work partly correlate with those of the present study: both examine the relationship between tradition and modernity, though this article does so in the broader context of music education rather than popular art.

Thus, the findings of the present study either partially or fully coincide with the conclusions drawn from the analysis of the aforementioned sources. This confirms the reliability and objectivity of the data obtained and underscores the relevance of the research topic.

## **CONCLUSIONS**

The study has demonstrated that music education programmes in both countries are based on a balance between tradition and modernity, which ensures the preservation of cultural heritage while simultaneously meeting the demands of a globalised world, where integration into the international

educational space is becoming increasingly significant. Firstly, one of the key themes to emerge from the comparison of the two educational systems is the impact of globalisation on the content of music education. China, within the framework of its “Education Modernisation Plan 2035”, is actively integrating European and Western standards into its national education system. This process is associated with the use of advanced technologies and digital platforms in teaching, as well as an emphasis on a competence-based approach. In contrast, Kyrgyzstan retains a strong national component in its education system, especially in music education, where considerable attention is devoted to the development of national musical instruments and traditions. Secondly, the analysis of the curricula offered at Beijing Normal University and Kyrgyz-Turkish Manas University revealed that both institutions utilise a variety of teaching formats, including synchronous and distance learning. However, despite the availability of online courses and digital applications, synchronous (face-to-face) learning remains more effective, especially for the development of practical skills in music education. This is confirmed by the high quality of students’ performance of complex musical compositions during live concerts, which remains a crucial element of musical training.

Another important aspect is the role of educators in the process of modernising music education. In both countries, a high level of teacher qualification is an essential condition for successful modernisation, serving as a fundamental factor in improving the quality of education. Despite certain differences in teaching methods between China and Kyrgyzstan, a common trend is the involvement of instructors with international experience, who continuously enhance their professional competencies through participation in international projects and training programmes. This process positively contributes to the formation of internationally competitive professionals. A fourth key factor influencing the effectiveness of professional training in the field of musical arts is cooperation with international music institutions and research organisations. The study has shown that international collaboration fosters the exchange of experience, the dissemination of new pedagogical methods, and the integration of modern digital technologies into the educational process. This enables students from both universities to remain up to date with current trends in the field of arts education, which, in turn, has a positive impact on their training and subsequent professional activity. Furthermore, the study indicates that a crucial component of modernising music education is the continuous renewal of academic programmes in line with contemporary requirements. Universities in both countries are actively engaged in updating their courses by

incorporating new teaching methodologies, innovative techniques, and digital tools, which significantly enhances the quality of student training.

The limitations of the study are related to the analysis of only two universities, which may not fully reflect the broader trends across all higher education institutions in China and Kyrgyzstan. Future research could explore the impact of emerging technologies on music education in other universities across both countries and compare the findings with those from other regions of the world in order to identify universal and context-specific trends.

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### **GENİŞLETİLMİŞ ÖZET**

Bu araştırma, Çin ve Kırgızistan'daki müzik eğitiminin ayırt edici özelliklerini modernleşme, kültürel koruma ve dijital entegrasyon perspektifinden incelemiştir. Çalışma, ulusal kimlik oluşumu ve küresel eğitim eğilimleri bağlamında müzik pedagojisindeki yapısal, metodolojik ve teknolojik değişimleri belirlemeye odaklanmıştır. Araştırma, Pekin Normal Üniversitesi ve Kırgız-Türkiye Manas Üniversitesi'nde müfredat analizi, yapısal-işlevsel yaklaşımlar, politika belgesi değerlendirmesi ve dijital araç incelemesini kapsayan karşılaştırmalı bir metodolojiye dayanmaktadır. Geleneksel müzik pratiklerinin çağdaş Batı Avrupa eğitim modelleriyle sentezine ve dijital dönüşümün müzik eğitimindeki kritik rolüne odaklanılmıştır. Karşılaştırmalı analiz, her

iki ülkenin de küresel pedagojik modellere uyum sağlarken müzik miraslarını aktif olarak koruyup geliştirdiğini ortaya koymuştur. Çin'de modernizasyon çalışmaları, uluslararasılaşma, müfredat reformu ve dijitalleşme gibi öncelikleri belirleyen "2035'e Kadar Eğitim Modernizasyonu" ulusal stratejisi tarafından büyük ölçüde yönlendirilmiştir. Çin müzik eğitimi, monofonik halk yapıları ve guzheng ve xiao gibi geleneksel çalgılar gibi kadim geleneklerin, özellikle klasik müzik ve performans standartları olmak üzere Batı formlarıyla karmaşık bir sentezini göstermiştir. Pekin Normal Üniversitesi Sanat ve İletişim Okulu gibi kurumlar, ulusal kültürel içeriği korurken Batı pedagojik ilkelerini de bünyesine katarak, lisans ve doktora seviyelerinde yaratıcı ve teorik disiplinleri entegre etmiştir. Buna karşılık, Kırgız müzik eğitimi daha bölgesel temellere dayanan bir yol izlemiş ve ulusal gelenekler öncelikle uzmanlaşmış kurumlardaki seçmeli dersler aracılığıyla korunmuştur. Kırgız-Türkiye Manas Üniversitesi, Kırgız ve Türk etkilerinin bir karışımını yansıtan müzik eğitimcilerinin mesleki eğitimi için önemli bir merkez görevi görmüştür. Müfredat, iş birliği projeleri, akademik değişim programları ve disiplinlerarası modüllerden (örneğin Türk müzik tarihi ve dünya müziği) yararlanarak geleneksel müzik içeriğini küresel kültürel yetkinliklerle dengeleyecek şekilde tasarlanmıştır. Çin'in yaklaşımı kapsamlı, devlet odaklı reformlarla karakterize edilirken, Kırgızistan daha çok proje tabanlı, dış destekli modernizasyon girişimleri uyguladı. Örneğin, Çin üniversiteleri, çeşitli öğrenme biçimlerini destekleyen XuetangX, CNMOOC ve ComposeOn Academy gibi ulusal dijital öğrenme platformlarını yaygın olarak kullandı. Bu platformlar, müzik öğreniminin oyunlaştırılmasını kolaylaştırdı ve performans değerlendirmesi, müzik besteleme ve teorik eğitim için araçlar sundu. Buna karşılık, Mektep24 ve ilimBox gibi Kırgız platformları öncelikle genel uzaktan eğitimi destekledi ve müziğe özgü içerikleri yalnızca kısmen dahil etti. Dijital entegrasyonun farklı hız ve kapsamlarına rağmen, her iki ülke de dijitalleşmenin faydalarını ve sınırlamalarını deneyimledi. Modartt Pianoteq, Ear Trainer ve Chordana Play gibi araçların yaygınlaşması, öğrenci katılımını, müzik okuryazarlığını ve teorik kavrayışı artırdı. Ancak, doğrudan eğitmen katılımını gerektiren pratik becerilerin (örneğin solfej ve performans) edinilmesi konusunda sınırlamalar ortaya çıktı. Bu nedenle, hibrit öğrenme, pedagojik derinlikten ödün vermeden esneklik sağlayan en etkili model olarak ortaya çıktı. Çalışma; eğitim sonuçlarını, yetkinlik temelli eğitim perspektifinden daha fazla analiz etti. Her iki ülke de profesyonel müzik becerilerinin yanı sıra kültürlerarası yetkinlikler ve yaratıcı düşünmeyi geliştirmeyi hedefledi. Ancak, sistemsiz zorluklar devam etti. Birçok kurumda, eğitim içeriği aşırı derecede teknik beceri geliştirmeye odaklanmış ve özellikle beşeri bilimler olmak üzere

disiplinlerarası bağlantılar yetersiz kalmıştır. Bu durum, öğrencilerin daha geniş estetik anlayışını ve kültürel farkındalığını sınırlamıştır. Ayrıca, öğretim modelleri sıklıkla güncelliğini yitirmiş yöntemlere dayanmakta ve bu da teknolojik ve metodolojik yeniliklerin zamanında entegre edilmesini engellemektedir. Eğitimci yeterliliği, eğitim dönüşümünde kritik bir faktör olarak ortaya çıkmıştır. Modern yaklaşımların başarılı bir şekilde entegre edilmesi, büyük ölçüde öğretmenlerin disiplinlerarası bilgisine, uyum yeteneğine ve dijital platformlara aşinalığına bağlıdır. Pekin Normal Üniversitesi gibi uluslararası etkileşimi daha yüksek kurumlar, genellikle Batılı kurumlarla stratejik ortaklıklar kurarak bu alanlarda daha fazla başarı elde etmişlerdir. Benzer şekilde, Kırgızistan-Türkiye Manas Üniversitesi de ortak atölyeler, değişim programları ve burs programları da dahil olmak üzere Türkiye akademik iş birliğinden faydalanmıştır. Çalışma ayrıca, müzik eğitimindeki kurumsal ve bölgesel çeşitlilik derecesindeki farklılıkları da tespit etti. Çin'in geniş coğrafyası, müfredat ve öğretim uygulamalarında, yerel kültürel özellikleri yansıtan önemli bölgesel farklılıklara yol açmıştır. Buna karşılık, Kırgızistan'ın eğitim programları daha tekdüze olup, merkezi olarak koordine edilmiş ancak daha küçük ölçekli bir sistemi yansıtmaktadır. Dahası, Çin ülke genelinde yoğun bir konservatuvar ve müzik okulu ağına sahipken, Kırgızistan'ın altyapısı birkaç kurum etrafında toplanmış daha sınırlıydı. Araştırma, müfredat ve kurumsal boyutların ötesinde, müzik eğitiminin ulusal kimlik oluşumundaki rolünü eleştirel bir şekilde incelemiştir. Hem Çin hem de Kırgızistan, müziği kolektif hafızayı sürdüren ve ulusal değerleri ifade eden kültürel bir eser olarak konumlandırmıştır. Müzik, geçmişle günümüz arasında bir köprü görevi görerek, geleneğin kuşaklar arası aktarımını sağlamıştır. Halk müziğinin eğitim programlarına dahil edilmesi yalnızca bir beceri edinme aracı olarak değil, aynı zamanda bir kimlik güçlendirme aracı olarak da görülmüştür. Kültürlerarası değişim de önemli bir tema olarak ortaya çıktı. Çin'de uluslararasılaşma, Avrupa, Amerika Birleşik Devletleri ve Asya-Pasifik'teki üniversitelerle yapılan ikili anlaşmalar aracılığıyla kendini gösterdi. Çinli öğrenciler genellikle yurt dışında ileri düzey çalışmalar yaparken, yabancı öğrenciler Çin'de akademik iş birliğine girdiler. Bu değişimler, çift yönlü bilgi transferini teşvik etmiş ve performans ve bestecilikte üslup inovasyonunu desteklemiştir. Kırgızistan'da uluslararası iş birliği, özellikle Türkiye olmak üzere, Türkçe konuşan ülkelere odaklanmıştır. Ortak araştırma projeleri, dijitalleştirme girişimleri ve sanatsal iş birlikleri, Kırgız müzik eğitiminin daha geniş bölgesel eğilimlerle uyumlu hale getirilmesinde merkezi bir rol oynamıştır.

Araştırma, ölçek ve yapıdaki farklılıklara rağmen her iki ülkenin de müzik eğitimini modernize etmede benzer zorluklarla karşı karşıya olduğunu ortaya koydu: gelenekle yeniliği dengelemek, uzaktan eğitimde kaliteyi sağlamak, disiplinler arası bağlantıları güçlendirmek ve eğitimci yeterliliklerini artırmak. Dijital dönüşüm önemli fırsatlar sunmakla birlikte, kurumsal hazırlık, kaynaklara erişim ve pedagojik uyum gerektiriyordu. Sonuç olarak, müzik eğitiminde ulusal kimliğin korunması, kültürel sürdürülebilirlik ve küresel rekabet gibi daha geniş hedeflerden ayrılamaz olarak görülüyordu.

Bu çalışmanın sınırlılıkları, Çin ve Kırgızistan'daki eğilimlerin tüm yelpazesini kapsayamayacağı için yalnızca iki üniversitenin analiziyle ilgilidir. Gelecekteki çalışmaların, ek kurumları ve bölgesel uygulamaları incelemesi ve yeni teknolojilerin (örneğin, yapay zeka, artırılmış gerçeklik/sanal gerçeklik) müzik pedagojisi üzerindeki etkisini değerlendirmesi önerilmiştir. Bu çalışmanın bulguları, kültürel açıdan zengin; ancak yapısal olarak farklı iki eğitim sisteminin kapsamlı ve ampirik olarak temellendirilmiş bir karşılaştırmasını sunarak akademik söyleme katkıda bulunmuştur. Ulusötesi eğitim, kültürel dayanıklılık ve dijitalleşmenin sanat pedagojisindeki rolü üzerine gelecekteki araştırmalar için bir temel oluşturmuştur.