

harshest accusation of Seneca's works is their incoherence. Despite the flowery rhetoric and touching charm of his drawings, this typical Seneca style of writing dazzled his readers, who felt that his paragraphs lacked coherence from paragraph to paragraph, although he always ended with aphorisms. Caligula's famous assessment of "sand without lime" is not only an apt statement for Seneca's essays, but also for all of Seneca's essays. The constant repetition, apparent incoherence and abrupt change of topic often confused the reader as to what he was saying and why. Second, Seneca was most attacked for his inconsistency in words and actions. The English philosopher Russell said in the first volume of the History of Western Philosophy: "Seneca was judged in future ages, rather by his admirable precepts than by his somewhat dubious practice" [7, p. 248].

Thus, Seneca's pedagogical views can only be considered in close connection with his philosophical approaches. On the other hand, as shown in this article, the Stoic philosophy of Seneca, being ethical in its essence, remains a resource of pedagogical ideas that have not lost their relevance to this day.

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HISTORY OF THE DEVELOPMENT OF MUSIC EDUCATION IN BELARUS

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Art and music education in Belarus are realized by specialized institutions. Students in Belarus have the support of supporting music education system at each stage of art and music learning to meet the systematic connection

of teaching forms and complete it in a scientific way, thus achieving the teaching objectives in music teaching.

Several studies have explored various aspects of music and its effects on individuals and society. C. Pöpel presented a study comparing the potential for musical expression of different string-instrument based musical interfaces [1]. Sawyer focused on three defining characteristics of group creativity, namely improvisation, collaboration, and emergence [2]. M. Kazkayasi conducted a prospective study to investigate the role of musical training on musical perception, hearing acuity, and probable hearing loss [3]. M. Antovic analyzed the possibility of finding common ground in seemingly disparate replies through the study of musical conceptualization in the quest for metaphorical universals [4]. Dellacherie examined self-reports and physiological responses to dissonant and consonant musical excerpts to study the influence of musical education on emotional reactions to dissonance, with participants having varying levels of musical experience [5].

The disintegration of the Soviet Union has brought a far-reaching impact on education and music education and teaching institutions, which is multifaceted, including the adjustment of the education system, the change of resource allocation and the change of educational ideas.

The original highly centralized educational management institutions no longer exist, and independent countries began to formulate and manage their own educational policies. This has led to changes in the organizational structure and legal framework of educational and teaching institutions, which need to be readjusted to adapt to the new national independence and autonomy.

The allocation of resources has also undergone significant changes. In the Soviet era, educational resources were usually allocated by the central government, which meant that all regions and schools had relatively equal resource support. However with the disintegration of the Soviet Union, some regions may face the problem of insufficient resources, while others may have more autonomy to allocate resources. This may lead to the unequal influence of music education institutions in some areas, because the distribution of resources may no longer be so even.

In addition, educational ideas and policies have also changed. In the Soviet era, education and teaching activities often emphasized the cultivation of politics and ideology, and music education was no exception. However, with the disintegration of the Soviet Union, educational ideas gradually tend to be diversified and open. Various countries have begun to put more emphasis on quality education and pay attention to cultivating students' comprehensive literacy and creativity. In this new educational environment, music education has also undergone some changes, paying more attention to students' musical talent and personality development.

With the development of the times and social changes, the country's political and economic stability, education and teaching activities have gradually developed steadily. The data shows that more than 90% of children's art schools in Belarus are music schools, which reflects the Belarusian government's great concern for children's quality education and its emphasis on basic music education. This also shows that music education still occupies an important position in Belarus and is regarded as an important way to cultivate students' comprehensive quality and creativity. This kind of government's support and concern helps to ensure the steady development of music education in Belarus, and provides more opportunities and resources for young musicians to develop their musical talents and artistic potential.

At the end of the 19th century, music industry ushered in a prosperous period, and a large number of outstanding musicians and composers emerged, whose music works had a far-reaching impact on the music education in the Soviet Union. The music activities in this period made great contributions to the popularization of music education in the Soviet Union and shaped the music education pattern at that time.

The Ministry of Education of the Soviet government put forward the policy that music course should be a compulsory course in the compulsory education stage, which marked that music education was formally incorporated into the national education system. Vocal music and piano have become the main course contents, which provides students with rich musical experience and skills training opportunities. The formulation of this policy has made music education a widely promoted educational content in the Soviet Union, which has prompted more students to contact and love music, and also cultivated the potential of future musicians and music educators.

This period is considered as the "heyday" of music education in the Soviet Union, because music has become a part of people's lives, not only popularized in schools, but also widely promoted in society. Music activities such as concerts, music festivals and music competitions have flourished, and various music groups and choirs have also sprung up throughout the country. This provides opportunities for young musicians to show their talents and accumulate experience, and inspires more people to pursue the art of music.

Hari conducted research on positive youth development, school connectedness, and hopeful future expectations in middle school students with different levels of musical participation [6]. Yao B. investigated the possibilities of schoolchildren acquiring musical knowledge through modernized online technologies and the role of teachers in modern music education [7]. Janurik et al found a strong positive correlation between students' mastery motivation and school connectedness [8]. Conrad addressed knowledge gaps in establishing a methodology for music repertoire selection to enhance perceived relaxation [9]. Zhang explored the uniqueness of the pop singing genre and the role of the

Chinese language in popular singing creation using modern innovative technologies in education [10].

With the arrival of the early 20th century, music education has matured steadily and developed rapidly, making it one of the "top halls" of music education in the world. Russian conservatories and schools of music have trained outstanding musicians and composers from generation to generation. Their works have achieved great success on the international music stage, adding luster to the reputation of Russian music education. This reputation and influence were also passed on to the later Republic of Belarus, which had a profound impact on the music education in Belarus and provided valuable reference for the development of its music education.

In the field of music education in Belarus, 1923 marked an important stage of development. In this year, the Republic of Belarus formulated and implemented a new educational model, which divided music education into three levels: primary, intermediate and advanced. The establishment of this model aims to ensure the comprehensiveness and gradual progress of music education, so as to meet the different needs and interests of students in the music field.

The primary stage of music education focuses on the foundation of basic knowledge and music skills. Students learn the basic concepts of music at this stage, including notes, scales and basic musical instrument playing skills. This stage aims to cultivate students' interest and understanding of music and lay a solid foundation for their further study in the future.

The intermediate stage pays more attention to students' musical expression and creativity. Students begin to learn more complicated music theories and techniques, such as composition and music analysis. They also have the opportunity to participate in different types of music performances and ensembles to cultivate their music performance skills. This stage aims to cultivate students' musical talents and encourage them to actively participate in the music field.

Finally, the advanced stage is the peak of music education, for those students who are interested in music career. At this stage, students receive a higher level of music theory and skills training, and they may choose to specialize in a specific music field, such as classical music, jazz or pop music. Students in the advanced stage usually have the opportunity to participate in professional music groups or perform music creation and performance independently, so as to make full preparations for their music career.

The implementation of this three-tier phased education model makes the music education in Belarus more systematic and orderly. It provides students with diversified learning paths, so that they can choose the appropriate music education path according to their own interests and talents. At the same time,

this model has also promoted the development and improved the level of music education, making Belarus an important region that has trained many musical talents. This tradition of attaching importance to music education has continued to this day, providing a solid foundation for the prosperity and development of music culture in Belarus.

The stage of *intermediate music education* is a key period for students in music education, which aims to strengthen their professional ability and music skills. Music education at this stage can usually be divided into two different modes according to specific teaching objectives:

The school system is generally an 11-year model. This model is suitable for educational institutions at all levels, including primary and advanced schools, secondary schools and schools affiliated to the Conservatory of Music. It provides students with an orderly learning path and pays attention to cultivating their academic and musical skills.

Under this 11-year model, students must take the national unified examination every year, which is the key for them to enter the next grade or enter a specific music education institution. The results of this exam have a great influence on students' future path, because it determines whether they are qualified to enter the senior grade or further study in the field of music.

The focus of education in these schools is mainly on the cultivation of music professional skills. Students will receive high-level music theory and practice education during their study, which includes courses in musical instrument performance, vocal music, composition, music history and music theory. These courses are designed to help students build a solid music foundation and train them to become outstanding musicians and music professionals.

In addition to traditional music education courses, students also have the opportunity to obtain a series of music qualification certificates. These certificates are very important for their future music career, because they can provide them with recognition and support. These certificates can be used as proof of their qualifications and skills in the music industry and help them get jobs and opportunities in music.

In addition, this 11-year school model also provides students with the opportunity to further their studies in institutions of higher learning. This paves the way for those students who are interested in pursuing a higher level of music education. They can choose to enter the Conservatory of Music or other higher music education institutions to continue their music learning journey and further improve their music skills and knowledge.

Students who have completed this educational model will usually get a degree related to music education, such as a bachelor's degree in music education. These degrees provide a foundation for them to become qualified

music educators in the future and make them qualified to engage in education in the field of primary and secondary education. They will become professional music educators, who can inspire students' musical potential, inherit music culture and make important contributions to music education. The educational models of these schools have trained future leaders and promoters in the field of music education.

These two modes of intermediate music education provide excellent opportunities for students to study music deeply, and shape a solid foundation for them to become outstanding musicians and music professionals. This reflects the diversity of music education, because students can choose their own educational path according to their personal interests and career goals, so that they can better pursue their music dreams.

Intermediate music education is one of the key links in the music education system, aiming at providing professional and high-level music education. At this stage, students not only deepened their musical skills, but also got in touch with more complicated and profound musical theory and practice. This covers all kinds of music forms, including instrumental music, vocal music, composition, music history and music theory. Students will gradually master their chosen music field, so that they can stand out in their future music career.

There are several different types of schools in *higher music education* and teaching institutions, one is the Conservatory of Music, which focuses on the study of performance and professional ability training, and the other is the music major in normal schools, comprehensive art universities and comprehensive universities. The author of the famous schools in Belarus briefly introduces the following three schools, namely, the Belarusian National Conservatory of Music, the M. Tank Belarusian State Pedagogical University and the Belarusian State Academy of Arts. The Belarusian Conservatory of Music represents the highest-level music education institution, and this form of education and teaching institution was widespread in the Soviet era.

Belarus National Conservatory of Music, established in 1932, has a history of nearly 90 years, ranking 29th in the world (2015), and is the only music professional college directly under the Ministry of Education of the Republic of Belarus. The National Conservatory of Music of Belarus has a long history, abundant teachers and talented people. There are primary and secondary music education institutions in Gomel, Brest and Mogilev.

The Belarusian National Academy of Art was founded in 1945, and was originally named as the Belarusian Theatre Art Institute. In 2001, with the approval of the Ministry of Education of Belarus, it was officially renamed the National Art Institute of Belarus. Formed an art-centered art college, which has many similarities with art schools in China. The M. Tank Belarusian State Pedagogical University, founded in 1922, has 14 departments, which is the

famous cradle of training normal talents in Belarus. The music major of school teachers plays an important role in the education system of Belarus, and its main training goal is to improve the professional and educational ability of music teachers, so as to ensure the implementation of high-quality music education in schools at all levels. This major field has trained a large number of outstanding music educators for Belarus, and they have made outstanding achievements in the field of music teaching.

Different from the conservatory of music, music education majors put music teaching methods at the core of teaching objectives. This means that when students receive professional training in music education, they should focus on learning how to effectively impart music knowledge and skills to students. They not only need to master music theory and playing skills, but also need to know how to design and implement music courses, how to adapt to students of different ages and ability levels, and how to evaluate students' music performance. These trainings have enabled them to engage in music education in junior high schools, senior high schools and other schools. In addition, normal universities in Belarus also undertake the task of arranging teaching materials and making teaching plans. This work usually depends on the academic committees of the school, who are responsible for setting the music education goals of students at different stages and arranging the corresponding teaching plans. This ensures that students majoring in music education receive high-quality education that meets national standards and school needs.

Music majors in normal schools play a vital role in the education system of Belarus. By cultivating music education teachers with professional knowledge and educational skills, they have made important contributions to the development and growth of music education. At the same time, they also provided high-level music education for junior high schools and senior high schools, which opened the door to music for students and stimulated their interest and potential in music. After systematic education and training, students in this major will become the backbone of music education in the future and promote the inheritance and development of music culture.

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