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### MODERN CHINESE MUSICAL ART IN INTERCULTURAL DIALOGUE AND IN THE CONTEXT OF UKRAINE-CHINA CULTURAL INTERACTION

**The purpose of this article** is to research the influence of Western music upon musical culture in China and ascertain the position of modern Chinese musical art within the intercultural dialogue with Ukraine. **The research methodology** is based on the canons of analysis, systematisation, generalisation, and integration of methods, including art studies, cultural studies, axiology, historical analysis, and an orderly approach. All these methods have allowed for in-depth examination of the impact of Western music on Chinese musical tradition and assessment of the role played by modern Chinese musical art in cultural exchange between Ukraine and China. **Novelty of this study** is founded upon the examination of historical and contemporary aspects of Western musical traditions integrating into Chinese culture. The study proves the specific influence of Western music on Chinese musical culture and illustrates how the special synthesised forms of music have a precious enrichment impact on China's education system and art-cultural infrastructure. The role of modern Chinese musical art in intercultural communication with Ukraine is also examined, and the potential for musical collaboration between the nations is taken into account. **Conclusions.** Contemporary Chinese musical art is an important component of intercultural dialogue, serving to maintain national identity while promoting mutual cultural enrichment. Western music has had a profound impact on Chinese musical culture, and this has resulted in the creation of distinctive hybrid musical styles that have significantly enriched China's educational and cultural systems. Cultural and art initiatives, such as the 'China-ASEAN Music Week,' serve as instruments for deeper cultural exchange and cooperation among countries. The potential for cooperation between China and Ukraine in the field of musical arts can become one of the main drivers in the establishment of mutually beneficial relations, ensuring the preservation of national identity, and the enrichment of cultures in the Ukraine-China interaction.

**Keywords:** modern Chinese musical art, Chinese pop music, popular music, musical art, cultural dialogue, musical culture, cultural integration, national identity, Ukraine-China cooperation, China, Ukraine.

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**Сучасне китайське музичне мистецтво в міжкультурному діалозі та в контексті діалогу культур Україна – Китай**

**Мета** статті полягає у виявленні специфіки впливу західної музики на китайську музичну культуру та визначенні ролі сучасного китайського музичного мистецтва у міжкультурному діалозі з Україною. **Методологія дослідження** ґрунтується на принципах аналізу, систематизації, узагальнення та використанні комплексу методів, серед яких, зокрема, мистецтвознавчий, культурологічний, аксіологічний, історичного аналізу та системного підходу, застосування яких дозволило виявити впливи західної музики на китайську музичну культуру та визначити роль сучасного китайського музичного мистецтва у діалозі культур Україна – Китай. **Наукова новизна** дослідження полягає у тому, що на основі аналізу історичних та сучасних аспектів інтеграції західних музичних традицій у китайську культуру виявлено специфіку впливу західної музики на китайську музичну культуру, яка полягає у виникненні унікальних синтезованих музичних форм, які значно збагачують освітню та культурно-мистецьку системи Китаю. Розкрито роль сучасного китайського музичного мистецтва у міжкультурному діалозі з Україною. Окреслено перспективи співпраці між Україною та Китаєм у музичній сфері в контексті діалогу культур. **Висновки.** Сучасне китайське музичне мистецтво виконує важливу функцію у міжкультурному діалозі, сприяє збереженню своєї національної ідентичності та протегує взаємозбагачення культур. Вплив західної музики на китайську музичну культуру призвів до виникнення унікальних синтезованих

музичних форм, які значно збагачують освітню та культурну системи. Культурно-мистецькі ініціативи («Тиждень музики Китай-АСЕАН» та ін.) слугують платформами щодо поглиблення культурного обміну та співпраці між країнами. Потенційно співпраця між Україною та Китаєм у галузі музичного мистецтва може стати важливим чинником у розвитку взаємовигідних відносин, які підтримують збереження національної ідентичності та сприяють культурному взаємозбагаченню у діалозі культура Україна – Китай.

**Ключові слова:** сучасне китайське музичне мистецтво, китайська естрада, естрадна музика, музичне мистецтво, діалог культур, музична культура, культурна інтеграція, національна ідентичність, українсько-китайська співпраця, Китай, Україна.

Relevance of the research topic. One of the key functions of modern musical art is the preservation of national cultural heritage and integration of artists' creativity into artistic traditions of foreign nations across the world. As such, music is a unifying platform of intercultural communication since music has the capacity to unite people and convey sentiments and values across linguistic and geographic boundaries. Being an integral part of national identity, music provides a place for culture where all nations can prove their uniqueness and exchange it with the rest of the world. Popular music, born at the intersection of multiple traditions and modern influences, exemplifies this capability by providing a place to speak out, discover new styles, and new approaches. A special place in this work is taken by Chinese musical art, distinguished by certain musical structures and a combination of outstanding instruments and melodies without direct analogues in Ukrainian musical art. These genuine elements bring some new hue into the world's musical landscape, stimulating the emergence of intercultural projects when Western and Eastern arts are mixed, outlining larger boundaries of creative possibilities. Knowledge of these trends not only enhances awareness of cultural diversity but also offers possibilities for critical analysis of cultural forces shaping the modern globalised musical environment. This allows researchers and artists to integrate innovations and translate cultural achievements into the framework of increasing global interaction without compromising the unique musical heritage of each culture.

Contemporary Chinese musical art is the subject of scholarly research. In particular, the research works of Anna Boyko, Sun Yanyin, Deng Jiakun, Li Xianzhong, Zhang Yu, Huang Ming, and other scholars touch upon various aspects of Chinese musical art, Chinese popular music in particular, its stylistic, sociocultural, and economic dimensions. As Zhang Yu aptly notes, modern Chinese pop music, 'by integrating the traditional into the modern ones, turns into an important bridge between cultures, facilitating mutual understanding' [7].

Ukraine today is a state that seeks to transform its immense spiritual and creative

potential into innovative industrial reality of sustainable development – not to the detriment of, but for the benefit of all the nations of Europe, Asia, and the world. In this context, Ukraine and China can be characterised as strategic partners. Historically, Ukraine and China collaborated in the Eurasian space for centuries. The Great Silk Road connected China with Europe through Kyiv and Slavic lands. Meanwhile, Ukraine continues to seek new avenues of development, particularly through China's infrastructure project, Belt and Road Initiative (BRI), launched in September 2013 by Chinese leader Xi Jinping. This worldwide blueprint envisions a gigantic network of infrastructure linking Western China to Europe via Central Asia and Iran that will serve not only to swap goods but also ideas, values, and customs between the Asia-Pacific region, Central and Eastern Europe, and Africa [4]. For Ukraine, this trillion-dollar infrastructure megaproject can become a new opportunity since its implementation can provide strong impetus to the economic advantage of the country and stimulate its development. China, as one of the world's leading nations, has high potential in enabling cultural dialogue, which can foster better understanding between Chinese and Ukrainian cultures. Learning about the cultural roots of both nations can bring about economic success and furtherance of friendly relations, which is of paramount importance during the era of globalisation. Notably, the Belt and Road Initiative is not in competition with Ukraine's aspirations for European Union membership but rather an essential element in the creation of a new world vision based on respect, understanding, and cooperation. Establishing a basis for bilateral cultural enrichment will result in safe development and improved bilateral relations, such as joint cultural projects, exhibitions, festivals, and academic activities that support shared values and cultural diversity.

The designation of modern Chinese musical art, particularly Chinese pop music, as a platform for cultural dialogue – combined with a lack of in-depth academic analysis and poor research into its characteristics and sense in the context of globalisation – hinders the understanding of this dialogue and its implications for globalised cultural relations, particularly in the context of Ukraine-

China cultural interaction. This emphasises the importance and pertinence of conducting a more in-depth investigation of the problems discussed in this article. Investigation of these questions will provide a better understanding of the function of contemporary Chinese musical art in intercultural dialogue with Ukraine and determine the chances of cooperation between China and Ukraine in the area of music.

Analysis of key studies and publications. The methodological foundation of the research lies in scientific investigation of China's intercultural dialogue with the Eastern and Western world. Every study includes contemporary Chinese and Ukrainian scientists' doctoral theses successfully defended in Ukraine within the past few years. They include the paper of Ukrainian scholar Anna Boiko, 'Chinese Pop Vocal Art in the Context of Historical, Cultural, and Genre-Stylistic Processes' [1], the thesis of Deng Jiakun, 'Chinese Orchestral Wind Music in the Context of Cultural Dialogue' [2], and the work of Darina Kupina [3], and other notable works.

Deng Jiakun has made a notable contribution to the research of Chinese musical art within the framework of intercultural communication. In his work 'Chinese Orchestral Wind Music in the Context of Cultural Dialogue' he provides a full description of Chinese musical culture and its integration in world culture on a global level. Chinese orchestral wind music is specially devoted as a cross-cultural phenomenon representing Western-Eastern traditions' interchange. The author takes into consideration historical, theoretical, and practical grounds of its emergence and underscores its novelty and significance for world culture. Music communication and dialogue theory is one of the most dominant themes of the research. Music, Deng Jiakun states, is a means of communication that holds the power to exchange feelings and cultural norms that are beyond linguistic and geographical scope. Music, in his interpretation, seems to be a device for building cultural identity and intercultural dialogue. One of the most important elements of the work is the evolution of Chinese orchestral wind music. By looking at how it evolved from traditional to modern academic style, the author analyses how the Western tradition has influenced Chinese music today. It also explores the music of celebrated Chinese composers such as Yin Qin, Wang Heshen, and Chen Dan, and the way that national themes combine with contemporary trends to yield new musical forms of expression. The research includes a comparative analysis of Chinese and European musical timbral and intonational semantics of wind instruments. It delves into the

common timbres and intonations of wind instruments that express the musical thought of the East and the West. This study reveals the tonal and intonational qualities in addition to instrumental expressiveness of modern Chinese orchestral wind music, its influence on the formation of musical identity, and its contribution to intercultural dialogue [2]. Deng Jiakun's work provides a comprehensive view of Chinese orchestral wind music as a significant cultural phenomenon that, in terms of cultural dialogue, emphasises the importance of intercultural exchange and globalisation processes in the development of musical culture.

In the study 'Integration of European Singing Traditions into China's Vocal School', author Sun Yanying examines numerous European musical traditions adopted by Chinese singers, including European classical singing, *bel canto*, the traditions of the Italian opera school, as well as Ukrainian chamber art. The research demonstrates that within the development of international musical connections, the Chinese vocal school integrates the achievements of each of these traditions. The study emphasises the importance of Xiao Youmei and Cai Yuanpei, who 'received their education in Europe and were the first to attempt to reform music education in China by studying European experiences and implementing them in professional practice' [6, 7]. It also highlights the significant contribution of Ukrainian singers in introducing European opera to China through the establishment of music schools and private vocal studios, as well as through private lessons and masterclasses conducted by prominent opera singers, including Boris Hmyria [6, 13]. The research explores the methodological principles of V. Shushlin, who developed his own method of active-passive breathing and trained the first generation of highly professional Chinese singers. These artists later gained worldwide recognition and continued to develop his methodology [6, p. 15]. Additionally, it examines the contributions of Shen Xiang and his student Guo Shuzhen, who founded China's leading vocal school and elevated Chinese vocal art to an international level [6, 11].

In the study 'The Creative Figure of Alexander Tcherepnin in Global Scholarly Discourse', Iryna Polska and Chen Haiyun analyse the existing body of global musicological research dedicated to Tcherepnin's significant role in fostering dialogue between Eastern and Western cultures [5]. Strengthening ties between Chinese and European musical traditions, Tcherepnin studied traditional Chinese instruments – such as the *pipa* (an analogue of the Ukrainian *sopilka*) – and composed works inspired by Chinese culture,

including Concerto No. 4 for Piano and Orchestra and Seven Songs on Poems by Chinese Poets. The authors note that 'the manuscripts and publications of Tcherpnin himself hold particular value, especially his theoretical work "The Fundamental Elements of My Musical Language" (Tcherpnin, 1979), in which the composer defines the core principles of his creative approach, as well as the article "Music in Modern China" (Tcherpnin, 1935), where he discusses the challenges of developing new Chinese music' [5, p. 77]. Tcherpnin's activities, including organising the first composition competition in China, acted as a catalyst for the development of Chinese musical culture, underscoring the importance of cultural exchange and the influence of one tradition upon another.

In the article 'The Strengths of the Impact of Traditional Chinese Music on Chinese Popular Music: Study and Practice' by Yu Tan and L. Conti, the integration process of traditional Chinese music in modern pop culture is studied. The study discovers why Chinese musicians actively include folk patterns to preserve cultural identity amidst intense cultural interaction [13].

Modern Chinese pop music is transforming fast because of cross-cultural influences, an aspect that is mostly prevalent in large cities like Shanghai. Wai-Chung Ho's work delves into the historical origins of Chinese popular music and identifies their emergence in the nightclubs in Shanghai. It focuses on the fact that nightclubs were the ones to first create a dialogue between diverse musical traditions and styles, an environment that brought forth modern Chinese pop music [9]. In the joint work of Wai-Chung Ho and Wai-Wa Lo, 'Cultural Policy in the Implementation of Popular Music in Chinese Music Education', the authors unveil, for the first time ever, 'the historical background of popular music in society and in school music education in China during the 20th century' [10]. The study examines the music education reform, which 'since the early years of the millennium has incorporated popular music into school music curricula'. The controversy revolves around 'the incorporation of popular music into the school curriculum in relation to the definition of music education and cultural policy by the social and political intersections between existing cultural and social values and traditional Chinese ideologies; collectivism and individualism; nationalism and globalisation' [10]. The research maintains that 'despite the introduction of popular music and promotion in some domains of school music education, the Chinese state continues to use

traditional Chinese culture and values to reinforce its legitimacy and firm up its rule' [10].

Under the influence of globalisation, contemporary Chinese musical art reflects a wide variety of cultures, which can be traced through the adaptation of foreign musical styles. As noted in Lam Ji's work 'Chinese Music and Its Globalised Past and Present', Chinese music not only preserves its national characteristics but also actively incorporates elements from other Asian cultures, particularly from Japanese popular music. This broadens its audience and deepens intercultural dialogue [12]. Thus, modern Chinese popular music and musical art are both a tool for preserving cultural identity and an instrument of global communication. In this case, the Belt and Road Initiative even more promotes the dissemination of cultural values, as evidenced in the study by Zi Xiong, Vera Pansue, and Surasak Jammongsarn. Their effort illustrates how Chinese and Southeast Asian music are interwoven in this project, enhancing cultural understanding and exchange between China and other Southeast Asian countries. The study is supported by diverse empirical data. The methodology section applies literary analysis, field research, and case studies in examining the cross-cultural transfer of traditional Southeast Asian music to China. It also incorporates interviews with various respondents, such as Professor Chung Juncheng and Anant Narkkong, the music director and artist of the ASEAN Music Week [14]. Thus, contemporary Chinese musical art and popular music play significant roles in facilitating and maintaining cross-cultural dialogue, ensuring the preservation of national identity, and mutual culture enrichment.

Presentation of the main material. The influence of Western music on Chinese musical art represents a complex and long process of cultural exchange, beginning with the earliest contacts between the East and the West. Traditionally, up to the early 7th century, China was sealed from foreign influences, maintaining its cultural heritage and opposing change. Only in the later 19th century, with the presence of missionaries and traders – especially during the Opium Wars, which opened China to foreign trade – did Western musical influences start to filter into Chinese music. China came gradually to know aspects of the Western musical heritage. Key milestones included the establishment of music schools, private studios, and conservatories, along with touring activity by renowned opera singers who introduced Chinese audiences to European operas. The establishment of the 'Self-Strengthening Movement' and 'School Songs' introduced Western music as a core part of the Chinese school

curriculum. The influx of European composers in China, for instance, Matteo Ricci, cemented this interaction even more. Experiments that involved an integration of elements of Chinese music paved the way for new styles and types of instruments in China [7; 10].

In earlier stages of influence, China's cultural isolationism itself used to be a sort of wall that resisted the inclusion of foreign elements. At the same time, though, it gave rise to a unique sort of synthesis upon which the fusion of foreign musical material occurred under distinctively Chinese forms. Chinese society embraced Western culture enthusiastically and modified it as per the needs of its own cultural requirements and standards. This was evidently seen during the periods of the Song, Yuan, Ming, and Qing dynasties, when Western musical instruments, fashion, and genre began becoming a part of the culture of China.

After the fall of Imperial China in 1911, the country began to modernise, adopting Western ideologies and practices, such as musical art. Chinese intellectuals and officials, such as Xiao Youmei, believed that traditional Chinese music was outdated and that Chinese music could be rescued only by Western musical influence. This led to a significant impact of Western musical styles and technologies on Chinese musical culture. With a socialist nation-state in place, middle-class music then came to be disseminated as the legitimate musical voice of the new China. This was in an effort to eliminate any social and cultural shame associated with Chinese middle-class and working-class music and create new values and musical realities. Music from different social classes, encompassing a broad range of music genres – spanning from folk songs and narrative singing to opera – started to become an integral part of contemporary Chinese musical art. The Chinese media and music enterprises played a vital role in spreading contemporary Chinese pop music as well. They provided platforms for music performances and selling of music products, where Chinese consumers could interact freely and strategically with music that they enjoyed. This produced a dynamic music culture where listeners could choose music that fit their identities and preferences. Chinese listeners and artists actually used music as an instrument of conversation to talk about their identity and the problems of their time, forming musical discourses that defined their sense of self and the world.

The retrospective-prospective discourse the article of Daryna Kupina 'Chinese Organ Music of the 20th–21st Centuries: Western Coordinates of Creativity as a Reflection of Cultural Dialogue'

provides the characteristics of organ works of Chinese composers in their dialogic interaction with organ music of Western Europe. Since the lack of musicological studies of organ works by Chinese composers and performers – although more and more Ukrainian researchers are engaged in studying Chinese musical creativity in general – made the research necessary. The author concludes that Chinese organ music entered an active period of development during the second half of the 20th century due to cultural globalisation processes and Westernisation of musical creativity. Its rapid appearance was linked with the introduction of the organ into secular institutions in urban centres such as Hong Kong, Beijing, Guangzhou, Shanghai, and Wuhan during the late 20th century. Kupina points out that 'in the global process of formation of organ music culture, Chinese organ music shows its specificity shaped in the process of cultural exchange. The Chinese organ music repertoire consists mainly of works with religious and philosophical subjects, retrospective-style works, Oriental thematic elements involving pieces, and works where organ timbre is combined with traditional Chinese instruments' [3]. Simultaneously, Kupina raises alarm about the future of organ playing in China, citing 'a migration of experienced Chinese specialists to countries with more developed organ infrastructure and stronger organ traditions' [3].

A cultural-historical overview of the formation and evolution of new Chinese music art within the context of cultural exchange testifies that by the early 1960s – prior to the beginning of the Cultural Revolution (1966–1976) – Chinese music had assimilated nearly all forms of European music, including symphonic, operatic, ballet, choral, chamber-vocal, and chamber-instrumental music.

At the turn of the 1990s and 2000s, cultural exchanges between Ukraine and China began to expand and deepen step by step. The first significant joint project in this field was the 'Days of Chinese and Ukrainian Culture' in 2019. However, even after the signing of a Memorandum on Strategic Partnership, the current state of Ukrainian-Chinese relations remains predominantly trade and economic, with increasing imbalance in exports and imports in favour of China. To counterbalance this imbalance, Ukraine needs to develop towards a new quality of cooperation that will emphasise increased industrial, technological, scientific, and cultural integration. Musical art and popular music may serve as a necessary bridge of cultural dialogue between China and Ukraine. Chinese pop music, having successfully integrated traditional elements

with new forms, can provide a basis for joint projects combining Ukrainian and Chinese musical heritage.

The impact of Western music upon China might be considered a great example of globalisation, because cross-cultural dialogue opens up opportunities for musical art. Such integration created new synthesised forms of music and enriched the educational and cultural system, broadening musical genres currently forming the integral part of China's heritage. Events like the 'China-ASEAN Music Week', held in 2019, 2020, 2021, and 2022, are important channels for boosting the exchange and cooperation of cultures between countries. The 'Study of Intercultural Dialogue between Traditional Music of Southeast Asia and China in the Context of the Belt and Road Initiative' is evidence that all such events are success milestones to develop more dialogue between cultures [14]. At the 8th 'China-ASEAN Music Week' in 2019, cultural exchange was well expressed by the focus laid on Indonesia, which was the theme country. The Guangxi Ethnographic Music Museum displayed over 20 traditional bamboo musical instruments brought in from regions such as West Java, Sumatra, and Sulawesi. Not only did these displays present the richness of Indonesia's cultural heritage but also served as a platform for cultural exchange. During his presentation, Dr. Suhendi Afriyanto, the Vice President of the Bandung Institute of Indonesian Arts and Culture, presented the influence of social changes on Indonesian music. This implied new paths for Chinese composers who would be able to incorporate these insights into their musical practice [14]. This cultural dialogue aspect further developed during the 9th 'Music Week' in 2020, with traditional Chinese music taking centre stage amidst the pandemic. In his speech, Professor Jia Daqun touched on issues of musical composition and theoretical research, urging the preservation of traditional forms despite globalisation [14]. He particularly identified the need to adapt traditional musical practice into new cultural contexts, hence setting the tone for cross-cultural dialogue. The 10th 'Music Week' in 2021 also became a key milestone in the evolution of China's popular music industry. The summit forums, where more than 70 musical industry professionals from all over the country exchanged experiences, emphasised the role of collaboration in the music industry. For instance, in his article 'The Practice of Applied Ethnomusicology in China', Professor Yu Hui underscored that incorporating traditional forms of music, such as gamelan, into modern education curricula not only serves the preservation of cultural heritage but also enables new methods

of creating new musical pieces [12]. The 11th 'Music Week' in 2022 depicted the continued evolution of this process through academic forums and lectures. A lecture by Professor Ren Di, exploring the traditional aesthetic elements of the *angklung*, an Indonesian bamboo musical instrument, illustrated how cultural heritage could be preserved by integrating it into contemporary musical discourse. His conclusions justified the necessity of maintaining cultural origins in the modern world, which is necessary to create identity in a world of globalisation [14]. Thus, the 'China-ASEAN Music Weeks' underscore the need to preserve traditional forms of music while being platforms for intensive cultural exchange. The festivals confirm the creation of new cultural dialogue channels, with contemporary Chinese popular music interacting with international and traditional elements. As such, the educational and research cooperation between China and Ukraine emerges as a crucial tool for cultivating intercultural dialogue, extending the scope of studies, and enriching musical culture.

Significant in the aspect of cultural exchange are educational and academic cooperation and cultural exchange programmes involving music, art, and literature, all of which are significant elements in contemporary Chinese musical life. Students from China studying at music schools in Ukraine not only get acquainted with Ukrainian musical culture but also contribute to making Chinese culture popular in Ukraine. Such cultural exchange offers a platform for the building of a diversified cultural background, in which the Ukrainian students become more and more accustomed to the Chinese traditional patterns and apply them in their creative work. Student and faculty exchanges visits, cooperative research work, and academic conferences help promote cultural understanding among nations and the development of scholarly studies and education. Contemporary Chinese musical art is found to be able to transform and integrate with global musical fashion while maintaining unique traditional elements. This helps promote the development of intercultural dialogue and deepen cultural exchange, making Chinese music an important element of the global music market.

In Ukraine, there are more and more events specially dedicated to Chinese culture, such as music performances that combine Chinese and Ukrainian musical art, and pop music. Urban space of big cities of Ukraine becomes one of the key places for demonstration of Chinese culture, particularly with celebration of Chinese New Year [8; 11]. Such festive occasions allow young people in Ukraine to become familiar with the musical

culture of China through performances that incorporate Eastern musical and dance motifs. This facilitates the further development of intercultural dialogue, with contemporary Chinese musical art and pop culture becoming increasingly accessible to the Ukrainian audience. These projects promote cross-cultural exchange, strengthen the bonds of the two countries, and provide new opportunities for Ukrainian-Chinese cooperation in the field of musical art.

Conclusion. The process of cultural exchange between China and the global community today is characterised by unprecedented intensity and widespread coverage and is constructive and fruitful. Intercultural dialogue plays an important role in contemporary Chinese musical art, helping to preserve its national identity and foster mutual cultural enrichment. Western music has impacted Chinese musical culture and ushered in the emergence of new synthesised forms of music, enriching considerably the educational and cultural systems.

Joint music productions that bring together the works of both Ukrainian and Chinese music culture enhance the process of cultural adaptation and cross-cultural exchange. New agreements on cooperation signed on cultural, educational, and art-related affairs will open up possibilities for students, young artists, and educators to choose programmes of studies and internships in both countries, further bringing the cultures together. Cultural and art events, such as the 'China-ASEAN Music Week', are the platforms for enhancing cultural cooperation and inter-state relationships.

Potentially, collaboration between China and Ukraine in the field of musical art can be a valuable contribution to the mutually beneficial relations for the preservation of national identity and enriching cultural exchange in the cultural dialogue of Ukraine and China.

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