

Prerequisites for the genesis and development of the Chinese music education system

YAO JIE

China is an ancient civilization with a splendid culture of five thousand years, and its long history has created rich music education. This music education has run through the entire history of China and played an extremely important role in politics, ideology, ethics, education, national spirit, aesthetic psychology, and other aspects of China, with a profound impact. Therefore, this article mainly provides a brief review of the development of music education in China from 2224 BC to the early 20th century. The article examines different stages and periods in the genesis and development of the Chinese music education system through the analysis of literary sources and historical and pedagogical comparison method.

Keywords: music education, development, Chinese music education.

Китай – древняя цивилизация с великолепной пятитысячелетней культурой, а ее долгая история создала богатое музыкальное образование. Музыкальное образование страны прошло через всю историю Китая и сыграло чрезвычайно важную роль в политике, идеологии, этике, образовании, национальном духе, эстетической психологии и других аспектах Китая, оказав глубокое влияние. В данной статье в основном представлен краткий обзор развития музыкального образования в Китае с 2224 г. до н. э. до начала 20 в. В статье на основе анализа литературных источников и использования метода историко-педагогического сравнения рассматриваются различные этапы и периоды становления и развития китайской системы музыкального образования.

Ключевые слова: музыкальное образование, развитие, китайское музыкальное образование.

Introduction. China is famous for its ancient civilization and culture with a long history, including history of music and music education. The Confucian music education during the slave society period was the embryonic stage of music education in China, reaching its peak during the Western Zhou period. During the Spring and Autumn period and the Warring States period, it gradually disintegrated with the leave of the slave society. After the Wei and Jin dynasties, music education found its own path of survival and development in the field of religion, and played an important educational role. The rulers of the Sui Dynasty established a music education institution called «Jiaofang». The form of music education during the Song and Yuan dynasties was roughly the same as that of the Tang Dynasty, and it was basically a continuation of the Tang Dynasty education system. During the Ming and Qing dynasties, more and more shortcomings were exposed in the cultural and educational system, and overall, music education declined compared to the Tang and Song dynasties. In modern times, with the introduction of Western music culture, Chinese music education began to undergo changes. A group of music educators have begun to attempt to combine Western music theories, instruments, and teaching methods with traditional Chinese music.

Methodology. 1. Literature research method. Literature and historical materials are the foundation of research, therefore, the author collects as many articles and monographs related to this topic as possible, and obtains research ideas and inspirations from the literature. 2. Comparative research method. The aim is to compare the music education of different periods and characters, to identify commonalities and differences, analyze them, seek common ground while reserving differences, and outline the development of music education in ordinary Chinese universities.

Findings. 1. Through sorting out the development of music education in Chinese ordinary universities (from 2224 BC to the early 20th century), this article aims to showcase the complete development of music education in Chinese ordinary universities, in order to gain inspiration from past music education, understand the inheritance and development of contemporary music education in the past, and provide reference significance for future music education practices. 2. Through sorting and summarizing the music education in ordinary Chinese universities (from 2224 BC to the early 20th century), this article provides some inspiration for the development of music education in ordinary universities.

Discussion. 1. Music Education during the Xia, Shang, and Zhou Dynasties (2224–770 BC). Music, as a social and cultural form, emerged in ancient times as a labor horn directly formed from the process of labor production. Primitive music was widely used in religious worship activities. During the

Xia, Shang, and Zhou dynasties, the organizational structure of schools emerged, which determined teaching objectives, teaching methods, and teaching objects. In the Book of Mencius, Xia referred to it as school, Yin referred to it as preface, Zhou referred to it as week, and learning was shared among the three generations, all of whom are the basis for understanding human relationships. The «Zhou Lichun Official Grand Musician» tells that the Grand Musician is in charge of the law of achieving equality, in order to govern the country's academic and political affairs, and to govern the country's children. Cheng Jun was an ancient school, and Da Si Le was a music official in ancient China. Scholars have interpreted Cheng Jun as a school with music education as an important content, which is debatable. Because «Zhou Li» is a work that expresses governance plans through official systems and does not involve establishing institutions. Moreover, the interpretation of the law of Cheng Jun as a theory of music and temperament is clearly too narrow, as detailed in Liu Yong's «Debate on the Law of Cheng Jun» [1, p. 138].

2. Music Education during the Spring and Autumn Period and the Warring States Period (770–221 BC). During the Spring and Autumn period and the Warring States period, a brilliant era emerged in the history of Chinese thought, when a hundred schools of thought were contending. Music education broke through the rigid constraints of the Zhou Dynasty's ritual and music system, and private schools gradually flourished in various regions. Among schools of thought such as Confucianism, Taoism, and Mohism, Confucianism placed the greatest emphasis on the educational function of music. Confucius, the founder of the Confucian school, was an advocate of music education. Confucius devoted years of effort to organizing ancient literature and materials, including the compilation and teaching of the Book of Songs, and the promotion and practice of the teaching philosophy of education without discrimination, which laid a solid foundation for the vigorous development of music education in China. Confucius believed that music has an important educational function, which can cultivate beautiful moral qualities and enhance people's spiritual survival world. He regarded music as an essential part of the six arts of a gentleman (ritual, music, archery, imperial, calligraphy, and mathematics), included it in the educational curriculum, and regarded it as an essential skill for the growth of a gentleman. Confucius emphasized the governance of the country through ritual and music, placed equal emphasis on ritual and music, and implemented the moral essence of Confucian doctrine of benevolence through ritual and music education, achieving the political function of educating the people and governing the world. The aesthetic education philosophy advocated by Confucius, which is based on poetry, ritual, and music, has become classics of Confucianism [2, p. 59].

3. Music Education from the Han Dynasty to the Ming and Qing Dynasties (206–1912 BC). The short-lived and powerful Qin Dynasty implemented a rigid concept of Legalism, burning books and burying Confucianism, and prohibiting private education. As one of the Six Classics, the Book of Music also perished in the Qin Fire, being a major loss in the history of Chinese music. The rulers of the Han Dynasty adopted Dong Zhongshu's suggestion to depose the Hundred Schools of Thought and prioritize Confucianism, and promoted the widespread dissemination of Confucianism by combining official and private education. The cowardly ideology began to permeate into every aspect of daily life, gradually becoming the deep-seated value structure of the Chinese national psychology. The rulers attached great importance to the educational function of music, and continued to use the name of the Qin Dynasty Yuefu. They established the Han Dynasty Yuefu, specializing in collecting and compiling folk music from various regions to understand people's hearts and minds, organizing, adapting, and creating music, performing and singing [1, p. 168].

During the Wei, Jin, Southern and Northern Dynasties, wars and disputes objectively promoted the great integration of ethnic groups and cultural exchanges, leading to the convergence of folk music and religious music, and the fusion of exotic music and Central Plains music, thus forming a rich and diverse music culture. During the Wei and Jin dynasties, Qing merchants and music flourished. The three ancestors of Wei, Cao Cao, Cao Pi, and Cao Ruiqi, established a music organization specifically responsible for managing Qing commercial music, known as the Qing Inheritance Office. During the prosperous Tang Dynasty, politics were relatively clear, and the social economy was restored and developed. The rulers revered Confucianism and valued the function of music education, established a relatively complete music education institution The Tai Le Office, Drum and Blowing Office, Qing Commercial Office, Jiaofang, Liyuan, etc. The Tai Le Office had a large organization, with its main members including musicians, doctors, and teaching assistants. Its research and performance scope included elegant music and Yan music. The Jiaofang, founded during the reign of Emperor Wu De of the Tang Dynasty, was specifically responsible for managing male and female artists performing songs, dances, and music in the palace, as well as teaching and performing palace folk music. Its performance mainly focused on folk entertainment music in Liyuan.

It was the highest level professional music institution in the Tang Dynasty palace music. The Book of Rites and Music of the New Tang Dynasty records that Emperor Xuanzong not only knew the rhythm of music, but also had a great love for music. He selected three hundred disciples of the Zuo tribe and taught them in the pear orchard. If there was an error in the sound, the emperor was aware and corrected it, and called it the disciple of the emperor's pear garden. Li Longji concentrated the Kabuki in the palace in the pear orchard, teaching Kabuki opera for the court's banquets. This became the earliest large-scale training venue for opera singers and dancers in history [1, p. 69].

The music education model during the Song and Yuan dynasties was mainly inherited from the Tang Dynasty, with music education institutions such as the Tai Yue Bureau, the Drum Blowing Bureau, the Dasheng Prefecture, the Jiaofang, and the Jiaoyue Institute. On important government occasions such as court banquets, major festivals, emperor's travels, and ministerial banquets, music, plays, songs, and dances are performed by educational institutions. The Song Dynasty court music maintained the basic pattern of Tang Dynasty court music, with elegant music being the dominant concept. When conducting ceremonies in the main hall, elegant music was often used, and when hosting banquets and birthday wishes in other halls, Jiaofang music was often used. Ya Le carried the social education function of ideology, and it is also believed that one should not be good at music when changing customs. During the Ming and Qing dynasties, cultural education generally tended to be conservative and rigid. Music education has become the transmission of skills, and the internal function of music education has relatively weakened. The music and etiquette affairs of the Ming Dynasty court were under the management of Taizhang Temple. The matter of singing, dancing, and music in the palace were under the management of the Education Department. The system of the Qing Dynasty mainly inherited from the Ming Dynasty, and the court was mainly composed of music departments under the jurisdiction of the Taichang Temple and the Ministry of Rites. The ceremonial and musical institution of the court was the Shengping Office. The rulers attached great importance to the issue of orthodoxy in the distinction between Chinese and foreign cultures. As a carrier of orthodoxy, elegant music naturally received attention and support, thus achieving a certain degree of revival. The ceremonial music of the court was an important component of formal occasions, but due to the emphasis on political form and procedural norms, it gradually lost its vitality. Folk entertainment music gradually flourished, with a demand to transform elegance into vulgarity. Entertainment forms represented by traditional Chinese opera gradually became popular, and many government agencies and wealthy businessmen raised opera troupes [3, p. 252].

4. The Sprouts of Music Education in Chinese Universities (late 19th – early 20th century). For more than seventy years from the failure of the Opium War in 1840 to the victory of the Xinhai Revolution in 1911, accompanied by a series of reform movements such as the «Reform» and «New Policies», China's feudal educational system gradually disintegrated and was replaced by a semi-feudal and semi-colonial modern educational system. The introduction of Western learning by the late Qing government provided favorable external conditions for the new type of school music education. In 1927, the CPC established the Soviet Area, the Anti Japanese Base Area and the Liberated Area, which are called revolutionary base areas. Music education, as an important component of base education, follows two educational principles and guidelines regarding New Democracy: firstly, it obeys political needs and makes music education a powerful tool for educating the people and combating enemies. Secondly, with a focus on cultivating national masters, it is aimed to make citizens civilized and happy through music education. Under the guidance of this policy, various forms of education in the Soviet Area, such as universal literacy education, cadre education, primary and secondary school education and higher education, have all made certain progress. After the outbreak of the War of Resistance Against Japan, especially the destructive activities of the Japanese aggressors, a large number of propaganda activities were restricted. Songs, easy to understand and sing, became powerful weapons of propaganda, and anti Japanese singing activities became an important part of the political and cultural life of the whole society. On May 12, 1935, a singing troupe from fourteen schools, including Beiping Yuying Middle School, Beiman Girls' High School, Yanjing University, and Beijing Normal University, held the «Beiping University High School Joint Music Conference» in front of the Taihe Hall Square in the Forbidden City. The main focus was on singing songs that reflected the spirit of patriotism, and it was known as the «magnificent old capital of the New World of Beiping» at that time. After the Lugou Bridge Incident, art courses at schools such as Tsinghua University and Peking University were forced to stop due to environmental reasons, but the artistic activities of students did not end. When the teachers and students of the Tsinghua University Military Band went south, they did not abandon their instruments. Every weekend, this

small band had to rehearse. The anti Japanese singing activities have developed rapidly, singing a large number of anti Japanese and national salvation songs, greatly inspiring the fighting spirit of the people. For example, on the eve of the 21st anniversary commemoration of the May Fourth Movement in 1940, the Southwest Associated University Song Troupe was established. On March 12, 1941, in order to boost morale, the Ministry of Education held a grand choir concert for a thousand people at the square of the Chongqing Fuzichi New Games Service Center [4, p. 232].

The songs included «Our National Singer» and «Hoe Song», and nearly 30 schools and social groups participated in the choir. On March 29, 1942, the Music Education Committee of the Ministry of Education and the Baisha Music Education Promotion Committee jointly held the «Baisha Ten Thousand People Cantata» event in Baisha Town. The main conductor, Wu Bochao, participated in the choir with more than 6000 people and an audience of more than 7000 people. In 1945, the singing team of Southwest Associated University was established. They played an important role in the «December 1st» student movement against the civil war. The music education activities at universities during this period were closely related to the theme of national liberation, resistance against Japan, and national salvation. The songs of the Anti Japanese War rose one after another in the schools, but from the perspective of the systematic and comprehensive nature of music education, there was no specialized music curriculum standard at that time, and the content of music education was also vague. The main focus was on singing patriotic songs, promoting national spirit, and inspiring national morale. Emphasizing the social role and political objectives of music education without emphasizing the ontological and aesthetic aspects of music reflects an informal nature of music education [5, p. 78].

Conclusion. The Confucian music education during the slave society period was the embryonic stage of music education in China, reaching its peak during the Western Zhou period. During the Spring and Autumn period and the Warring States period, it gradually disappeared with the disintegration of the slave society. During the feudal society, music education was mainly conducted in state institutions, gradually becoming a «niche» education. For example, the large-scale music teaching activities in the Han Dynasty were conducted in the Yuefu for specialized music talents to practice. After the Wei and Jin dynasties, music education found its own path of survival and development in the field of religion, and played an important educational role. The rulers of the Sui Dynasty established a music education institution called «Jiaofang». On the basis of inheriting various musical cultural achievements since the Wei, Jin, Southern and Northern Dynasties, they established a palace music system of «seven part music, nine part music», and built the development of music culture on the foundation of the coexistence of multi-ethnic music. The focus of music education in the Tang Dynasty was still on the government, mainly including the Grand Music Office, the Drum and Blowing Office, the Qing Commercial Office, the Jiaofang and the Pear Garden. The music education in the Song and Yuan dynasties was roughly similar in form to the music education in the Tang dynasty, and was basically a continuation of the education system in the Tang dynasty. During the Ming and Qing dynasties, more and more shortcomings were exposed in the cultural and educational system, and overall, music education declined compared to the Tang and Song dynasties. In modern times, with the introduction of Western music culture, Chinese music education began to undergo changes. A group of music educators have begun to attempt to combine Western music theories, instruments, and teaching methods with traditional Chinese music. In short, from 2224 BC to the early 20th century, music education in Chinese universities has undergone an evolution from tradition to modernity, integrating Chinese and Western music cultures, cultivating numerous music talents, and laying the foundation for the prosperity of China's music industry.

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