



THE CONSTRUCTION OF A MODEL OF INSTRUCTIONAL MANAGEMENT
AND PROTECTION OF CHINESE TRADITIONAL MUSIC
IN HIGHER EDUCATION INSTITUTIONS UNDER THE PERSPECTIVE
OF WESTERN MUSIC HEGEMONY

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A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
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Faculty of Fine Arts, Srinakharinwirot University

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This project is based on a reflection of the history of the development and diffusion of Western music culture in China from the perspective of the cultural hegemony, consisting of macro policy, management mode, curriculum, textbook compilation and the selection of the existing teaching system of music majors in Chinese colleges and universities, supplemented by questionnaire research among teachers and students, to understand the current situation of music education in colleges and universities, and the actual situation of traditional music culture in colleges and universities. The nature of the curriculum was proposed, along with management concepts, implementation ideas and suggestions for constructing the management mode of traditional music education in colleges and universities, and proposing the conception of the framework of a traditional music major curriculum, which will guide the systematic selection of music major curriculum under the existing national framework with the framework of traditional music major curriculum as the core. Furthermore, practical suggestions are made for the teaching and transmission of traditional music culture in college education.

Keyword : Cultural hegemony, Music culture, Teaching management model

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CHAPTER 1

INTRODUCTION

Background.

With the rapid development of globalization, Chinese culture and world culture have also exchanged and collided, influencing and intermingling with each other. By virtue of their political and economic dominance, some Western developed countries use various means to promote their cultural values and cultural products to the world, thereby implementing Western cultural hegemony (孙明哲 and 张森林 2007). This has had a tremendous impact on the traditional culture, social concepts and ideology of developing countries, and has had a tremendous impact on China's national cultural identity. The long-term dominance of Western music in Chinese music academies in recent times, the impact of foreign cultures on people's aesthetic sensibilities, coupled with the influence of Western music education systems, have caused a variety of excellent traditional Chinese music cultures to face various bottlenecks of dissemination in today's society, and the survival and development of which is facing a huge crisis and pressure!

In the 20th century, Western music culture spread all over the world, and many countries saw the migration and adaptation of Western music culture and music technology. Western music and indigenous music were in contradiction and conflict, labeled as "high and low", "advanced and backward", "scientific and non-scientific", and Western music became the standard for measuring indigenous music, gradually replacing and assimilating indigenous music, which led to a crisis of indigenous music. After the 1960s, some ethnographers began to focus on non-Western musical traditions and cultures, and oriental or Third World music slowly began to enter the global perspective. After the May Fourth New Culture Movement, In June 1935, Hu Shi introduced the new term "total westernization" in his "Full Cosmopolitanization and Total Westernization"(2015).replacing traditional Chinese culture with Western culture, and the form of music education also underwent radical changes. Western pentatonic and simple scores have replaced the traditional ruler's score. and a series of music

theoretical knowledge systems such as tonalities were all learned from the West and are still in use today. Chinese music education classrooms do not teach indigenous music theory knowledge, do not use traditional teaching methods, and the main status of traditional Chinese music is missing.

1.The dominance of Western music theory system

At the end of the 19th century, under the influence of the Restoration Movement, the trend of "founding new-style schools, introducing advanced Western education systems, and developing modern scientific education" began to emerge. In 1904, the Qing court promulgated the "Statute of the Qin Ding Academy" and then abolished the imperial examination. New-style schools were established(汪毓和1984), and the new-style education in China began.

From the beginning of the 20th century, with the establishment of new-style schools, Scholastic Music Song emerged, with tunes mostly from Europe, America and Japan, re-filled with lyrics in Chinese. The rise of Scholastic Music Song marked the beginning of the application of Western music theory in China. Later, the National Beijing Women's Higher Normal School, the Beijing University Music Institute, the National Music College, and the Shanghai National Music Institute all used the Western music theory system in their teaching process and continue to do so today.

In this context, Western music theory has permeated the phenomenon of local music culture, reflecting the crisis of Chinese national music. Most contemporary music theory scholars, who grew up in the Western music education system, often find it difficult to leave the foundation of Western music theory when trying to build a nationalized, localized, and localized Chinese music theory system. In his article "Forty Years of Planting Spiritual Roots - Remembering Musicologist Guan Jianhua," Mr. Zhang Zhentao(张振涛 2018) suggests, "For a time, we could not find a way out in the spiritual field. We were caught in the tangle of breaking the total Westernization and not being able to go beyond it, the struggle of criticizing the West and not being able to go beyond it, the question of 'how long can it last if the tradition is destroyed and the canon is abolished', and even the lack of words to understand a new view but the difficulty of

going beyond the established expression pattern, as well as all kinds of negative emotions to get rid of the real dilemma".

2.The main body of traditional music education in Chinese universities shows a lack of state

The historical and cultural backgrounds of various countries and nations are different, and the musical and cultural concepts derived from them are also different. Chinese folk music has its own inherent genes and development laws. If we do not take history and culture as the base and depart from Chinese tradition, Chinese folk music will have no direction to move forward. In the current assessment system of music majors in colleges and universities, the test of sight-singing and ear training, basic music theory, test of harmony, polyphony, and song analysis are all western music knowledge systems. In the music curriculum of colleges and universities, the western music theory system occupies the main position in both music colleges and non-music colleges, and traditional Chinese music such as "Beijing opera", "opera" and "local music" are introduced into the classroom as objects, and the main body of local music education is missing. Traditional folk instruments such as the Guqin have become rare instruments in music education. The existing music education system does not take the responsibility of inheriting the national music culture, and the traditional Chinese music theory lacks systematization, and the music curriculum is also disconnected from the tradition, and the positioning of the value of traditional Chinese music culture is not clear enough. Influenced by the western music theory system, most of the Chinese folk music instrument competitions apply the western music judging standards, the traditional music orchestra composition has gradually changed to modernization, the aesthetics and ecology of traditional music have gradually disappeared, the Chinese traditional music has lost the thinking based on itself, abandoned the study and development of folk music, and a crisis of subjectivity has appeared(管建华 1995).

3. Limitations in Chinese Music Education Curriculum

Curriculum construction puts a series of teaching activities such as teaching purposes, teaching contents, teaching process and teaching mode into overall design and planning, and whether the curriculum is reasonable or not determines the teaching

effect. In the professional music education system of Chinese universities, the research on curriculum is slightly weak, and the curriculum research still stays on the basic teaching design, without rising to the overall thinking of the national music education culture. The theoretical curriculum of Chinese music education mainly comes from the West, and it is less related to Chinese traditional culture, which is closely related to Chinese culture, and the language system of the native language has a great influence on the creation, performance and transmission of music. Some art groups or folk artists in China continue the traditional way of making scores and playing and singing to this day, but the inheritance and development of native traditional music face difficulties due to the serious fault line of inheritors. These problems can be alleviated if music education is incorporated into the curriculum of colleges and universities in the form of compulsory courses and taught in the form of oral instruction and "ear sharpening" according to actual needs. Therefore, the Sixth National Music Education Symposium held in Panwei, Guangdong Province, set the theme of "Chinese Culture as Mother Tongue", which pointed out the importance of ethnic music culture education in Chinese music education.

Objectives of the Study

1. To explore the traditional Chinese music culture's past - present dissemination methods.
2. To examine the impact of Western cultural hegemonic and the impact of the transmission and dissemination of traditional Chinese music culture in the field of professional music education in Chinese colleges and universities.
- 3 To propose the Development of the Chinese Traditional Music Instructional Model for Conservation under the Western Music Hegemonical Situation.

Significance of the Study

Music, as an important part of culture, has a strong social and educational significance, and the national cultural self-confidence coalesces with the self-improvement of the Chinese nation and its enduring spiritual wealth, and Traditional

Chinese Music culture is a bright treasure in the cultural treasury of China and the world, and an important support for building the common spiritual home of the Chinese nation. In recent years, the impact of Western music culture has caused widespread changes in people's aesthetic interests, and folk music culture has been placed in a marginal position in teaching, composition and performance, and China has lost much of its music culture inherited for thousands of years; although folk music has regained public attention and government policy support in recent years, the concept of protecting intangible cultural heritage and inheriting traditional Chinese music culture has been widely echoed and The advent of the "age of intangible cultural heritage" is a timely reminder to the Chinese people that the protection and preservation of traditional Chinese music is an unshirkable responsibility of the inheritors of Chinese culture, but traditional music has not fundamentally reversed the status quo. Even with the support of national policies and media campaigns, the influence of traditional music still cannot compete with the influence of the modern music system formed on the basis of the Western music system, and most of the traditional music genres, plays and songs are struggling in the "inheritance" aspect.

How to protect, inherit, and develop this excellent cultural heritage which is the wisdom of our ancestors? How to view the impact of the strong invasion of Western music culture in modern times, and the resistance and confusion encountered in the process of development?

This project explores the lineage of the inheritance of traditional Chinese ritual and music civilization, systematizes the original fragmentary, scattered, and unsystematic ritual and music system, and reveals that the inheritance of ancient Chinese music culture was carried out with the transmission of ritual and folk music as the main line and music education as the link. Such a study not only has theoretical significance, but also has implications and guidance for the practice of traditional music inheritance and development in contemporary times.

The construction and improvement of Chinese traditional music education college curriculum system is a scientific and comprehensive systematic project, which

carries the actual demand for Chinese traditional music education in contemporary China, the beautiful expectation of generations of Chinese people for the continuation and development of national music, and the cohesion of national strength of the country. Only by getting rid of the marginalized situation of Chinese national music and expanding the influence of national traditional music can we get rid of the Only by breaking away from the marginalization of Chinese folk music and expanding the influence of traditional folk music can we break away from the shackles of the Western music education model and truly establish a folk music culture with Chinese characteristics. The project adopts a theoretical, systematic and practical approach to explore and refine how to integrate traditional music culture into the whole process of professional music education in colleges and universities. It will explain the theoretical basis and practical foundation for the construction of a traditional music education curriculum system in colleges and universities, propose curriculum standards for the construction of a regional music education system, and suggest the nature, philosophy, ideas and implementation of the curriculum for the construction of a regional music education system. It can systematically ensure the excellent traditional music as an important content of music teaching in each university, thus enhancing the theoretical value of the construction of the traditional music education curriculum system and having an enlightening and normative effect on the school education mode of traditional music. Viewed as an educational phenomenon in schools, it can make students feel the beauty of traditional music art, make them reacquaint with and feel the rich resources of traditional music, realize the confidence and identity of national culture, and stimulate their patriotic feelings, and its implementation will form a social and cultural phenomenon with continuity significance and far-reaching influence by the participation of many students.

The issues to be revealed are not only the current realities faced by the Chinese government, but also the challenges faced by Asian countries. Thailand and Japan and other Asian countries have a long history and a rich musical and cultural heritage, and the oriental music culture circle is more or less the same, similar, and interconnected, so

with the help of ethnomusicology theory, we will draw on the traditional and ethnic music heritage of Thailand and Japan and the current status of the curriculum system for teaching music education in colleges and universities, explore how to resist the impact of cultural globalization in the process of national modernization, give the traditional music of ethnic groups its due place in national music education and professional music education, and how to It is an important task for all Asian countries to focus on how to introduce the traditional music of various ethnic groups into the music education of universities, primary and secondary schools, and to pass on and develop the traditional music culture of various ethnic groups.

Scope of the Study

In the process of social development, although it is necessary to study and learn from the excellent experiences of other nationalities, it is more important to root in our own soil, inherit and innovate our own traditional culture, otherwise the development of the country and the nation will be in danger. In view of the scarcity and fragmentation of domestic research on the impact of Western cultural hegemony on national music culture and the shortcomings in Chinese school music education in the 20th century, we will sort out the phenomenon and laws of Traditional Chinese Music culture inheritance on the basis of existing research results, analyze the socio-historical roots of Western cultural hegemony, and start from the evolution of Western music culture invasion and the music education system in China in the recent century, We will find out whether this evolution is widespread and representative, and discover the contradictions between cultural value systems in the process of integration of Chinese and Western music cultures, as well as how the traditional music culture of our people has been affected and influenced in the process of integration. Taking into account the new trends in today's global cultural development and international music education development, we will discuss how to make the foreign culture and the value system of the existing culture not contradict each other in the process of cultural integration, how to better popularize the consciousness of protecting and inheriting traditional music in the process of implementing multicultural music education, so that music education in colleges and

universities can become the basis of Chinese traditional music culture inheritance, solve the crisis of Chinese traditional music subjectivity, make traditional music more adaptable to contemporary music aesthetics and acceptable to the general public, increase the vitality of traditional music, and make traditional music well spread and inherited.

The proposed solutions to the crisis of the subjectivity of Chinese traditional music in the field of professional music education are: first, to change the mentality, affirm the value of the Chinese traditional music education system, establish a comprehensive musical view, and promote dialogue and exchange. In order to solve the crisis of the subjectivity of Chinese traditional music culture, we need to establish a comprehensive view of music and face up to the excellent essence of Chinese traditional music, rather than looking for the "backwardness" of national music with reference to western music standards. We need to clarify a series of values, including acoustic aesthetics and psychology, and emphasize the need to pay particular attention to the acoustic aesthetics of Traditional Chinese Music, distinguishing it from the traditional Western view of acoustic aesthetics and the aesthetics of sound in contemporary composition. Without measuring and replacing, acknowledging that different music has different dimensions and different cultural validity in cultural development, enhancing the dialogue and exchange between national traditional music and world music on an equal footing, and conquering the world with works and systems with national styles. Second, to form a systematic Traditional Chinese Music curriculum system. At present, the Traditional Chinese Music curriculum system is fragmented, and it is very important to establish a Traditional Chinese Music curriculum system including Traditional Chinese Music basic training, singing and performance training and music culture courses. This project is a more comprehensive and in-depth study of musical ethnicity and cultural contexts, standing on the multiple perspectives of cultural anthropology, music art, music education and social and cultural development, to identify the direction and ideas of traditional music inheritance and development in today's society, and to seek new breakthroughs for the development of traditional music

in today's world. Through sorting out the past ways of transmission of Chinese music culture, exploring the laws of the rise and fall of music inheritance, arguing the stage development of music inheritance, and tracing the development and changes of music education, scientific research and people's consciousness in the process of music culture intermingling. Starting from the analysis of the basis of constructing the Chinese traditional music education system, we point out the differences between Eastern and Western music in terms of musical forms, musical behavior structures, and musical concepts and the methods of their constitution processes.

This dissertation is used for the proper development of the music education system in Chinese colleges and universities. In examining the changes in the policy guidelines of college music education and enrollment, curriculum, and students' aesthetic imagery after the impact of foreign music culture. It is pointed out that the current situation of music education in Chinese colleges and universities is that the Western music theory system is dominant, there are limitations in the curriculum of Chinese music education, and the education of Chinese traditional music presents the absence of the main body. The "total westernization" of the music teaching and management system in Chinese universities is an important reason for the confinement of the development of traditional music and the crisis of the survival of national traditional music; on this basis, we summarize the experiences and lessons that can be learned and explore the necessity and feasibility of constructing a Chinese traditional music education system; we try to outline the framework of the curriculum standards for a new traditional music education system in universities. The framework of the curriculum standards of the new traditional music education system in colleges and universities is outlined, including the nature, philosophy and ideas of the curriculum, objectives and contents, the construction of the traditional music curriculum system and the implementation suggestions of the training program. In order to change the existing teaching management mode in colleges and universities, which is centered on western music teaching system, and to guarantee the main position of Chinese traditional music in the teaching of music majors in colleges and universities, so that Chinese traditional

music can be better inherited and developed through music education in colleges and universities.

Definition of terms

1. Ritual and music system

The system of rites and music has been in place for 3,000 years in traditional Chinese society, and refers to the system developed by the Zhou dynasty to maintain its rule and to gather the essence of the previous dynasties. In ancient Chinese society, "rituals" were both rules and moral norms, which regulated the rituals and ceremonies of human interactions and were the standards and requirements for all behaviors of rulers and nobles. Rituals were used to consolidate class division, control people's thoughts and opinions, and fundamentally establish the class distinction in China. Music was mainly used for "virtue", hoping to achieve "harmony" through musical forms and behaviors, i. e. "music and harmony", using music to shape personalities to achieve "human harmony. It was hoped that through music and the "harmony" of behavior, the "music and harmony" would be achieved, and the "people and harmony" would be achieved through the shaping of personality by music, and finally the "government and harmony" would be achieved. Although the ritual and music system was intended to regulate human behavior and maintain the rule, its detailed regulations allowed for the development of music and music education. The ritual music system was formally established in the Zhou Dynasty and went through evolution, stereotyping, and development until its demise in the late Qing Dynasty.

The focus of this topic is that although the ritual and music system was originally intended to regulate human behavior and maintain the rule, it prescribed in detail the content of poetry, dance, and music education, and had corresponding institutions responsible for its implementation, so that music and music education were systematic and continuous, allowing music education to develop sufficiently so that traditional music could continue and be passed on even in times of war.

2.Cultural hegemony

Cultural hegemony refers to the domination of one class over the ideology and culture of another class, achieving dominance by controlling cultural content and establishing important customs to unify opinions. The study of cultural hegemony in Western countries began around the 1930s, when the Italian Marxist theorist Antonio Gramsci first presented the important theoretical results of the theory of cultural hegemony in his work. It is used to describe the relationship of domination between social classes, the process by which the ruler introduces ideologies favorable to himself to the social classes, not by coercive means, but by penetrating into the consciousness of the masses, accepted as "normal reality" or "common sense" by the subordinate classes or the masses, relying on the members of society. common sense" and depends on the voluntary agreement of the members of society.

This project focuses on the ways in which cultural hegemony influences the cultural views, values, and ideologies of the Chinese public, and the reasons for the wholesale Westernization of China's college music education system construction.

3. Chinese Traditional Music

"Traditional Chinese music" refers to the music created by Chinese people using their own methods and forms, which has the characteristics of their own ethnic forms. It is divided into five major categories: songs, song and dance music, rap music, opera and instrumental music.

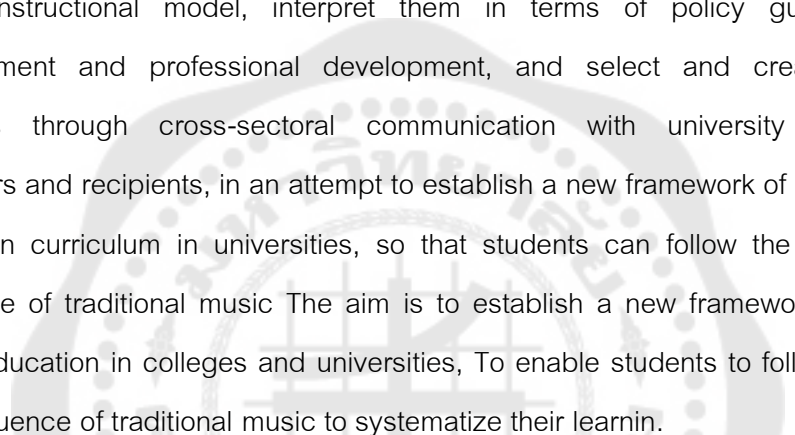
4. Traditional Music Curriculum System

Chinese traditional music curriculum system is the basic project of building Chinese music education system. It is applied to professional music education in colleges and universities, based on traditional and folk music, optimizing the existing folk music series courses in colleges and universities, and opening new traditional music courses, such as Chinese traditional music composition, folk music heritage, traditional music theory and performing arts, so that they form a scientific, systematic and theoretical curriculum system. The aim is to break the European music centrism, to excavate, study and preserve Chinese traditional music and ethnic folk music, and to

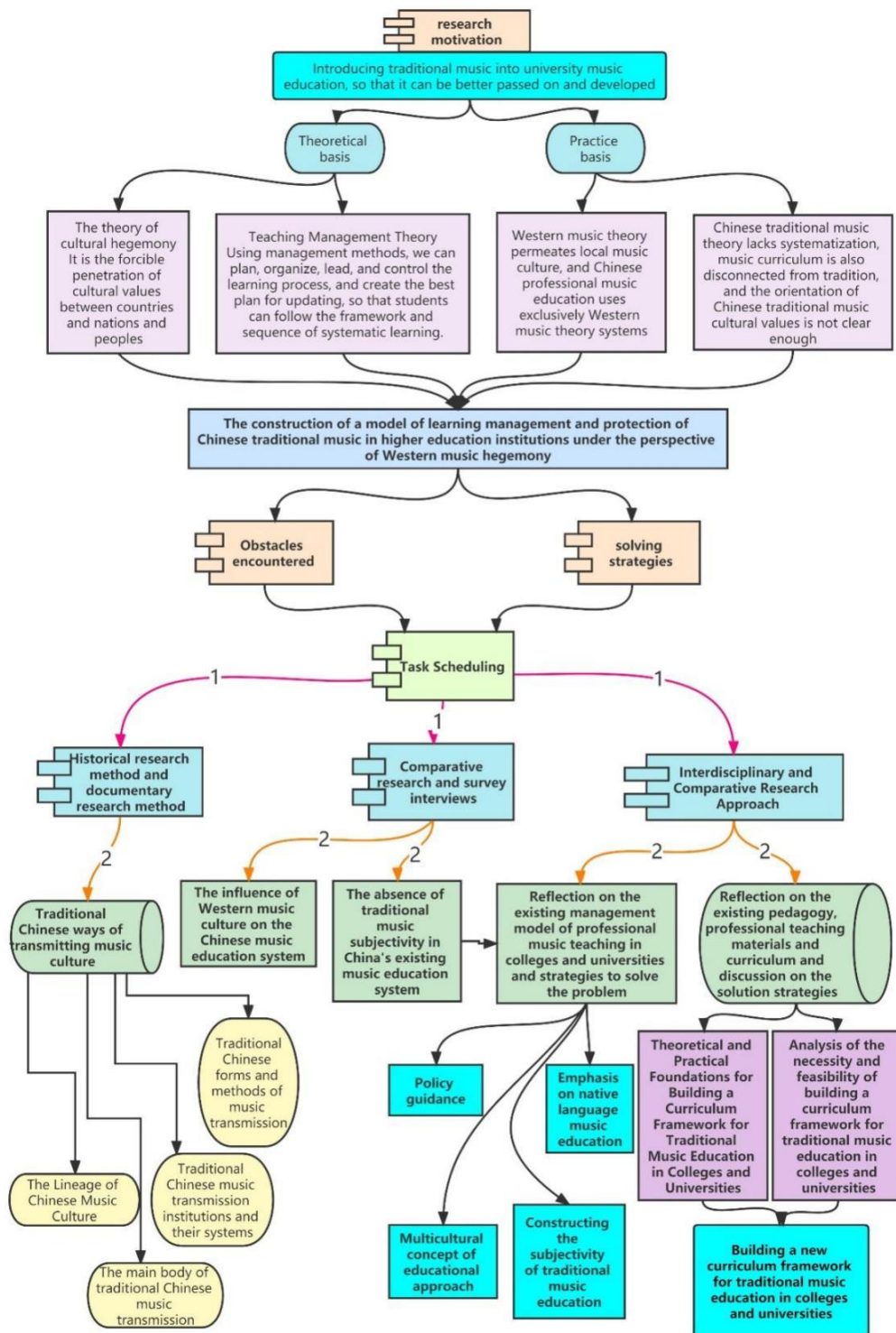
cultivate higher music talents with a Chinese musical outlook, proficiency in the fundamentals and skills of Chinese traditional music and extensive cultivation.

5.instructional management and protection

instructional management and protection refers to the use of management methods to program, process and standardize learning through planning, organizing, leading and controlling, and to create and update the best solutions to achieve efficient learning. In this project, we identify, analyze and analyze the problems of the previous music instructional model, interpret them in terms of policy guidance, school management and professional development, and select and create appropriate solutions through cross-sectoral communication with university administrators, educators and recipients, in an attempt to establish a new framework of traditional music education curriculum in universities, so that students can follow the framework and sequence of traditional music. The aim is to establish a new framework for traditional music education in colleges and universities, To enable students to follow a framework and sequence of traditional music to systematize their learnin.



Conceptual Framework



CHAPTER 2

LITERATURE REVIEW

The content of this research is a common concern of many Chinese scholars in recent years, but a systematic theoretical system has not yet been formed because the focus of each scholar's research is different. The topic is based on the reflection of the history of the development and proliferation of Western music culture in China, and the close connection between music and cultural anthropology and other disciplines from the perspective of music anthropology. We are committed to changing the current professional music education model in China, which blindly copies the western music education system, and analyze the policy guidance, school management, and professional construction in an attempt to establish a new framework of traditional music education curriculum in colleges and universities and make it gradually perfect. The use of practical ways to make the fusion of folk music and foreign music in the process of collision and fusion can be more profound heritage and promotion. The history of ancient Chinese music, ancient music education, modern music history or local music histories published in China, which deal with the dissemination and transmission of Chinese traditional music culture, as well as the changes of traditional music influenced by Western music in modern times, have important reference value for this study. International and Chinese domestic research on cultural hegemony and cultural colonialism theories also have good references for the study of this topic. In terms of the spread of Western music to China, there are studies on Sino-foreign musical exchanges, topics of Chinese and Western musical exchanges or important events and figures in the process of musical exchanges, and some scholars' theoretical and practical discussions on the school education of ethnic traditional music, all of which have extremely important reference values. The author has sorted out the relevant literature and classified them according to their different focuses of research as follows.

1. The established historical facts of Chinese music culture and related theoretical studies

- 1.1 The lineage of music transmission in ancient China

- 1.2 Cultural hegemony and cultural colonization theory
- 1.3 The current situation of the fusion of Chinese and Western music culture
- 2. Exploration of the impact and harmfulness of cultural hegemony on China
 - 2.1 Relevance to Chinese Culture
 - 2.2 Related to the Chinese music education system
- 3. Research on the transmission path of Chinese traditional music in colleges and universities
 - 3.1 Discussions on the direction of Chinese music education
 - 3.2 instructional management mode and the construction of traditional music curriculum system
- 4. Conclusion

1.The history and current situation of Chinese music culture and music education

1.1 The lineage of music transmission in ancient China

There are many relatively systematic writings on ancient Chinese music culture and music education in ancient Chinese music, such as Xia Ye's *A Brief History of Ancient Chinese Music* (夏野 1989), a textbook for music majors at the Shanghai Conservatory of Music. It takes the development of music from ancient China to the Ming and Qing dynasties as a clue, clarifies some basic concepts in the history of Chinese music, and provides a relatively rich knowledge of music history. Yang Yinliu's *Manuscript History of Ancient Chinese Music* (Yang 2001) discusses the history of music development in China from the ancient times to the end of the Qing Dynasty, including the connection between the social background of Chinese generations and the development of music, the various themes and genres of Traditional Chinese Music, the historical evolution of the occurrence and development of various musical forms, the introduction and analysis of instrumental pieces and musical instruments, and the study of musical aesthetic thought. His views on controversial issues in the study of music history are presented. *A Brief History of Ancient Chinese Music*, edited by Liu ZaiSheng (刘再生 2006), collates the various research results on the history of ancient Chinese music in China over the past decade or so, allowing readers to gain a general

knowledge of ancient music history, while being exposed to various new academic research results and the different opinions of various experts, to a certain extent making up for the scattered results of ancient Chinese music history and the difficulty of getting a full picture. The History of Ancient Chinese Music by Jin Wenda(金文达1994) and Chen Sihai(陈四海1995) provides an overview of the development of ancient Chinese music culture by dynasties and confirms some previously unanswered questions on the basis of archaeological findings. Mr. Xiu Hailin's Ancient Chinese Music Education(1997) is the first ever comprehensive and systematic collection and organization of the history, achievements, and experiences of school music education in China from ancient, modern, and contemporary times. He Yu's History of Music Education in Ancient China(2017) divides the history of music education in China into six major periods: the Qin Dynasty, the Qin and Han Dynasties, the Wei and Jin Dynasties, the Northern and Southern Dynasties, the Sui and Tang Dynasties, the Song and Liao Dynasties, the Jin and Yuan Dynasties, and the Ming and Qing Dynasties, providing a complete, systematic, and detailed account and study of the thousands of years of music education in ancient China. These works on the history of Chinese music and the history of Chinese music education are mostly chronological and historically true accounts, which strive to be true and objective, providing a reliable theoretical basis for this research work and an important historical support for the study of ancient music culture. The research philosophy of Professor Xiang Yang of the Chinese Academy of Arts has been a good inspiration for this study; his publications such as "The Duke of Zhou Made Rites and Music and the Classification of Ritual and Secular Music"(项阳 2013), "Functionality - Institution - Ritual - Two Veins - A Perception of Chinese Music Culture History" "Ritual and Non-Ritual Perspectives on the Bearing of National Music Institutions" "Reflections on the Absence of Ritual Music Culture in the Study of Chinese Music Education History" believes that it is important to grasp the trajectory of thousands of years of development and evolution of ritual music and popular music in the history of the state, to inherit and continue the traditional music culture, to establish the identity of cultural identity, not to let the tradition of ritual music culture exist only as folk and non-

mainstream, but to grasp the deeper connotation of the tradition, to eliminate unnecessary negative factors; to respect the tradition and keep pace with the times to rebuild a set of national ritual music system, to revive the Chinese ritual music civilization, the style of the ritual state, so that it can be integrated into the modern civilization of the Chinese nation.

1.2 Current status of research on cultural hegemony and cultural colonization theory

Cultural hegemony has been covered in various fields at home and abroad, but their entry points or research perspectives are not the same. One of the earliest representatives of Western Marxism, the Italian Marxist theorist Gramsci Antonio, after the October Revolution, made the first important theoretical achievement of cultural hegemony theory in his work after repeated and careful consideration of the experiences of different social structures in the East and the West and the lessons learned from them. Gramsci (Pozzolini 1970) believed that the state is equal to civil society plus political society, but not equal to economic base plus superstructure. The political society is a coercive state apparatus composed of the government and the judiciary, which exercises coercive "direct rule". Civil society, on the other hand, consists of relatively autonomous "private" organizations that exercise the non-coercive "social hegemony" of the ruling class. The term "social hegemony" is used to refer to the relationship of domination between social classes. It is believed that social hegemony is the process by which the ruler introduces an ideology that is beneficial to him or her to all classes in society, not through coercive means, but through the voluntary agreement of the members of society. Following the development of Gramsci's cultural hegemony theory, there are British scholars such as John Tomlinson's trend theory, Francis Fukuyama, the famous political scientist Samuel P. Huntington, Brzezinski and other scholars to study and analyze it. In 1989, Francis Fukuyama proposed the "end of history", emphasizing the existence of optimistic and universalist attitudes that do not conform to objective facts, but the Western cultural liberalism advocated by him laid the theoretical cornerstone for the comprehensive export of institutional models and values

and the strengthening of cultural penetration and expansion by Western countries; and the article "The Clash of Civilizations" by Samuel P. Huntington(Huntington 2011), a famous Harvard University political scientist, was the first time that the theory of cultural hegemony attracted attention. Another sign that the theory of cultural hegemony has attracted attention, the claim of civilizational differences in the article continues the thinking of the Cold War and provides the theoretical basis for Western cultural hegemony and cultural expansion. Samir Amin(Amīn 2000), a renowned expert on globalization, in his book *Capitalism in the Age of Globalization*, criticized the power politics of hegemonic states and discussed the opportunities and challenges of the Third World to globalization. However, there is little research in foreign literature on countermeasures against Western cultural hegemony. The famous scholar Galton's theory of "cultural violence" and Japanese scholar Akiyoshi Hoshino(星野昭吉2000)'s "Global Politics: Change, Conflict, Governance and Peace in the Process of Globalization" outline the manifestations of Western hegemony and expose the implementation and indirectness of Western cultural hegemony, but there is no detailed explanation on how to deal with cultural hegemony.

In China, with the prevalence of the idea of Western learning in the East in recent times, many literati and educated people have also discussed and reflected on Western cultural hegemony. In the 1980s and 1990s, the U.S.-led hegemonic countries took the opportunity of economic globalization to promote cultural hegemony and cultural expansion with the purpose of "peaceful evolution" under the pretext of "human rights over sovereignty" and "global democratization", and the issue of national cultural security was obviously highlighted. For example, Pan Yihe's *Culture and International Relations*(潘一禾2005), Zhang Ji and Liu Zhongmin's *Culture and Contemporary International Politics*(2003), Yu Xintian's *Culture in International Relations*(俞新天2005), Hao Lianghua's "American Cultural Hegemony in the Process of Globalization"(郝良华 2002) etc. Analyzing and studying cultural hegemony from multiple levels and perspectives, they reach a basic consensus on the basic connotation of cultural hegemony, believing that cultural hegemony is the forcible penetration of cultural values

between countries and nations and between peoples, and agreeing that the important root of Western hegemonic culture is Western centrism. Secondly, there is probably consistency in the discussion of the manifestation of Western hegemonic culture. In Hao Lianghua's "American Cultural Hegemony in the Process of Globalization"(郝良华 2002), it is pointed out that Western hegemonic countries led by the United States make use of cultural and educational exchanges and comprehensive information dissemination systems to export cultural and spiritual products on a large scale, promote Western values, and realize cultural infiltration and expansion intentions.

The representative figures of postcolonial theory, Edward Waefie Said, Gayatri C. Spivak, and Homi F. Baba, have analyzed cultural colonization from different perspectives from the standpoint of Third World countries. In *Orientalism*(Said 1995), Said denies the existence of "true" knowledge and suggests that the essence of Orientalism is a constructed, typological, and demonized representation of the Orient, which is a manifestation of the West's cultural colonization of the Orient. In *Culture and Imperialism*(Said 2014), he combines Foucault's knowledge power with Gramsci's theory of cultural hegemony, and explores the relationship between culture, knowledge and power. In *The World, the Text and the Critic*(Said 1991) he gives another comprehensive account of postcolonial textual theory. It can be seen from Said's series of works that, after absorbing certain elements from Marxism, it has developed its own model of cultural analysis, pointing out the interdependence of culture and imperialism in a hegemonic environment. Spivak links postcolonial theory with feminist, deconstructionist, Marxist, and psychoanalytic theories, using deconstructionist theory to penetrate the status of the East in postcolonial contexts, and using Marxist substrates related to the formation of colonial power and its constitution to reinterpret and dissolve power and power and restore power and force as it is. Homi K. Bhabha has written little, and the only published works are *Nation and Narration*(Bhabha 1999) and *The Location of Culture*(Bhabha 1994). However, it is easy to see from his few works that he focuses on the analysis of colonial discourse, creatively blends Marxist and post-deconstructionist theories into one, critiques colonial culture, and discusses specific

strategies for Third World critics to enter the academic mainstream. In addition to the in-depth analysis of cultural colonization by postcolonial theorists, numerous other scholars have interpreted cultural colonization based on their own professional perspectives. In his book *Politics Among Nations: Struggle for Power and Peace*, renowned international political scientist Hans J. Morgenthau (1993) divides imperialism into military imperialism, economic imperialism and cultural imperialism based on the typical means used by imperialism from a political science perspective, and points out that the greatest victory of imperialism lies in ruling by virtue of cultural imperialism. Leften Stavros Stavrianos, in "Global Rift: The Third World Comes of Age" (Stavrianos 1981) suggests that there is "ideological imperialism, or the colonization of ideas," in the world today. In *Cultural Imperialism at the End of the Twentieth Century*, Pechas describes "cultural imperialism" as "the systematic infiltration and control of the cultural life of the people by the Western ruling class, with the aim of reshaping the values, behavior, social institutions and identities of the oppressed people to the interests of the imperialist class" (2003). In "The Third World - Suffering - Twists and Turns - Hope" (P. 哈里森 1984), Harrison points out that cultural imperialism is to establish a "comparison group" in front of the people of the Third World by cultivating local buyers, using education, advertising and media, and then, through "comparison group behavior", to use the lifestyle and values of a certain social group as the standard, so as to induce the weak-minded to abandon their own national Marx focused his criticism more on the "group behavior. Marx focused his criticism more on the political and economic hegemony of the capitalist countries, but also exposed the cultural hegemony of the West over the East. It is easy to see from his writings his description of cultural hegemony as the plundering and domination of colonialism often achieved through the ideological and cultural psychological control of the enslaved people. In his book *Globalization and Culture*, John Tomlinson (Tomlinson 2003) elaborates his understanding of cultural imperialism as a manifestation of the global trend toward cultural hegemonization.

Discussions of cultural colonization within China have tended to be more critical of cultural colonization. Scholars from various fields have analyzed cultural colonization

from different perspectives, from the phenomenon to the way it operates. First, cultural colonization from a post-colonial perspective: these studies focus on critiquing the political and cultural "Western centrism" from the perspective of the "other" (the East), emphasizing the movement from the periphery to the center, "decentering" and "deconstructing" Western culture to challenge the Western central discourse society as never before, and enlightening the East and underdeveloped countries to resist cultural hegemony. It also reveals the resistance of the East and underdeveloped countries to cultural hegemony. For example, Zhang Qixue's "The Subject of Rights: The Basis and Source of Cultural Colonization"(张其学 2010) describes how the West has colonized the East by virtue of its position as the subject of rights through an investigation of the relationship between rights and knowledge and expression; "From Dichotomous Thinking to Intersexual Thinking: Constructing a Balanced Cultural Ecology"(张其学 2010), "The Dichotomy of Self and Other: Philosophical Rationale for Cultural Colonization"(张其学 2010) and "The Decline of Subjectivity and the Deconstruction of Cultural Hegemony"(张其学 and 姜海龙 2010) explore the root of cultural colonization from the relationship between "self" and "other", that is, the imbalance of the relationship between "self" and "other", that is, the loss of subjectivity in cultural exchange. The loss of subjectivity in cultural exchange. Secondly, cultural colonization from the perspective of cultural communication: the studies from this perspective focus on the relationship between strong and weak cultures and the way of cultural communication. Through the analysis of the relationship between different cultures and the way of mutual communication, the specific ways and colonial paths of cultural colonization are exposed. For example, Li Cunxiu's "On Western Cultural Colonialism in the Context of Globalization"(李存秀 2002) characteristics and countermeasures of cultural colonization on the basis of culture. Zhang Qixue's "Media Imperialism: A Contemporary Form of Cultural Hegemony"(张其学 2004) introduces the main way of contemporary cultural colonization, namely the inculcation of Western values through the media. Liu Haijing's "The Cultural Connotation of Globalization and Cultural Colonialism"(刘海静 2006) is believed that the cultural development of globalization manifests itself as the opposition

and unity of commonality and individuality, universality and specificity, diversity and unity, and nationality and universality. Cultural colonialism is an unequal international cultural exchange phenomenon in which powerful cultures promote their economic ideas, political values, and cultural concepts to disadvantaged cultures by virtue of their political, economic, military, and media advantages; cultural colonialism is not a cultural trap of globalization, but the universal development of global culture provides an opportunity to promote cultural colonialism.

1.3 The current situation of the fusion of Chinese and Western music culture

In the Western world, many distinguished experts and scholars have devoted themselves to the study of Chinese and Western cultures in recent years, and have already accumulated more fruitful results. In foreign countries, Rainer Tetzlaff; Samuel Huntington; David Herder; Robert Rowland; Helmut Schmidt; Robert Holden; and Ni Peimin and Stephen Ru in the United States, among others. However, the academic community has not come up with an authoritative definition of the research on Sino-Western cultural relations, and no comprehensive and systematic study has been formed. The American music anthropologist Bruno Nettl, in his monograph "Western Impact On World Music" (Nettl 1985), provides a cultural anthropological study of the changes in world music, describing the changes in the music of many countries around the world due to the intervention of Western music, with particular reference to three countries in East Asia. China, Japan, and Korea: the entire musical culture of the Far Eastern countries - conceptual, behavioral, and acoustic - is leaning toward Western styles, what we might call 'Westernization'. There are some implications for the study of this topic. The study of Chinese and Western culture in China began in the Ming and Qing dynasties, flourished in the mid-19th century, and flourished in the "May Fourth" New Culture Movement. The earliest scholars include Xu Guangqi, Fang Yizhi, Zheng Guan, Yan Fu, and Chen Duxiu, Li Dazhao, and Hu Shi during the May Fourth New Culture Movement. In the 1980s, due to the accelerated globalization, the "shrinking" of human living space and the great changes in the world landscape, the conflict between Western culture and Eastern culture, especially with Chinese culture, became more

intense than ever. In order to meet the challenges of cultural globalization, a large number of scholars have emerged. Many scholars, such as Zheng Chunmiao, Le Dayun, Zou Guangwen, Wang Yizhou, Wang Ning, and others, have paid different degrees of attention to and discussed cultural issues. Their research results have played a good role in laying the foundation for the academic research on Chinese and Western cultures. However, judging from the current situation of domestic and foreign research, these research results rarely have innovative theories, or explore the comparison of Chinese and Western cultures, or give a general overview, or sort out along the order of historical development, or make a comparative review.

There are some literature on the proliferation of Western music to Asian countries, and exploring the development and fusion of Western music in other countries is a very good reference for the study of this topic. For example, Chang-Hui Hsu's "The Importation of Western Music and the Development of Modern Music in Asia," Craig's "The Fusion of Indian and Western Music," and Yu Ren-Hao and Ziming Chen's "Eastern Music Culture. Lu Songling, " Trilogy of Japanese Importation of Western Music - Lockout, Openness and Reflection," by the Englishman Del A. Craig, "The Fusion of Indian and Western Music," by Gautam of India, " The Origin and Philosophical Background of Indian Music," by Tran Van Khe of Vietnam, "Tradition and Innovation of Vietnamese Music," and "Music of the Socialist Republic of Vietnam The State of the Art (above and below).

As the research on the history of modern Chinese music started late, the number of studies is relatively small, and the historical facts about the influence of the early Western music on modern Chinese music are especially lacking, and the research on Chinese and Western music culture is relatively lagging behind. Mr. Tao Yabing's book, "A Historical Manuscript on the Exchange of Chinese and Western Music,"(1994) is chronologically based on history, ranging from the 8th century (Tang Dynasty) to the early 20th century, with a rich collection of materials and a broad scope of discussion, laying a good foundation for future research in this field. Mr. Feng Wenci's monograph "The History of Chinese and Foreign Musical Exchanges"(2013), takes the historical

history of China as a chain, and the historical facts of Chinese and foreign musical exchanges as a horizontal expansion, covering a wide range of historical records and excavations, and reproducing the appearance and true meaning of Chinese and foreign musical exchanges in three dimensions, which is the first comprehensive and systematic academic work on Chinese and foreign musical and cultural exchanges seen so far. Professor Gong Hongyu's "Westerners in China and the Exchange of Chinese and Western Music" (2017) is a detailed account of the interaction of the two musical cultures since the 19th century, when Western music was introduced to China by missionaries on a large scale. This book is a high research and reference value as it enumerates the actual records and historical materials of the Western missionaries on the exchange of Chinese and Western music. Unfortunately, the ideology of modern Chinese scholars and music educators has been influenced by Western music culture, and they mostly stand in the position of Western scholars when interpreting the history of the integration of Chinese and Western music cultures, such as Professor Gong Hongyu, who studied and taught abroad. The study of Chinese and Western music, however, fails to take a macroscopic view of the hidden dangers brought about by the strong invasion of modern Western music culture.

2. Exploration of the impact and harmfulness of cultural hegemony on China

2.1 Relevance to Chinese Culture

The implementation of Western cultural hegemony in the process of global cultural exchange is a hidden diplomatic strategy of Western developed countries. The issue of Western cultural hegemony has received extensive discussion and attention from Chinese academics. Focusing on the main effects of Western cultural hegemony on Chinese culture and its countermeasures, existing studies have examined a series of problems brought about by Western countries' cultural aggression against China, the role played by the control of monopoly of media and network discourse, the support of proxies to create pro-Western political power and religious means in the process of cultural hegemony; the challenges posed by cultural hegemony to China's national ideological security. The research paper also discusses the challenges posed by cultural

hegemony to China's national ideological security, which provides some reference and reference for the research.

Sun Jin's book "The Study of Cultural Hegemony Theory"(孙晶2004) starts from broadening the scope of cultural hegemony theory, analyzes the framework of cultural hegemony theory, and proposes that cultural hegemony has three basic characteristics, namely, authority, obedience and legitimacy. The book also discusses the roots of cultural hegemony from the perspective of philosophical epistemology, reflects on the theory of cultural hegemony, discusses the importance of the study of cultural hegemony theory for contemporary cultural practice, and makes some countermeasures for the cultural construction of socialism with Chinese characteristics.

Jin Mingqing(金民卿 2008) points out that "the construction of media dominance is the primary link of Western cultural infiltration". The developed Western countries enjoy absolute dominance and hegemony in the cultural media, and through media power, they make the cultural media of other countries strongly dependent on them and achieve technological monopoly in modern cultural communication; they not only squeeze other countries' cultural markets of other countries, but also by influencing and swaying the official media of other countries to serve the propagation of their own values. It provides the technical possibility for the implementation of cultural invasion. Pan Zhichang and Lin Wei(潘知常and林玮2002) suggest that "the essence of cultural infiltration lies in the comprehensive cultural domination and ideological submersion of developing countries by developed countries through media monopolies." . In their book Demonization and Media Bombardment, Li Xiguang (1999)state, "Who now has the most powerful media to push their ideas into the world? Who else but the United States?" It is believed that the U.S. carries out its cultural hegemony by controlling the monopoly of media discourse. Zhang Jianying(2011) puts forward the concept of mass cultural communication channels and takes the United States as an example to analyze the political propaganda and political export of the United States through film and television, radio, and news media, etc. He points out that this kind of "one-way" inflow of information dissemination method hides the essence of class attributes, and by " putting By

organically combining the control of the mass media with the meaning connoted by Western mass culture, the role of cultural infiltration and cultural hegemony is brought into full play."

Zhang Ji(张骥2010) analyzes the gradual changes in the way of thinking and lifestyle of people who have been receiving Western cultural information for a long time, and suggests that Western countries have been promoting their lifestyles, moral standards, and religious traditions through network technology in the context of economic globalization in order to achieve cultural hegemony and colonial domination in cyberspace, which he believes has seriously affected China's cultural security. Dr. Zhang Xiaohui of Jilin University's "A Study of Chinese and Western Cultural Relations in the Context of Globalization" (张晓辉 2008) takes globalization as the background, explains the formation of strong and weak cultures in the process of globalization and analyzes the impact of cultural colonization on the values and orientations, thinking and behavior patterns, religious beliefs, and aesthetic interests of Eastern countries based on it. It is believed that cultural colonization is an unequal international cultural exchange phenomenon in which the strong culture led by the United States, with its economic, political, military and media advantages, promotes its economic philosophy, political values, cultural ideology, values and lifestyle to the weak culture in order to influence and assimilate other countries culturally. We propose to oppose the Americanization or Westernization of global cultural development on the basis of a rational approach to cultural globalization.

From the relatively subdivided fields of cultural development, academic research, and modern media technology, the literature that specifically explores the path of resisting Western cultural hegemony includes: Lu Feng(卢锋 and 唐湘宁 2012) drawing on Canada's history of resisting American cultural invasion and the rise of Canadian media quality education, proposes that China should strengthen the development of science and technology and cultural industry, and deal with the relationship between cultural sovereignty and cultural hegemony, cultural undertakings and cultural industry, and The relationship between cultural preservation and

technological development. In the field of modern media technology, Qin Huiyin and Mo Yueyun(覃辉银 and 莫岳云 2009) proposed that China should play the propaganda, guidance and education functions of the media and grasp the power of discourse. From the perspective of the status and role of the media in the comprehensive national power, Cheng Xuefeng(程雪峰 2005) proposed that the Chinese media should go out and take on the strategic challenge of "global vision"; use its own value standards to measure and evaluate world news events, change passive defense to active attack; and compete with the national media in the fields of ideology and culture, information resources, audience market and public opinion positions. In the field of ideology and culture, information resources, audience market and public opinion positions, etc., we should compete with the national media to create a communication atmosphere conducive to the development of "soft power" for China. In the field of academic research, Deng Chundong proposed that all fields of philosophical and social science research not only need to adhere to Marxist positions, views and methods as a guide, consciously throughout the guiding role of Marxism in the field of ideology, but also need to constantly improve their own political acumen and political discernment, so as to grasp the correct direction of development.

There are also some studies from the perspective of international perspective to explore the research of the path against the world cultural hegemony, calling for the active promotion of international alliance to jointly resist cultural hegemony. Yu Binggui and Hao Lianghua (2007) propose that the world's cultural diversity is a rational choice for human cultural development, while cultural hegemony is the culprit of destroying the world's cultural diversity, so it is necessary to reconstruct the world's cultural map and jointly establish a reasonable new international cultural order. Li Wenjun's "The Self and the Other, Collision and Integration---An Analysis of Postcolonial Theory as a Warning to the Construction of National Culture in China" (李文军 2008) Focusing on the post-colonial analysis of the consequences of cultural colonization, the paper proposes that the strategy for the Eastern world to cope with Western cultural colonization is to "reshape the marginal culture of the Third World" so as to get rid of the post-colonial

cultural aggression and cultural hegemony from the West. At the same time, we call on the East and the West to abandon their antagonism and form a situation of friendly exchange and equal dialogue between Eastern and Western cultures. It also calls on the East and the West to abandon their antagonism and form a situation of friendly exchange and equal dialogue between Eastern and Western multiculturalism.

Han Yuan(2016) combined with the discussion of the new international cultural order and proposed the basic concept of establishing a new international cultural order, which is summarized in three aspects: " First, pluralism and coexistence, mutual tolerance, and harmony and difference; second, advocating dialogue, mutual respect, and harmony; and third, opposing hegemony and learning from each other for common prosperity." Chen Qiaozhi(陈乔之 and 李仕燕 2006) and others proposed that Chinese culture should go out, give full play to its advantages, strive to build a new global order of equality and justice, reasonableness and peace, and assume a more important international responsibility on the world stage.

2.2 Related to the Chinese music education system

Modern music education in China has been influenced by the times since 1912 when Cai Yuanpei and a generation of other educators vigorously introduced Western music education concepts to the present day.(2010) The problems facing contemporary music education in China are as Bennett Reimer states in his book, *The Philosophy of Music Education*(Reimer 2003) , " China has, in very superficial and intense ways, in music and in other ways, become very Westernized." And the problems caused by this westernization are not only in the current state of Chinese music education centered on the Western music education system, but also in the worrying, even distressing, status of the Chinese music discipline in the field of professional education in colleges and universities in the current context of Chinese education. This situation has also led countless music educators in China to keep running and working to try to change this dilemma.

In his dissertation, Che Shun(车顺 2010) elaborates on the three stages of the formation of "Western music centrism", from the respective "geocentrism" of the Middle West to the self-righteous "Western music centrism" of Europe to the "Western music centrism" of China's semi-colonial situation of forced adoption and active choice. In his paper, he explains the three stages of the formation of "Western music centrism", from the "geographical centrism" of the West and China to the "Western music centrism" of the European self-righteousness. By reflecting on this historical fact, he proposes a deconstruction of "Western music centrism" and a correction of the absolute values since the May Fourth Movement; he proposes that in the era of globalization, we should "discover ourselves" and then "transcend ourselves". "In the era of globalization, he proposed the concept of "going out" for Chinese traditional music, which is to "discover oneself" and then "transcend oneself". In his dissertation, Rong Hongzeng(荣鸿曾 2001) pointed out that at the beginning of the century, a group of senior Chinese intellectuals who had received Western music education made speeches and articles to criticize Traditional Chinese Music for lagging behind Western music. Since they were in leading positions in the literary and artistic world, with university professors and even conservatory deans, their speeches had great influence, and several of the top conservatories in China put most of their resources on Western music, and most of their students studied Western music, which directly influenced the popularization of traditional music and the society's attitude and evaluation of it. Not only did they lack awareness of their own nation's traditions, but they actively promoted their rejection of traditional music. Although their strong belief in saving the country and the people was their starting point, it could not hide their ignorance and prejudice.

3. Research on the transmission path of Chinese traditional music in colleges and universities

3.1 Discussions on the direction of Chinese music education

As the discussion of the "East-West relationship" heats up in China, it has led to academic exchanges in the musicological community. One viewpoint is to take contemporary international thinking as the academic background and fulcrum,

emphasizing the need to take local traditional music culture as the root and opposing the concept and practice of unilateral learning from the West. Guan Jianhua(管建华 1993) argues that comparison is dialogue and that dialogue must be equal; at present, Traditional Chinese Music is not yet able to bring its own stuff to dialogue with the West and therefore it is necessary to establish a "main body" of Chinese music. Wang Yaohua(王耀华 1995) argues that Chinese music in the 20th century was greatly influenced by Western music and took a completely Westernized path, which should be rejected or corrected. Cai Zhongde(蔡仲德 2001), on the other hand, insisted that "an overall comparison of Chinese and Western music cannot be made without concluding that Chinese music is backward." He believes that the way out for Chinese music education lies in "begging the West", learning the Western music education system and the expressive polyphonic music system; not sticking to some artificially set "subjectivity" and "nationality" This would hinder the modernization of Chinese music. Feng Wenci(冯文慈 1997) rejects the view that school music songs were seen as a result of the colonial infiltration of Western culture, which China was forced to accept; the extent of westernization can be discussed, but the historical fact that the new culture was also part of traditional culture cannot be denied. Another opinion is that the emergence of new music combining Chinese and Western cultures is a historical necessity, not a total Westernization, and its historical significance and contemporary value should be affirmed. Liang Maochun(梁茂春 1991) put forward the view that "Chinese and Western music should not remain unchanged, but should be developed continuously, and that the introduction of Western music will lead to the extinction of Chinese music. Xing Weikai(邢维凯 1997) pointed out that the needs of contemporary Chinese people should be taken as the starting point, and that it is important to learn from the West, so that both ancient and modern Chinese and Western music can be used. After analyzing various views, I believe that although the arguments differ in the focus of the integration of Chinese and Western music cultures and the intention of the development direction of Chinese music education, there is an obvious consensus; that is, everyone agrees that Chinese music should be developed, traditional music resources should be explored,

and the essence of Western music culture should be learned. From this perspective there seems to be no real difference in principle.

Almost everyone's position is in favor of the diversification of music culture. Han Zhongen(韩钟恩 2001) pointed out that the world civilization process has different standards, and with the establishment of the Internet network, people's desire to share resources has intensified, but for music art should still focus more on the existence of individuality. He argues that a convergence in the spirit of pluralism and independence should be emphasized. The ideal state is: to change the East-West opposition to the East-West separation; to change the East-West integration to the East-West interconnection; to seek diversified development under the premise of coexistence and co-existence. Wang Anguo(王安国 2007) believes that the intermingling of Chinese and Western cultures has been going on in China in the 20th century. A century of practice proves that the two can be relatively independent in parallel and coexistence, or complementary and innovative in convergence and integration, or discarding and transcending after comparison and identification. The task at hand is still to inherit and promote traditional music culture as well as to absorb and learn from foreign music culture in both aspects. Professor Guan(2013) affirms the value of Chinese folk music, criticizes the current way of blindly borrowing and imitating the Western music education system in music education, points out that true music education should be based on multicultural understanding and respect, and puts forward suggestions for the reform of Chinese music education through his own investigation of multicultural music education in Europe and America, and his music education philosophy His music education philosophy has extremely important implications for this topic. Several scholars and researchers have elaborated, briefly reviewed or introduced Guan's music academic research experiences, ideas and contents. Among the representative articles are: "Reflection under Interrogation--Professor Guan Jianhua's View of Music Education" by Xiang Yang published in Journal of Nanjing Arts Institute in 2019, "Exploration of Guan Jianhua's Music Education Thought" by Zhu Yujiang published in Music Research in 2019, and "Forty Years of Growing Spiritual Roots" by Zhang Zhentao published in

People's Music in 2018. The roots of spirituality have been planted for forty years - Remembering musicologist Guan Jianhua" by Zhang Zhentao in People's Music in 2018, "Inclusion - Reflection - Global - A Brief Review of Mr. Guan Jianhua's Music Academic Research" by Chen Chaoli and Zhu Yujiang in Music Culture Research in 2018, and "Grounded in the Local Area, Looking at the World" by Li Jinsong in the Journal of Nanjing Arts College (Music and Performance Edition) in 2008. Professor Guan Jianhua, an explorer of music culture and music education from a global perspective" published in the Journal of Nanjing Arts Institute (Music and Performance Edition) by Li Jinsong in 2008. Xiang Yang's article "Reflection under Interrogation - Professor Guan Jianhua's View on Music Education" (项阳 2019) points out that Professor Guan Jianhua's interrogation is: "In today's music academy system, Bing cannot get into the folk music department, Liu Tianhua cannot get into the composition department, Mei Lanfang cannot get into the opera department, and Wang Guangqi cannot get into the musicology department." This is not only Professor Guan Jianhua's reflection on the current state of music education in China, but also his attempt to build a "Chinese native language music education system", which clearly demonstrates Guan's view of music education. The article shows that the professional music education in China today is following the Western path, the Chinese national music system and the innovative transmission mechanism have been dismantled, and the Chinese traditional music culture has not formed its own system, in this context, Guan Jianhua proposes to establish a Chinese native music education system. He also elaborates on Guan's view of music and its significance in promoting the development of music education from several aspects, including "the significance of proposing a Chinese mother tongue music education system", "thoughts related to the Chinese mother tongue music education system", and "the trajectory of Guan's academic thought". He emphasizes that he grasps the similarities and differences between Chinese, Eastern and world music cultures with an international perspective. He explores and practices the structure of the Chinese native music education system in a multicultural context with local awareness. Zhu Yujiang's "Exploration of Guan Jianhua's Music Education Thought"(朱玉江 2019) is

based on "critique," "integration of perspectives," and "cultural understanding," and argues that Guan's "critical" academic spirit has clarified the future direction of music education; "integration of perspectives" between music education and the humanities has expanded the horizons of music education research; and the path of cultural research that he has always practiced has built a music education of "cultural understanding. Guan Jianhua's music education research plays an important leading role in the development of music education in China. Zhang Zhentao's "Forty Years of Planting Spiritual Roots: Remembering Musicologist Guan Jianhua" (张振涛 2018) describes Guan's academic experience and field of study. The article divides Guan's academic field into music education and world music, and points out that Guan's reflections on music education reveal the crisis of the main body of Chinese music education in the 20th century, and that the way to break the deadlock of the East-West dialogue is to face the East-West music, to borrow from the diversified music system, and to break through the single music education model. Chen Chao-li and Zhu Yu-jiang, in their article, "Integration - Reflection - Global - A Brief Review of Mr. Guan Jianhua's Music Academic Research" (陈朝黎 and 朱玉江 2018), point out that Guan Jianhua drew on the theoretical resources of the humanities and linked them closely with music research. His music education research follows the "sub-integration" rationale of the humanities, and his research thinking, conceptions, and ideas follow the development of the humanities in an effective dialogue. His music research has a reflective and critical academic character, but this reflection and criticism is not empty preaching, but aims at constructing relevant theoretical issues and giving people a collision of ideas and enlightenment, which is an important inspiration for thinking about how to reconstruct the theoretical system of Chinese music education. Prof. Guan's music research also has a broad global perspective and has made an important contribution to the promotion of musical diversity in China. There are many other scholars and students who have researched and discussed Professor Guan's theories. Since there are more of these documents, I will not list them all, but only cite the sources when citing them.

3.2 Instructional management mode and the construction of traditional music curriculum system

Traditional music education in colleges and universities has been strongly advocated in recent years, and various experts and scholars have made a lot of exploration and research on the cultivation objectives, instructional management, curriculum setting, teaching contents, teaching methods and teaching means of traditional music education, and have made a lot of achievements. However, the research arguments about the discipline system and instructional management mode of traditional music education in colleges and universities are not deep enough. Traditional music education in colleges and universities is still in the experimental stage in terms of discipline system and instructional management mode, and according to the available information, the relevant research lacks relevance and concrete results. A scientific and effective instructional management model is essential to promote the early establishment of the disciplinary system of traditional music education in colleges and universities, the improvement of teaching quality, and the realization of the goal of preserving and transmitting traditional Chinese music.

Teaching management refers to the process of administrators to make teaching activities achieve the set talent cultivation goals of the school through certain management means, and teaching management is the guarantee of normal teaching order. Liu Bangqi and Qi Ping's book, *Modern Teaching Management System* (刘邦奇和齐平1997), is the first in-depth and comprehensive discussion of teaching management theory in China. By analyzing the history of teaching management and the systematic relationship between modern management, education management, teaching management and school management, it elaborates the contents, methods and techniques of modern teaching management, reacquaints with the components, characteristics and operation mechanism of teaching management system at the theoretical level, and puts forward the important characteristics of teaching management as: systematic theory, scientific method, reasonable system, The important characteristics of teaching management are: systematic theory, scientific method, rational system, information means, professional team, etc. The theoretical framework of

modern teaching management system is initially constructed, and its practical operation mode is studied so that the theory can better serve the teaching management practice. The discussion and case studies on the "goal-planning" management mode, teaching plan decision making and teaching quality evaluation in the book provide the theoretical basis for the traditional music instructional management strategy and curriculum setting in this topic. It also helps to grasp the correct direction of the empirical research of this paper.

From Practice to Decision(王安国2005), edited by Wang Anguo, is a review of one hundred years of development of school music education in China in the 20th century, and a practical summary of the main aspects of school music education reform in recent years. The dissertation objectively analyzes the history of music curriculum construction and experimentation and promotion, summarizes its experience as well as the problems that arose; and, based on the content of the previous part of the study, proposes a theory of music education reform with aesthetics at its core and six suggestions for promoting the development of school music education in China. Among them, the issues concerning the leadership mechanism of music education in Chinese schools, the construction of music education disciplines, curriculum standards, ethnic traditional culture curriculum resources, experimental teaching materials, and other aspects as well as specific implementation suggestions provide sufficient theoretical support and informative practical basis for the proposed countermeasures for the development of traditional music education in Chinese colleges and universities in this study.

A study on the combination of traditional ethnic music culture and college education, etc. Is "Research on the Inheritance of Chinese Ethnic Music Culture and College Music Education" (李巧伟and张天慧2019) co-authored by Qiaowei Li and Tianhui Zhang, in which the authors provide a comprehensive and detailed analysis of Chinese ethnic minority music culture, the inheritance of ethnic music culture, and college music education. Combining with the current reality of ethnic music education in Chinese colleges and universities, they discuss the relationship between the heritage of

ethnic music culture and music education in colleges and universities, study in detail the forms and contents of music education for ethnic minorities in colleges and universities under the perspective of music culture heritage, and further explore the ways, initiatives and new ideas for the development of Chinese ethnic music culture heritage. The authors argue that colleges and universities should take up the historical responsibility of preserving, inheriting and developing Chinese ethnic music culture, and integrate it into modern music culture education in colleges and universities to promote the development of ethnic music culture. Although its focus is on the protection and research of minority music, its exploration of the teaching and curriculum of existing regional music in college music education helps the author to expand the ideas of cultural inheritance and development of ethnic music education in colleges and universities. Zhu Ran's book "Exploring the Theory and Reform of Music Education and Teaching in Colleges and Universities" (朱冉2020) explains the mission of music education from the perspective of music, education, music education and music pedagogy, analyzes Chinese and Western music education from the comparative level, and discusses the aesthetic theory and curriculum pedagogy of music education in colleges and universities from the top-level design of music education. He analyzes the opportunities and challenges facing music education in colleges and universities, and discusses the innovation of the content and methods of music education in colleges and universities as well as the outlook for the future. Gu Xiaoli's "Research on the inheritance and development of Yunnan folk music in college music education" (谷晓丽 2022) and Cha Xiaole's "Research on the reform of college music education from the perspective of folk music culture inheritance" (查晓乐 2021) published in *Ethnic Music Journal* point out that colleges and universities are the bases for cultivating talents and also important carriers for spreading various mainstream social cultures. In order to truly play the important role of cultural dissemination, music education work and national music culture inheritance must be organically combined in higher education, and the inheritance of national music culture should be fully emphasized. Dong Bo's "Cultural Choices in Music Education in Higher Education Institutions in Ethnic Regions under the

Perspective of Multiculturalism"(董波 2010), Dong Wei's "Promoting, Learning from, and Integrating Ethnic Music and Multiculturalism in Music Education and Teaching"(董巍 2004), and Fan Zuyin's "Music of Chinese Ethnic Minorities and its Role and Status in Multicultural Music Education in the World The study has put forward the concept of "(樊祖荫 2004) promoting ethnic music and respecting multiculturalism", as well as the analysis and outlook on the system and theory of traditional ethnic music education in China. It provides rich theoretical and practical guidance for universities to take effective measures to give full play to their function of transmitting ethnic music culture, to promote music education reform, to integrate ethnic music culture organically, and to innovate the teaching theory and method of ethnic music culture.

4. Conclusion

Through the above description, it is easy to find that Traditional Chinese Music culture has a long history of development and has a very sound musical heritage and education system that has been unbroken through divisions and wars. This state of affairs continued until the early 20th century. Moreover, the Western cultural hegemony has used cultural and educational exchanges and integrated information dissemination systems for nearly 100 years to export cultural and spiritual products on a large scale, promote Western values, and realize cultural infiltration and expansion intentions has received widespread attention worldwide, and the impact of cultural hegemony and cultural expansion of Western countries on the cultural security of third world countries and the strategies to resist them have attracted the attention of a large number of The impact of Western cultural hegemony and cultural expansion on the cultural security of Third World countries and the strategies to resist it have attracted the attention and discussion of scholars. Although the research on the influence of Western music cultural hegemony on Chinese traditional music culture is still in its early stage, especially the influence of Western music cultural hegemony on China's modern and contemporary music education system is rarely covered; however, many Chinese scholars, such as Zhang Qixue, Lei Mo, Yu Binggui, Hao Lianghua, etc. , have criticized the cultural hegemony of the West and tried to find a path for the return of Chinese cultural

subjectivity by studying the specific ways of its cultural penetration and colonial paths. find the path to the return of Chinese cultural subjectivity. Some scholars believe that the influence of Western music culture hegemony on China's music education system should be dissipated, and that traditional Chinese music education should be returned to its main role in the education system. Other scholars believe that Western music culture is advanced and oppose the description of "total Westernization", arguing that the study of Western music culture and the fusion of Western and Chinese music in China since the 20th century are more in line with modern national conditions. Although they have their own views, they all agree that music education in China should be open, pluralistic, and inclusive. It is undeniable that Chinese music theorists, who grew up under the Western music theory system, also cannot completely break away from the Western model when trying to build a national, local, and local theoretical system of traditional Chinese music education. China does not have a mature system of teaching traditional Chinese music, and scholars have proposed strategies to solve the problem of implementing traditional culture education in colleges and universities from different levels, however, due to the combination of kinds of factors, this is only an ideal state of expectation at this stage, failing to form a complete curriculum teaching system, and it is difficult for colleges and universities to change and implement according to these suggestions in their actual teaching work. How to break the deadlock of total westernization and clarify the relationship between Chinese and Western music culture; how to define and construct the curriculum system of Chinese traditional music education so that traditional music teaching in colleges and universities can actually enter the implementable level; How to free Chinese traditional music from the shackles of Western musical hegemony and give it a new lease of life is the direction that music educators have been tirelessly pursuing, and is the focus of this research.

CHAPTER 3

METHODOLOGY

This research used a mixed method research (Mixed Methods Research) with details of various methods. The researcher has planned the research using concurrent design as follows.

1 Qualitative research There are methods for conducting research as follows:

Step 1: Research and Gather Information

Step 2 Organize data and focus group discussion.

Step 3 Analyze the data

2 Quantitative research There are methods for conducting research as follows.

Step 1: Study and analyze basic information for teaching and learning model development.

Step 2: Design and develop teaching and learning model

Step 3: Criticism of teaching and learning style

1. Study of documents

1.1 Historical research method

This topic uses the historical research method from the perspective of history, which involves many historical issues, such as the history of the evolution of Chinese culture, the history of the development and evolution of music culture, and the history of the development of music education. The use of historical research method is essential in the whole research process.

1.2 Literature research method.

The research method is based on the literature of music education in Chinese colleges and universities, the international experience, theoretical basis and technical methods of traditional music curriculum, and the analysis and summary of the literature, so as to provide sufficient theoretical pavement and literature reference for the project.

1.3 Comparative research method.

The comparative research method is one of the most important research methods used in this study. Through multiple comparisons of Chinese and Western music culture, national music characteristics, and music education theoretical systems, we analyze the similarities and differences and explore the reasons behind them. This method is used in the comparison of Chinese and Western music cultures, the comparison of Chinese and Western music education theoretical systems, the comparison of China's current musical culture inheritance, reconstruction tasks and history after encountering the strong invasion of Western music culture, and so on. Through these comparisons, many insights can be gained and many valuable conclusions can be drawn.

1.4 Interdisciplinary method.

The interdisciplinary method is a research method often used in humanities and social sciences research. This research involves the cross-fertilization of multidisciplinary knowledge systems such as anthropology, sociology, ethnomusicology, psychology, and the cross-application of multidisciplinary research methods such as philosophy, history, pedagogy, and cultural studies. Music culture itself involves a wide range of issues that cannot be solved by the knowledge structure of one discipline; while the dissemination and transmission of music culture cannot be separated from the music education system, therefore, the study of music culture involves the problem of pan-disciplinary knowledge system, and the interdisciplinary perspective is one of the important methods of this research.

2. Field study

2.1 Survey research and questionnaire method.

Through field research and visits to some schools' academic affairs and teaching departments, as well as questionnaire surveys to some teachers and students in colleges and universities, we collected effective information to grasp accurate data on the curriculum of music majors in eight music colleges and universities in mainland China, as well as the professional teaching venues and teachers' construction, and

statistically analyzed the questionnaire data to further understand the existing music education system in colleges and universities. The current situation of the quality of traditional music courses in the curriculum system, and discover the problems existing in it.

2.2 Interview method.

Through direct communication with relevant curriculum experts and relevant administrators, we gain an in-depth understanding of the relevant factors and determinants affecting the curriculum, understand the curriculum needs and opinions of different groups of people in society, schools, teachers and students, obtain relevant information beyond quantification and at a deeper level, compare the theory with the actual situation in a relevant way, find out the problems and shortcomings among them, and make rational judgment and analysis.

2.3 The research concept of “studying foreign things based on the reality of China”

From the perspective of Chinese culture, we can study and observe the influence of foreign music culture on Traditional Chinese Music culture from the standpoint of Chinese people, use Chinese way of thinking to think, break away from the shackles of Western music thought and music culture, break away from the practice of some experts to use some Western theories as a criterion to dissect China, and obtain research results more in line with the needs through the independent world of China. If we can adopt the method of "studying foreign things based on the reality of China", we can not only have a dialogue with Western scholars on an equal footing, but also resist the import of cultural hegemony in the subsequent process of cultural integration between Asia and the West, and absorb the essence of Western music culture and Western music education system, so as to better In the process of cultural integration between Asia and the West, we can not only resist the import of cultural hegemony, but also absorb the essence of Western music culture and Western music education system, so that we can better transmit and spread our own music in China, and bring positive guidance for national music to the world.

3.Data Analysis

1. The explore of the traditional Chinese music culture's past - present dissemination methods.

1.1 The Lineage of Chinese Music Culture

- The convention of tribal clan ritual music
- The establishment of the ritual and music system
- The period of transformation and evolution of the ritual and music system
- The period of finalization of the ritual and music system
- The continuity and development of the ritual music system to its demise

1.2 Traditional Chinese Music Transmission Subjects and Music Categories

- Ruling class and official musicians
- The Literati Class
- Civil Society
- The connection between the subjects of transmission

1.3 Ancient Chinese Music Education Institutions and the Way of Transmission

- Liberal Music Education in Government Schools
- Music Education in Private and Family Schools
- Social Music Education of Folk Banshe and Teacher-Disciple

Transmissione

2. The impact of Western cultural hegemonic and the impact of the transmission and dissemination of traditional Chinese music culture in the field of professional music education in Chinese colleges and universities.

2.1 The connotation of Western cultural hegemony

- The semantics and usage of “egemonia” and “hegemony
- New interpretations of Gramsci’s theory of cultural hegemony
- Said’s Orientalism and Western cultural hegemony

2.2 The means of implementation of Western cultural hegemony

- Mass media
- Export of cultural products
- International Cultural Exchanges

2.3 The influence of Western cultural hegemony on Chinese culture

- The decline of traditional culture
- Cultural trade deficit
- Lack of discourse in foreign communication

2.4 The Chinese Music Education System in the Context of the Strong Invasion of Western Music Culture

- Western Music Centrism
- Crisis of traditional music education subjects
- Aesthetic Crisis in Music Education

3. To propose the Development of the Chinese Traditional Music Instructional Model for Conservation under the Western Music Hegemonical Situation.

3.1 High-level policy guidance

Survive

- Supporting Folk Ritual Culture and Providing a Soil for Traditional Music to

- Provide guidance and policy support for traditional music culture "throughout the national education"
- Guide universities, local music and cultural institutions and folk music organizations to promote each other
- Inclusion of Guqin courses in compulsory music education courses in colleges and universities

3.2 Change and development of teaching management model

Cultural Music Education Resources

- Emphasis on Mother Tongue Music Education and Enrichment of Chinese

- The conceptual orientation of traditional music teaching in colleges and universities
- Exploring textbook content innovation and course assessment methods, and implementing the application and research of modern teaching methods
- Multicultural concept of music education approach in colleges and universities

- Organic integration of Chinese traditional music and college art education
- Traditional music teaching practice in colleges and universities

3.3 Revision of the training program

- Cultivation Objectives
- Graduation Requirements
- Textbook selection and teaching content
- Course system construction



CHAPTER 4

FINDINGS

China has a long history of musical culture inheritance and a perfect musical inheritance and education system. This paper explores the lineage and musical categories of ancient Chinese music culture, focusing on the establishment, evolution, stereotyping, and demise of ritual music culture in China through the ages, and the forms and contents of music education from national to local music education institutions. The course will also cover the occurrence, development, and changes of music education activities in ancient times. This course will explain the occurrence, development, and changes of music education activities in ancient times, and reveal the basic historical facts and development laws of ancient music education, and from the twentieth century to the present, with the rapid development of modern cultural globalization, some Western countries, by virtue of their strong military and economic strength, have implemented cultural hegemony through the means of cultural export and cultural penetration. Chinese traditional music, under the strong impact of western music cultural hegemony, has always been in a weak position in the process of exchange and integration, and has experienced the bumpy course of being abandoned by the public and marginalized by professional colleges and universities. The music education in Chinese universities has been influenced by the hegemonic culture and has established a "total westernization" of the western music education model. This has caused a huge impact on the ideology, musical culture and musical knowledge system of music majors in colleges and universities, which directly leads to students' misjudgment of the value of Chinese traditional music and is not conducive to the development and transmission of Chinese traditional music. This project is based on the reflection of the history of the development and diffusion of Western music culture in China under the perspective of cultural hegemony, and is devoted to changing the current professional music education model in China, which blindly copies the Western music education system, starting from the relationship between college professional music education and social music culture and the role of college education in the transmission of traditional music

culture. Adopting a theoretical, systematic and practical approach, the project explores how to better popularize and disseminate traditional music in professional music education in colleges and universities in the context of diversified music culture, taking into account the new trends of today's world culture and international music education development. Starting from the macro policy, management mode, curriculum, and selection of teaching materials of the existing teaching system of music majors in Chinese colleges and universities, supplemented by questionnaire research of teachers and students; understanding the current situation of music education in colleges and universities and the actual situation of traditional music culture in colleges and universities, it is pointed out that music education in colleges and universities must take the responsibility of transmitting traditional music culture. We summarize the shortcomings in the process of education practice, and ensure Chinese traditional music as an important content of music teaching in all colleges and universities from the macro policy; we conduct an in-depth discussion on the compilation and selection of teaching materials, curriculum setting and teacher reserve in the teaching management mode regarding traditional music, and propose the nature of curriculum, management concept, implementation ideas and suggestions for constructing the management mode of traditional music education in colleges and universities; we propose the traditional music The core curriculum framework is envisioned, and the current situation that the Chinese folk instrumental music course exists in the compulsory Chinese and foreign instrumental music courses is repaired, the western music technical theory and music history courses are reduced, and the traditional music courses that meet the requirements of the national guidance program are selected; on the basis of practice and theory, practical suggestions are made for the teaching and transmission of traditional music culture in university education.

1. Traditional Chinese ways of transmitting music culture

The history of Chinese music culture has developed earlier in the history of human civilization, and there are more than 4,000 years of documented history in China, while there are about 8,000 years of music history that can be verified. The dazzling

development results of ancient music culture and its valuable experience can provide reference and reference for the development and transmission of Chinese music culture in modern society, as well as for the music education business.

In recent times, Chinese traditional music has been in a disadvantaged position in the process of exchange and integration under the strong impact of the hegemony of Western music culture, and has experienced the bumpy course of being abandoned by the people and marginalized by professional institutions. Faced with the rapid disappearance of traditional culture among the people, music scholars, as the witnesses of the long and rich traditional music culture, can be said to be painful, but as the inheritors and holders of traditional music culture, most of the ordinary people have shown little or no knowledge of it. Music culture is permeated with the spirit of the nation and the essence of traditional Chinese culture, and the extinction of music culture means the decay of nationality, so the protection is inevitable, and the inheritance is also a responsibility. In recent years, the government has attached great importance to this, and traditional music culture has been strongly advocated as intangible cultural heritage, and through mass media reports and propaganda, inheritance activities organized by non-hereditary bearers and folk artists have been initially launched to collect, organize and preserve traditional music, and the "era of non-heritage" has arrived. The awareness of traditional music culture preservation is gaining popularity, and traditional music has been given more opportunities for survival and development. What is the future of traditional music culture in contemporary times?

Music education, as an important way to transmit music culture from ancient times to the present, is also a research focus of this topic. Due to the influence of Western cultural hegemony in the past century, the musicological community has more often perceived traditional Chinese music in terms of Western professional music concepts, positioning music at the level of aesthetics and entertainment, which makes some studies lack macroscopic and holistic. With the recent emphasis on traditional music culture and the use of music anthropology in music research, many scholars have begun to consider music in the context of the overall development of people and

national culture. In this study, we can grasp the system and institutions of the state's use of music, and analyze the use of music and its functions in depth, deepening our understanding of human musical creation, musical expression, and related social and cultural behaviors, connecting the ontological characteristics of music with historical traditions, and clarifying the cultural values embedded in ancient Chinese music.

This project examines the inheritance and development of traditional music culture in the context of Chinese music education, reveals the basic historical facts and development laws of ancient music education, discovers the social motives for the changes in music education activities over the ages, and summarizes the lessons learned from the development of music education and its development laws, which is the first step in an in-depth observation and exploration of the preservation and inheritance of the excellent traditional Chinese music culture.

1.1 The Lineage of Chinese Music Culture

From 1986 to 1987, eighteen bone flutes with seven and eight tone holes were found in Mayang County, Henan Province. According to the archaeological excavation reports, the holder of the Jiahu bone flute had the identity of a "witch" and was involved in or presided over the religious rituals of the tribe. According to the archaeological excavation report, the holder of the Jiahu bone flute had the identity of "witch" and was a person who participated in or presided over tribal religious rituals of "blowing" and "music and dance". The excavation of the Jiahu bone flute has allowed the earliest musical acts to be traced back to the Neolithic period, which is more than 8,000 years ago.

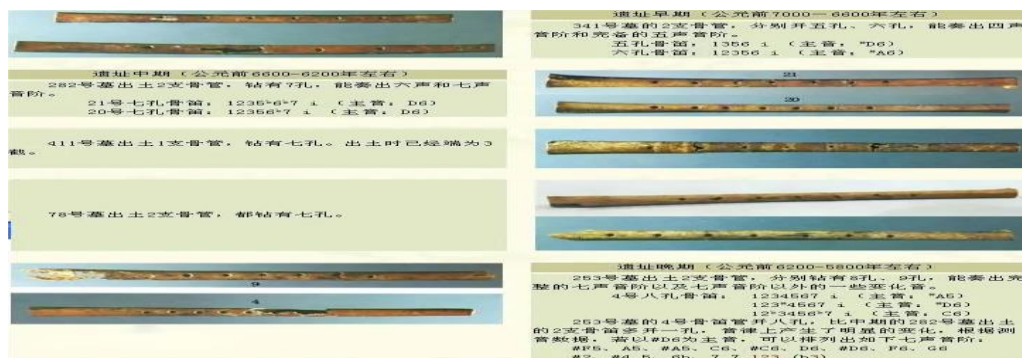


Figure 1 Bone flutes from 7000-6200 B.C. excavated in China

The music anthropologist Alan.P.Merriam proposed the concept of "Music" as "sound, concept, behavior", and he believed that we need to understand the existence of musical sound, in fact, we need to understand the overall structure of the sound products and their formation process in culture. In Chinese culture, "music" is a very important expression of human emotion, which covers both sound and form, and is an advanced expression of human emotion built on language, a form of sound and skill created by human beings due to their own emotional demands. Its original connotation can be traced back to the level of communication with nature and the spiritual world. Traditional Chinese society has a clear classification of "music", with different emphasis and different functions and meanings, and "functional music" has always been a part of traditional Chinese music culture. The practical function of music has been shown in ancient times. Some instruments such as ocarinas and bone whistles in the Neolithic period were probably a tool to assist in hunting, and also a signal instrument for human contact; in the clan period, people expressed their emotional ritual demands in the form of ritual music and dance. From the beginning of the Zhou Dynasty, the Duke of Zhou "made rituals and music", or "introduced rituals into music", and paid more attention to the role of music in rituals, especially the use of rituals, giving music a unique functional role. It is called "ritual music", which is a form of music with social function, practicality and edification under the concept of hierarchical ritual. While society positioned the ritualistic appeal of emotions as a ritual form and valued the group and multi-level fixed use, there were ethnic secular music in the form of secular music with non-ritualistic appeal and its flexible and diverse aesthetic and entertainment functions, which also developed significantly in this period. The rulers of the Zhou Dynasty set up a system of "folk songs" to collect folk songs, observe folk customs and understand political gains and losses, so that they could adjust their decrees in time and prevent popular rebellion. The Book of Han - Arts and Letters states, "Therefore, there was an official who collected poems, so that the king could observe the customs, know the gains and losses, and examine the correctness of the situation." Ritual music, which was dedicated to rituals and had practical and social functions, and secular music, which served people's

aesthetic and entertainment needs, began to develop simultaneously as the two major systems of traditional Chinese music transmission, which were both independent and influenced each other, and ran through the development of ancient Chinese society together with the whole social history and culture; and music education institutions and music teaching behavior served as the link and important carrier for the transmission and development of the two systems, forming the "important carrier" of Chinese music culture. The educational institutions of music and the act of music teaching served as the link and important carrier of the transmission and development of the two systems, forming the "transmission history" of Chinese music culture.

In previous studies, when it comes to the ritual and music system, both musicology and academic circles generally refer to the Western and Eastern Zhou periods; however, since Chinese civilization is called "ritual and music civilization" and regarded as the state of ritual and music, there are plenty of examples in the literature to confirm that the ritual and music culture has been running through the system of restraint or regulation for thousands of years since the Western Zhou, but the existing writings convey to us a fragmented and fragmented perception. Did the civilization of ritual and music break down in its subsequent development, and what were its ups and downs? This is a question that has not been well answered in previous works on music history. The continuity between ritual music and secular music is of great importance to our study of the transmission and development of traditional music culture, and the absence of a research concept that leaves it unattended will prevent us from truly grasping the original appearance of traditional Chinese music culture. Therefore, this chapter attempts to take the establishment, evolution, stereotyping, and demise of ritual music culture in China through the ages as the main line, and the forms and contents of music education institutions and music education from the national to the local level as the base point to elaborate the occurrence, development, and changes of ritual music and secular music.

1.1.1 The convention of tribal clan ritual music

Chinese music culture began in the pre-Qin period and has undergone a continuous process of deepening from the primitive ritual music and dance, to the ritual music system of the Western Zhou Dynasty, to the "Hundred Schools of Thought" of the Spring and Autumn Period and the Warring States Period. The content of "music" in the pre-Qin period was very broad, from the ancient times to the end of the Shang Dynasty, a witchcraft culture characterized by primitive religion was formed. The "pre-Qin" literature has many records about the ancient clan society music and dance activities, "Lv's Spring and Autumn - Ancient Music" has the Ge Tian's music and dance account: "the past Ge Tian's music, three people manipulate the tail of the ox, cast enough to sing eight songs: one said the people, two said the Xuan bird, three said the grass and trees, four said the grains, five said the respect of the sky, the regular. Six said up to the emperor's work, seven said in accordance with the earth's virtue, eight said the total extreme of all things." This kind of music and dance performance, need through a very strict standardized teaching behavior, so the production of the music and dance activities presided over the dedicated personnel, and from its theme, these songs and dances involved agriculture, animal husbandry, ethics and morality, religious beliefs and natural all things and other aspects of knowledge. In Shang Shu - Yu Shu - Shun Dian, it is written that Shun appointed Kui, a person who presided over music and dance activities, to teach his sons and daughters through music, so that the sons and daughters of the tribal nobility at that time would be upright and gentle, tolerant and cautious, upright but not bullying, simple and not arrogant. The text reads: "The emperor said: 'Kui! Order you to teach your sons and daughters music, to be straight and gentle, to be lenient and prudent, to be rigid but not abusive, and to be simple but not arrogant. The poem speaks the will, the song speaks forever, the sound follows forever, the temperament and the sound. The eight tones gram harmonious, no phase to take away from the Lun, the gods and people to and '. Kui said: Yu! I struck a stone and patted it, a hundred beasts rate dance." "Kui" is a full-time music officer in the tribes of the clan society, this feature has continued to the court ritual music activities in later times, it can

be seen that the people at that time have realized that music can cultivate the human heart, with a strong cohesive effect, can play a regulatory role in maintaining the internal order of the group, therefore, the ritual music culture since the clan society. Therefore, the ritual music culture has been visible since the beginning of clan society.

1.1.2 The establishment of the ritual and music system

The ancients believed that "ritual" is the cultivation, morality and ethics of human beings; "music" is the expression of human thoughts, emotions and desires. To externalize these abstract and intangible things into tangible rituals and music is to make the abstract figurative and ideological; "the best way to change customs is to play music", and music has a powerful governing power over secular emotions. The Xia Dynasty inherited and carried forward the tradition of primitive society to attach importance to music, according to the pottery drums, stone exhausts, and bronze and jade rituals excavated from the Xia culture sites, and the historical book "Analects of Confucius - For the Government", "Yin because of the Xia rituals, the gains and losses can be known; Zhou because of the Yin rituals, the gains and losses can also be known." It is clear that the rituals and music of that time had developed considerably. The Lü's Spring and Autumn Annals - Xianji records that "no seat was given, no food was given, no taste was given, no zither or cassowary was given, no bells or drums were repaired, and no children were decorated", which also indicates that the musical behavior at that time was related to the moral education of teaching virtue to the people. The Xia Dynasty also saw the emergence of musical content for entertainment, and some of the former rituals and ceremonial music became music for the enjoyment of the ruling class and the nobility through changes in musical behavior, as contained in "Chu Shu - Li Sao": "Music such as the Nine Songs and the Nine Discriminations were used by XiaKang for entertainment and self-indulgence" The first signs of the form of secular music appeared. During the Shang Dynasty, there was a temple for music ancestors, who were in charge of music education, could declare the six qi and nine virtues¹ ,

¹ Six qi and nine virtues: The six qi refer to the six phenomena of natural climate change, namely, yin, yang, wind, rain, darkness and light. The nine virtues refer to the nine good qualities possessed by a virtuous person, as recorded in the Book of Yi Zhou - Chang Shu: "The nine virtues: loyalty, faith, respect, rigidity, flexibility, harmony, solidity, chastity and obedience."

cultivate and clean all things, show the good character of philosophers, and show the people the rules of etiquette that should be observed, etc. ; and during the period, professional ritual and music education was given to the sons and daughters of nobles, and ritual and music were set up as one, without any division. It is recorded in the Ritual Records-Mingtang Bit: "Gozong, the school of Yin," and the Eastern Han scribe Zheng Xuan² notes for it: "Gozong is also the school of the musician golems." In addition, during the Shang Dynasty, there were great musical activities for court entertainment, in which a large number of music officials and female officials participated, and there were musicians who specialized in music performance and music education, called tai shi and shao shi; besides playing for the Shang king, they also taught the court musicians and noblemen's children musical skills, and these acts of music education serving the court common music were obviously different from ritual music education in nature and actual function, but because However, it is sometimes difficult to distinguish them because they were all used in the court music. King Zhou of Shang Dynasty expanded the use of drums, bells, xiao, and pipes in his court music performance, and overly pursued extravagant and spectacular music, which became increasingly corrupt and led to the sharpening of class conflicts and was destroyed by the Zhou Dynasty in the 11th century B.C.

At the beginning of the Western Zhou Dynasty, the ruling class believed that the reason for the fall of the Shang Dynasty was that King Zhou of the Shang Dynasty had been addicted to Extravagant, lascivious for a long time, which led to the chaos of the dynasty, and "obscene music" was one of the main reasons for its fall. The Book of rituals reads, "The Yin dynasty revered ghosts and gods, and the rulers led their people to serve them, valuing ghosts and gods over rituals, and valuing punishment over rewards." "The people of the Zhou dynasty respected rituals and laws, extended favors, and honored the ghosts and gods, but did not make this the content of education; they were loyal to state affairs but understood human feelings; the severity of rewards or

² Zheng Xuan, (127 A.D. - 200 A.D.), character Kangcheng. Beihai County Gao Mi County (now Gaomi City, Shandong Province). Eastern Han Dynasty the end of the Eastern Han Dynasty Confucianism scholar and scribe. He wrote all Confucian classics He devoted his life to compiling the ancient cultural heritage and brought scripture into an "era of minor unification."

punishments was graded by the rank of titles, so their decrees made people feel close, but lacked dignity." We can clearly see that the Yin people's "respect for the gods" was still heavily colored by religious fanaticism, while the Zhou people, although "respecting the gods," were respectful but distant; it shows that the Zhou people already had a conscious moral consciousness, hoping to lead people to morality through education, rather than relying on the power of supernatural ghosts and gods to deter them. The Duke of Zhou learned the lesson of the fall of the Shang Dynasty and used the concept of rituals developed by the ancestors in the process of social development as a guideline for social order, and combined music and rituals closely to regulate people's thoughts and behaviors, and social and political relations showed a strict hierarchy and patriarchal ethics, and formulated a ritual and music system in 1058 B. C. to consolidate the hierarchical society. According to the rituals of Zhou, the ritual system of the Zhou Dynasty first classified the rituals as "major events of the state" and "minor events of the state" with different music, and then expanded to include rituals such as the auspicious rite, the funeral rite, the military rite, the guest rite and the joyful rite. and each category was divided into various types of rituals. The "ritual and music system" is a product of the awakening of moral consciousness, so the "music" must conform to the form of "ritual" and the content of "Morality". The "music" must conform to the form of "ritual" and the content of "Morality". The music used by the royal family and vassal states, and even by the court officials and scholars in various rituals varied, presenting a national system of rituals and music of many types and levels, and through the continuous improvement and refinement of the rituals and music system, it formed a dominant meaning for the form of music used in society, and became a national concept shared by the people over time.

1.1.2.1 Ritual music and ritual music education under the ritual music system

The Western Zhou ritual and music system was the core of the Western Zhou political culture, and the whole Western Zhou society revolved around the ritual

and music system. The Western Zhou had strict rules and requirements for the ritual and music system, and since the music used in each kind of ritual was different, the ruler set up a special institution called "Chunguan" at the court to regulate the ritual and music. Its functions were divided into three parts: administration, performance and teaching, and each vassal state and local administrative district had a division corresponding to it. The teaching system was broadly divided into two categories, namely the national school and the village school. The national school was set up for the sons and daughters of the upper nobility, with universities and elementary schools according to the age and degree of the learners; the village school was a local school, taught by Fu Shi and Shao Shi, mostly retired Da Fu or bachelor. Through multi-level, multi-type, and institutionalized training, descendants of the noble family were trained to recognize and appreciate the rituals and music. According to the Zhouli-Chunguan Zongbo, the duties of the "Da Siyue"³ are: "To teach descendants of the noble family in the virtues of music"⁴ : zhong, he, zhi, yong, filial piety, and friendship. To teach descendants of the noble family with music and language: Xing, Dao, irony, recitation, speech, and language. To teach the sons of the nation with the six dances: "Yunmen", "Dazhuan", "Da Xian", "Da Shao", "Da Xia" and "Da Wu". With six temperament, six identical, five voices, eight tones, and great harmony of music, so as to ghosts, gods, and show, in order to harmonize the state, to harmonize all the people, to calm the guests, to say the distant people, and to make animals. It is divided into music and order, to sacrifice, to enjoy, to sacrifice." This passage covers the content, role and use of music in the Zhou Dynasty, and is a basic overview of the ritual use of music in the Western Zhou Dynasty, as well as the core content of ritual music education in the Western Zhou Dynasty.

Under the Western Zhou ritual and music system, it was believed that musical instruments and music and dance were only the last but not the fundamental part of music, "music is born from the heart", music is the embodiment of virtue, the main content of music education is the teaching of music and virtue, music language and

³ Da Siyue: The leader of the Zhou Dynasty institution of Chunguan, namely Daxiluo Zheng, who was in charge of the university and was the head of the music officials.

⁴ Guozhi: The sons and daughters of public officials.

music and dance, etc. The teaching staff had a very clear division of labor. For example: "Dasiluo" is in charge of the university, and is responsible for teaching the descendants of the noble family music and virtue, music and dance, and the six generations of music and dance. The "music teacher"⁵ teaches the dance of the State Son, which includes both the cultural dance and the martial dance; the "master" is in charge of the six temperament, the six identities, the five voices and eight tones, and the six poems; the "chime teacher" is in charge of teaching chime striking and bell striking, etc.

The "Zhong" in "Zhong, He, Zhi, Yong, filial piety, and friendship." means impartiality and neutrality. The word "He" means not to be violent, and to be just and soft. "Zhi" means respectful. The word "Yong" means to be constant, which means to be persistent. "Filial piety" has three meanings: to serve parents with kindness, to serve the world with kindness, and to serve all beings in the six paths with kindness. "Friendship" means to unite with brothers. In ancient China, songs were generally sung with poems as lyrics, and the Da Siyue taught descendants of the noble family to focus on cultivating the body and nurturing the mind, and on the derivation and association of the meaning of the poems. The logical order of the actual poems is: "Xing, Dao, Irony, Recitation, Speech, and Language". By describing and narrating the objects, you express your ambition and will is "xing", the blunt saying is "Tao", the sneer is "irony", the sound verse is "chanting", the beginning is "speech", and the reply is "language".

The Duke of Zhou added the music and dance of the Yellow Emperor, Yao, Shun, Yu, and Tang to the music and dance of King Wu of Zhou, "Dawu", to form the "Six Music", which is a dance to praise the virtues of the six saints, namely, "Yunmen Dajuan", "Daxian", "Dashao", "Daxia", "Dahuo", and "Dawu", to correspond to the rituals of heaven, earth, mountains and rivers, the four directions, the ancestors, and the parents. The rituals and music were used for each other, and the music used varied according to the objects of the rituals. Later expanded to form the five rituals of Ji, Jia, Jun, Bin, and Fierce State. It covers many rituals and ceremonies such as sacrifices, crowns, marriages, funerals, pilgrimages, engagements, townships, archery, and the

⁵ Musician: i.e. Xiao Yue zheng, who is in charge of the elementary school, is the deputy music officer.

official system. The music dance is divided into martial dance and literary dance, The "Gan dance" and "Qi dance", which are danced with shields and axes and battle-axes, are both martial dances; The "feather dance" and "yak dance" of the long-tailed pheasant feather and the yak's tail are both literary dances, which are used to symbolize the dance of a hundred beasts. In addition, "Zhou rituals" also recorded that there are five colorful feathers as a symbol of the phoenix to the ceremony of "Royal Dance", The "Ba dance", which is performed with colorful silk in hand, and the "Human dance", which is performed to imitate the pilgrimage of the four barbarians.

The "six temperament" are the Yang temperament, and the "six same" are also called Yin temperament, which are the temperament used in ancient China, respectively, the odd-numbered Yang temperament named after Huang Zhong, Tai Cu, Gu Xian, Rui Bin, Yi Ze, and Wu Yi, and the even-numbered Yin temperament named after Lin Zhong, Nan Lu, Ying Zhong, Da Lu, Jia Zhong, and Zhong Lu. Together, they are called the twelvetone temperament. There are five tones in music and eight tones in music. "Five tones" refers to the five tones of the Gong, Shang, Jue, Zhi, and Yu, It consists of five orthophones and four partials. The "eight tones" are the materials of musical instruments: gold, stone, silk, bamboo, lagen, earth, leather, and wood correspond to the eight instruments of bell, chime, string, pipe, sheng, ocarina, drum, and percussion, respectively. It can be seen that in the Western Zhou Dynasty, there were clear regulations on the tuning of ritual music and the configuration of instruments in the orchestra.

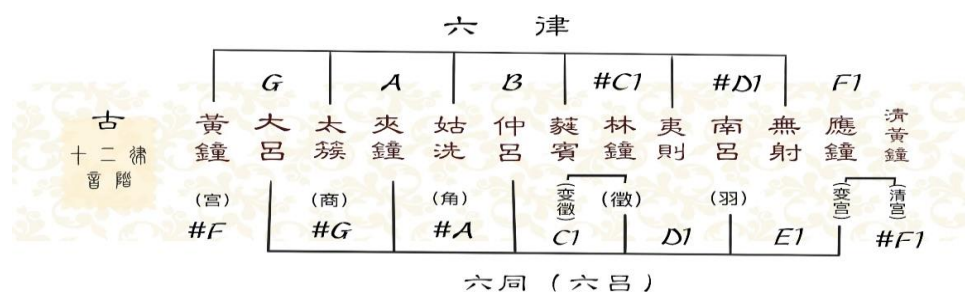


Figure 2 Chinese ancient twelve temperament

1.1.2.2 The hierarchical regulations of the Zhou Dynasty ritual and music system

The ritual and music system of the Western Zhou Dynasty was implemented by the ruling class to maintain their rule. As the saying goes, "rituals were not to be used by the common people", and the ritual and music system was mainly used by the ruling class and the nobles at that time, and the common people did not have the right to enjoy rituals and music. Under a series of strict regulations, the highest level of "state affairs" was classified by "six music", which was the "elegant music". "Other ceremonial music is not elegant music, although it is ritual music. The other ceremonial music was not elegant music, although it was ritual music. The "minor affairs of the state" were classified in detail according to the five rituals, and the music used was different. The music used by the royal family, the vassal states, the court officials and even the scholars were also different, and "music" was sublimated into a kind of treatment for different classes with different treatment, and the social classes were distinguished, forming a social structure like a pyramid, presenting a multi-type and multi-tier national ritual music system.

Each step of the ceremonial music has detailed regulations, and the rituals and music are carried out according to the rules. The standard of music is a symbol of rank and status, and the rituals and music used by different ranks of nobles, such as The Emperor, vassals, lords and nobles, are different. For example, the orientation of the orchestra was stipulated: The "Gongxian" of the Emperor, that is, the four sides of the east, south, west and north could display musical instruments; the "Xuanxian" of the vassals and lords was required to remove the south side to avoid the Emperor, placed in the east, west and north three directions; The dafu, or "Panxian", was placed in the east and west by removing the north side; the shi, or "Texian", was hung only in the east or between the steps. The tomb of Zeng Houyi, excavated in 1978 in Suizhou, Hubei, has the same musical instruments as those recorded in the Zhou Rite of : chimes are hung on the northwest wall of the tomb, and chimes are hung on the east. This is a practical example of the standard of music used by the lords.



Figure 3 Restoration of Zeng Houyi Tomb

1.1.2.3 The rise of secular music under the "collapse of ritual and music"

The Eastern Zhou, also known as the Spring and Autumn and Warring States period, was a period of great division in Chinese history, when more than 100 vassal states fought for supremacy and the authority of the Emperor was lost. For example, when Confucius heard that the Ji clan of the state of Lu had used the eight teams of dancers of the The Emperor instead of the four teams of dancers, he was furious and said, "What can be tolerated is unbearable!" Confucius was furious when he heard this and said, "It is tolerable, but what else is not tolerable? Sooner or later, they will do something like rebellion and mutiny. At the same time, it was also a time when heroes emerged and a hundred schools of thought contended. The social changes disrupted the original ruling order, and the musical hierarchy lost its binding force, and there was a tendency to emphasize art over virtue. The reality of the "ritual collapse" led to the rapid release of musical activities from the shackles of the ritual and music system, and the skill-based tendency of music education became prominent. The system and nature of court music education began to change, and the entertainment tendency of social music life became more distinct.

The so-called "collapse of rituals and music", on the basis of which scholars often assume that the system of rituals and music collapsed afterwards, is clearly inconsistent with the true picture of traditional Chinese culture. The expansion of the power of the vassal states led to their non-compliance with the Zhou system, the core of which was "usurpation". The coexistence of official and private schools was a phenomenon of "double regulation" in the process of social and cultural transformation at that time, but the concept of ritual and music did not dissolve; the mainstream ideology of society still emphasized ritual and music, and official schools still continued to teach music education with moral education and ritual music, but not all music under the concept of ritual and music was ritual and music. Ritual music is the music used in various ceremonies. which presents multiple types, layers and styles, and can show the rich connotation of human emotion ritual expression such as sublime, reverence, majestic, and mourning, while the scenes of ritual use are obviously restricted. Therefore, secular music which focuses on techniques and arts, has developed two different paths, showing the richness of aesthetic, entertainment, lyrical and cathartic characteristics. One of them is "ritual music", not for ritual music, but still subject to the constraints of the ritual music system, not too "indulgent". For example, the "Qin"⁶ was not only used in ceremonial music, but also loved by the ancient Chinese literati for thousands of years. According to the ritual system of the Zhou dynasty: "The scholar does not withdraw the Qin and the Se for no reason"(2018) , the Qin was used in rituals as a ritual instrument, and although the literati used it with the intention of self-restraint, it could not be used in rituals when it was separated from the rituals. The Confucian school, represented by Confucius, Mencius, Xunzi, and Gongsun Nizi, advocated the use of ritual and music to rule the country, emphasizing the function of music to change social customs and improve moral cultivation, believing that music can subconsciously improve the spiritual quality of people. For example, Confucius learned the qin from Shi

⁶ Qin: also known as yaoqin, jade qin, and seven-stringed qin, is the oldest traditional Chinese plucked string instrument, belonging to the eight tones of silk; it was later renamed guqin in order to distinguish it from the western instrument piano, which was introduced in recent times.

Xiang⁷ and taught his disciples the six arts of ritual, music, archery, imperial, calligraphy and mathematics. Confucius adhered to the educational philosophy of "teaching without class" and broke through the stereotype of "rituals are not for common people" in the Zhou Dynasty hierarchy, Advocating that there should be no distinction between nobility and commoners, Chinese and barbarians in the target audience of education, so that the class of society that could receive music education could be expanded. He personally went to collect folk songs, checked and reduced the "wind" in the "Shi Jing" compiled by him, so that the culture of folk songs could be widely spread and the content of folk songs could be accumulated continuously; however, he still followed the music virtues in the system of rituals and music when teaching music, so that the role of rituals and music could be systematized and music education could be given political functions. The Taoist school, represented by Laozi and Zhuangzi, believed that the poets who wanted to indulge in music abandoned their pure and simple nature, opposed "indulgence in music", and advocated "inaction". Zhuangzi once said: "benevolence as grace, righteousness as reason, ritual as action, and music as harmony", believing that the heart of benevolence to love people, the heart of morality to manage government, ritual to restrain human behavior, and music to cultivate the temperament.

Secondly, as the opposite of ritual music, such as the "Zheng Wei's sound" and "the music between the Sangjian and the Pushang" appeared in the folk. The "Zhengwei sound" originally refers to Spring and Autumn Period period the state of Zheng, and Wei The folk songs and folk music of the Spring and Autumn period were so lively and fresh that they were different from the ritual music of the palace, which made The Marquis of Wen of Wei hear them and not know how to tire of them. Sangjian is an ancient Wei State The name of the place is in Pu water on the ancient Dynasty In the ancient times, men and women used to meet here and spread their love with songs and Song Pairing, which was called "the music between the Sangjian and the Pushang".

⁷ In the two Zhou Dynasty Chunguan, all those who played musical instruments with the name of "Shi" were registered as musicians of the state.

These easy and beautiful music forms mainly love songs were accepted and loved by many people in the upper class society, and the lords, in order to satisfy their own pleasure in daily life, scrambled to keep such musicians engaged in singing, dancing, rapping and acrobatic performances for their own enjoyment, and thus brought many folk music and folk performing arts into the court. However, there were also many people who thought that they were evil and frivolous, and would promote debauchery and make people indistinguishable from inferiors, and were "the music of the decadent" and "The music that can destroy a nation". But it is undeniable that these folk tunes and slang songs are richer in expressing people's inner emotional world and closer to the secular social life, whether self-expression or "endorsement" by professional musicians, they reach the depth of the soul and are favored by the people.

1.1.3 The period of transformation and evolution of the ritual and music system

From the Qin and Han dynasties to the Wei, Jin and North and South Dynasties, the ritual and music system was in a period of transition and evolution. After eight hundred years of vassal separation, and due to the so-called "rituals and music collapse", the ritual and music system seemed to be dissolved on the surface, but in fact it was only the arrogation of the class music system by the vassals. Since the concept of national ritual and music was already deeply rooted, it did not die out, but was continuously added by the rulers of feudal dynasties such as Qin and Han with new understanding and new interpretations to guarantee the ritual and music system and the practice of music itself. However, during this period, The ritual system was always being transformed by the Imperial Court's department of ritual and music management, the Taichang Si. Gradually converging the many types of rituals of the fortnightly period into the Five rituals by combining them in a similar way. These five rituals are: the auspicious rituals, the funeral rituals, the military rituals, the guest rite and the joyful rituals. The auspicious rituals were the crown of the five rituals in ancient times, which were the rituals conducted by the ruler and were a kind of state political act; the main objects of the rituals could be roughly divided into three categories, namely, the gods of heaven,

the earth and the human ghosts. The funeral rituals are mainly to express sympathy or condolences to individuals or the country after a bad event, and the rituals related to death, such as relief, compassion, condolence, holding clothes, sealing the overflow number, etc. including funeral rituals, desolation rituals, hanging rituals, compassionate rituals, zhang rituals, etc. Military rituals are ceremonies related to military activities, including school parades, hunting, marching out to appoint generals, sacrifices to the clan and temples and other activities. The guest rituals is for the guest, this guest can be an individual or a state representative, mainly including a series of ceremonial system such as pilgrimages, visits, talks, bestowals. The joyful rite is a celebration ritual held by the royal family and the people for the joyful events in daily life, among which the more important ones are wedding, crown rite, banquet rite, feast rite, shooting rite, etc. It is a medium for people to contact each other and establish good interpersonal relationship. The ritual and music system has been changing, but it has not yet formed a perfect ritual and music system that can be inherited and emulated by later generations, so in an overall sense, this is the first "cycle" of change in the ritual and music system, and it has undergone a transformation.

1.1.3.1 Changes in the concept of using music in ritual music

The change in the concept of ritual and music is composed of several aspects. One of them is that the ritual music used in the national rituals "six generations of music and dance" no longer follow each other, and will change with the change of dynasties. The Book of Wei said: "Qin, Han, Wei, Jin generations have added or subtracted have the emperor for the rule, rituals and music do not extend each other." Here the rituals and music do not extend each other obviously refers to the changes in the rituals and music, not the rituals and music system is no longer. For example, "Hanshu - Ritual and Music" records that the 26th year of the reign of Qin Shi Huang,, changed the Zhou dynasty music and dance "Dawu" for "five elements", the dancers costumes also have new requirements, changed to gold white, wood green, water black, fire red, earth yellow to respond to and five elements. In the sixth year of Han Dynasty, Emperor Gaozu changed the music and dance "Dashao" of the Shun Dynasty

into "Wen Shi" to show that it was not inherited from each other, which was a new beginning. Emperor Wen of Han created the Four Seasons to show the peace and harmony of the world. The change of ritual and music did not mean the demise of ritual and music, which was still under the protection of the state system and kept developing. Secondly, the combination of the orchestra has changed significantly. In the period of the two Zhou dynasties, because of the Music produced by metal, stone suspension type instruments⁸ as the important instrument of the ritual music system, although the orientation of the arrangement according to the system was different and the quantity was different, but it could be commonly owned by the class above the Shi. This caused the users of music hanging in any kind of ritual music or even common music will go to use such the same band combination form, this band use of the same nature, making it difficult to identify the type of music. During the Han and Wei dynasties, the national system of music suspensions owned by the four classes of kings, hou, qing dafu and shishi during the two weeks was contracted, and music suspensions were used more at the top end of the court, while officials at all levels of local government were gradually excluded. The sharing of musical instruments between the Chinese and the neighboring minority groups began to be implemented, showing a "Hu-Han hybrid" pattern. During the Han Dynasty, drum and blow music emerged in the army, which is a kind of military music on horseback, mainly composed of percussion and blowing instruments, including drums, cymbals, reeds, horns, reed pipes and so on. Later in the process of development formed a number of types, such as "ride blow", "horizontal blow", "yellow door drum blow", etc. as the emperor's ceremonial is known as "Royal Gate Drumming and Blowing Music". Rulers gradually began to use drum and blow music to replace many of the original use of Music produced by metal, stone suspension type instruments. But during this period, no one ritual code clearly recorded the rules of its use in rituals and music, is still in the process of evolution of being prescribed and accepted.

⁸ suspension type musical instruments: refers to hanging instruments, Chime-Bells and chime-stones.

1.1.3.2 The differentiation of music education and the integration of elegant and folk music

In 221 B. C. , Qin Shi Huang completed the unification of the six kingdoms and established a unified centralized feudal state. Although it died after only two generations and fifteen years, Qin Shi Huang and Qin Er Shi both preferred secular music, advocated secular music education, and set up a special music education institution, the Yuefu, which had a great influence on music education nationwide and was an important symbol of the shift of the center of gravity of music education. According to "Hanshu - List of Hundred Officials and Ministers", there was an institution called "Feng Chang" in Qin Dynasty, later renamed as "Tai Chang", which was in charge of the rituals of the ancestral temples; its subordinate officials included "Tai Yue", who was in charge of elegant music⁹ . Although the dancers recruited by the Taiyue Department still followed the example of the Zhou Dynasty, they were all sons and daughters of noblemen, and belonged to the government but not to the government school system. The purpose of their education was no longer to train officials for the state, but to reserve musical talents for the performance of court rituals and music. In addition, under the "Shaofu", there was a "Yuefu" which was in charge of common music. During the Han Dynasty, the "Yuefu" followed the old system of the Qin Dynasty, and in essence, the Qin and Han "Yuefu" also had the function of participating in ceremonial music activities, but as a professional music education institution, the main function of the "Yuefu" was still in charge of the implementation of entertainment music activities and related music education. The establishment of the "Taiyue" and "Yuefu" was conceptually defined as a government-run, non-government musical education institution. This means that the institutionalized music education was separated from the official school, which was an educational institution for cultivating talents to rule the country, and opened up a professional music education that was relatively independent of the official school education system and belonged to the category of art education, serving for ceremonial rituals and banquet entertainment. According to "The Chronicle of

⁹ Yayue is the core of ritual music, the collective name for the music used in national ceremonies.

Luoyang Garan", the capital city of Northern Wei Dynasty "had two miles of music tuning and temperament in the south of the city. The people in the mile, silk and bamboo eulogies, the world's wonderful tricks out of it." This means that there were professional folk musicians, which testifies to the prosperity of folk music education at that time.

The cultural characteristics of the qin school were more prominent at this stage, and the practice and performance of qin music became an essential part of the lives of the scribes. Unlike songs, dances and music, which were mostly learned and performed by professional musicians, qin music was practiced by almost everyone, from the emperor to the common scribe, and reached a wide audience, making the act of qin education very widespread and universal, pushing qin music education to a climax. In addition to the court music education, which was used for ritual and music performance, there were two main ways to pass on qinology, namely, from the family to the private school and from the teacher to the apprentice, which involved the art of qin, knowledge of qinology, qin music, and the earliest qin score "written score" since the Han and Wei dynasties. Although the written score was not yet free from the symbolic system of language and writing, it started the history of Chinese notation, promoted the development of Qin ology, and provided a reference for the emergence of other notation methods in later times. The many works on Qin, such as xiaofan's "Essentials of the Qin", xiezhuang's "Treatise on the Qin", koji zhan's "The Sound and temperament of the Qin", cui liang's "Qinjing", and chen zhongru's "Fingerings for the Qin", which cover the ideas, temperament knowledge, and performance methods of the qin, are different from the pure transmission of skills and make the learning of qin music more comprehensive and systematic, and are the prototype of the music education curriculum.

The rulers of the Qin dynasty played a leading role in the transformation of the aesthetic taste of society by their fondness for the folk music of various countries.while the rulers of the Han dynasty came from the land of Chu and were rarely influenced by Confucianism, so folk music was promoted by the rulers of the Qin and Han dynasties. During the Qin and Han dynasties, folk songs were developed to a greater extent, and children's songs appeared, in which children sang to each other and

felt the beauty of music, and also received some knowledge and moral education. The folk songs were mostly "sorrowful, sentimental, and true to social phenomena, depicting the cruel oppression and desolation of the ruling class, the wanderers' longing for their relatives and hometowns, the people's wailing and resistance due to their miserable lives, and the people's longing for love and happiness, which became a way for the working people to express their emotions and receive ideological education. It became an important way for the working people to express their emotions and receive education. In the Han Yuefu, many of the music lessons came from local music, which continued and developed the style of poetry collection in the Zhou Dynasty, collecting and arranging folk songs and folk music materials from Zhao, Dai, Qin and Chu, such as "Chu Sound", "Xiang He Song", "Short Cymbal Song" and "Short Cymbal Song". The folk music of Zhao, Dai, Qin and Chu was developed by collecting and collating folk songs and folk music materials, such as "Chu sound", "Xianghe song", "short cymbal song", "loose music¹⁰", etc., and teaching them. Han Gaozu was originally from Chu, so he was especially fond of Chu sounds. His personal composition "The Great Wind Song", which was based on Chu sound, later became the temple song of Han Dynasty. This is the most remarkable case of the Han Dynasty's use of the popular into the elegant. As the Yuefu was in charge of the suburban rituals in addition to the management of secular music¹¹, Emperor Wu of Han Dynasty gave the creation of new elegant music to the Yuefu, and collected a wide range of folk music from all over the world as the basis material for the new elegant music. According to the Book of Han, Volume 30, "Arts and Letters", the Han Yuefu compiled 138 folk songs, which were collected from almost all the areas under his rule. Sima Xiangru and others composed 19 chapters of the poem "Suburban Sacrifice Song", that is, the suburban sacrifice music chapter. They also composed seventeen chapters of the poem "An Shi Ge", which was recommended to the ancestral temples. These folk melodies were rearranged by the Yuefu and used in the suburban rituals, which was a cultural phenomenon of "using the vulgar to become

¹⁰ Scattered music, that is, the Chinese hundred operas and juggling, is a combination of folk music and dance developed into a kind of program of music, juggling and music.

¹¹ Suburban festival: Music used for sacrifices, banquets and other official activities other than sacrifices to heaven and earth.

the elegant"; its educational nature was transformed into a missionary act of elegant music. The relationship between elegant music and secular music has broken the relationship of mutual opposition as recorded in the traditional music history, and the two began to form a relationship of mutual penetration, mutual integration and mutual promotion. It can be said that the period of the two Han dynasties opened up a mode of musical development in which elegant music and secular music intermingled and developed together, which was an important step for the further development of both later.

The Han dynasty's management model of secular music had a great influence on later generations, and its market-oriented management model of loose music was followed by later generations, which greatly promoted the development of loose music. The Yuefu was disbanded during the reign of Emperor Miao of the Han Dynasty and was not re-established in successive dynasties, but music institutions modeled after the Yuefu existed in every dynasty. In the Eastern Han Dynasty, there was the Chenghua Department, which was subordinate to the Shaofu; the Chenghua Department was basically the same as the Western Han Yuefu, and was in charge of Huangmen drumming and loose music and other secular music. During the period of Wei, Jin and North and South Dynasties, the Qing Shang Department was established in imitation of the Han Yuefu, following and developing the music management system and model of the Western Han Dynasty, with the management of elegant music and secular music clearly separated. Generally, Taiyue Department was in charge of the elegant music, while the Qingshang Department was responsible for the arrangement, teaching and performance of the secular music. In addition to the transmission of songs, dances and musical instruments, the education of knowledge of music and temperament was started in the Tai Le Office of the court in the Wei and Jin dynasties. It is recorded in *The Book of Jin - On the History of temperament Record*: "In the past, when Emperor Ming of Wei made and bore the sound of the flute for this temperament, he wanted to make scholars live in a separate workshop, singing and lecturing in accordance with this temperament." It is said that the court musicians and the craftsmen who made the

musical instruments together made twelve vertical blowing flutes which conformed to the pitch of the twelve temperament of loss and gain in three parts, replacing the original role of setting the temperament by chimes in the court ceremonial music activities, and taught such musical knowledge, confirming the existence of such musical education activities.

1.1.3.3 Frequent ethnic and international exchanges in music education

During the period of Wei, Jin and North and South Dynasties, due to the establishment of minority regimes in the north, large-scale population migration, and the introduction of Indian Buddhist culture, music from foreign countries and regions such as Tianzhu music, Hu music and Qiuci music were introduced to the Central Plains; traditional music and foreign music, northern music and southern music were widely exchanged and fused, and the content of music education also underwent some changes. In the court of the Northern Qi Dynasty, a new type of music, Xiliang music, emerged from the fusion of traditional Han music, Qing music, and the music of the Western region, Qiuci music. In the *History of Sui Dynasty - Music treatise* (1973), it is recorded that: "Miscellaneous music includes Xiliang scabbard dance, Qing, Qiuci music, etc... After the Qing dynasty, the practice was especially strong." It is also recorded that "when Taizu Yuwentai assisted Wei, Gaochang was attached, and was given its tricks to teach and practice for the ceremony of feasting." It shows that there was the practice of "Gaochang music" in the court of Northern Wei Dynasty. The music of Gaochang, Qiuci, Shule, and Goryeo, among the music of the Sui and Tang dynasties, was incorporated into Chinese music through performance, teaching, and new compositions during this period. From the available records, the teaching of foreign music mainly includes: songs, instrumental pieces, dance pieces and other musical works as well as instrument playing methods. There are also many relevant records in historical books such as: "The Qiuci... All of them are excellent in orchestration, new sound and strange changes... Its songs include "Shanshan Moni"... The dance song is "Little Sky"... Its musical instruments include harp, pipa, five-stringed, sheng, flute, xiao,

Bili, Maoyuan drums. . . Capricorn drum. . . shells etc, There are fifteen kinds of music instruments, for one music department, with twenty musicians. (2018)

1.1.4 The period of finalization of the ritual and music system

The Sui and Tang dynasties can be regarded as the period of the finalization of the ritual and music system, which can also be called the mature period. After the evolutionary development of the earlier period and the accurate and brilliant grasp of Emperor Wen of Sui, together with the exploration of the Tang dynasty for nearly a century, the ritual and music standard was finally formed, which consisted of "five rituals" plus "Honor guard"¹². The contribution of Emperor Wen of Sui to the orientation of Chinese ritual music is mainly in three aspects: Firstly, it was determined that "the national music is called elegant" and established elegant music as the title of national ritual music. Secondly, the title of elegant music be the "correct sound of China", which indicated the main position of traditional Chinese music in the national ritual music. Thirdly, the music under Taichang Si was divided into elegant music and secular music, that is, it was clear that Tai Chang Si was in charge of the national ritual music and secular music respectively. The above three points have made the position of ritual music in Chinese history and culture clearer. It is clearly recorded in the Six Classics of the Tang Dynasty and the Book of Tang that the "Twelve Harmonious Music" was created in the Tang Dynasty, which was composed of different types of elegant music with related music and dances, and was managed by the Taiyue Department under the Taichang Si for the four ceremonies of "the auspicious rite, the military rite, the guest rite and the joyful rite." in the court; There is a separate department of drumming and blowing under the Taichang Si, which manages the drumming and blowing music in the ceremonies such as "Honor guard" and the four rituals. The "five rituals" plus "Honor guard" of the rituals and music norms of the royal family and the hundred officials and officials of political activities, daily life are made detailed regulations, from the rituals of sacrifice to heaven and earth, small to wedding and funeral rituals, as well as clothing, food, housing and transportation, almost encompassed from the court to the people,

¹² Honor guard: refers to the ceremonial system for the travel of royal or important ministers (for officials above the fourth rank in Tang Dynasty), with music for drum and blow music.

social life. It covers almost all aspects of social life from the court to the people. Even the common people, whose rituals were not to be confined to the common people, had ritual programs to follow. The music of the Sui and Tang dynasties became a benchmark for future generations to follow.

1.1.4.1 Establishment of a specialized music education system.

The Sui and Tang courts followed the institutional system of dedicated instructors such as doctors, assistant instructors, and canonical scholars that existed in the official schools, and had doctors and assistant instructors of music within the court in order to train new music teachers and professional musicians. The rituals of the Great Tang Dynasty as Tang Emperor Xuanzong The rituals of the Great Tang Emperor Kaiyuan, an official work on rituals in the Tang Dynasty, clearly stipulates that the royal family and officials of the first to the fourth rank should use the rituals of the "Honor guard". During the Tang Dynasty, officials were divided into nine grades and eighteen levels, and officials of the fourth grade and above were not limited to the palace, but were found in the capital and local government, involving many local officials such as: the upper governor, the middle governor, the Upper Metropolitan Governor Deputy Governor General Chungmu This proves that the ritual music really existed in the local government during the Tang Dynasty. According to the Tang canon(项阳 2001) , in addition to the Taiyue Department, which was in charge of court ritual music, military towns and all levels of government also had corresponding ritual music management and education institutions. After mastering various musical skills and a large number of ritual orchestras and their music, some of them stayed in the palace and became professional musicians, while more of them returned to all levels of government to teach the musicians who did not study in the palace, thus ensuring a high degree of consistency between the palace and local government in the temperament, mode, musical instruments, music score and music. So that the ritual music ceremonies and court rituals were consistent.

This system has a clear teaching relationship and is not an arbitrary teaching practice. There is a perfect assessment system for both teachers and students,

and teachers are given an annual professional business examination, which is divided into three grades: upper, middle and lower, and a major examination every ten years, and the merits of the results are used to decide whether their positions will be promoted or demoted or even deposed. There are also detailed regulations on the completion of students' studies, such as annual examinations, according to the level of the examination as well as the difficulty of learning music and the number of music pieces learned to determine whether they meet the graduation requirements. This mode of teaching management, developed to train music teachers and music performers, was the prototype of the modern music program. Because of the establishment of this system, the ritual music norms and ceremonial music carried by the official musicians gradually sank under the domination of the government, and all places where the government ruled had ritual music. However, in this period, ritual music was still more used by the official family, and it was difficult for the people at the bottom to have the conditions to use ritual music. It took a lot of money to support the huge performance teams. Even if they had the material conditions, there were strict rules and restrictions on the rituals, and they could not use music beyond the rituals.

1. 1. 4. 2 The flourishing of secular music and the exchange and integration of musical cultures

The Tang Dynasty created a new music institution, the Jiaofang, pear garden. Jiaofang is designed to provide entertainment singing and dancing performance institutions, the Tang emperor Xuanzong period to expand its preparation, in addition to the inner Jiaofang located in the palace, but also in Chang'an city set up the left Jiaofang and the right teaching workshop. According to the record of Cui Lingqin's "The Record of the Jiaofang" in Tang Dynasty, the right Jiaofang was located in Chang'an's Guangzhai Place and the left Jiaofang was located in Yanzheng Place, with the right side being good at singing and the left side being good at dancing. It can be seen that the different professional characteristics of the Jiaofang were formed due to their respective teacher relationships. Because of the obsession with music, the Tang emperor also personally formed the pear garden this music group, for its rehearsal songs and dances, and in the east capital of Luoyang set up "pear garden new house".

The pear garden a total of more than five thousand musicians, including the pear garden new house fifteen hundred people. (傅景华 1986) Can be seen in the Tang dynasty court singing and dancing music flourishing degree.

Influenced by the prosperity of singing and dancing in the palace, outside the palace, local officials, military and private homes had a large number of musicians and music priests, and they spent a lot of money to teach them singing and dancing and musical instruments. In the poem "When sick, marry the female musician in the family to others" by Sikong Shu, there is a description like this: Everything is sad at present, and all of them are in tears to the flower feast. The gold is used up to teach songs and dances, leaving others to enjoy the youth." This is a true depiction of the private missionary singing and dancing skills during the Tang Dynasty. According to "Yuefu miscellaneous record", music competitions were often held in the marketplace during the Tang Dynasty, and even monks from monasteries participated in them, reflecting the high prevalence of secular music in people's lives. The change of dynasties and wars caused a large number of musical talents to leave the pampered palace and government offices, which led to a large number of musical instruments, music and scores going to the folk, so that there was an opportunity for the exchange between court music and market music, which improved the musical level of folk artists and stimulated the prosperity of market music. With the development of society and the expansion of cities, people's spiritual and cultural needs also expanded and improved; in the relatively economically and culturally developed cities and towns, the high population density and the improvement of people's quality provided a broad market for the survival and development of secular music, which became a place where marketplace music flourished.

As foreign music began to be introduced into China in large quantities, the Sui and Tang courts distinguished music from different regions and different inheritance systems and formed various divisions. For example, in the Sui and Tang dynasties, there were nine and ten branches of music, including the "Qiuci", "Tianzhu", "kang Country" and "Gaochang" branches. "The teaching of musical instruments, music,

music and dance skills was organized in each club, and the act of music education at the court was well continued and inherited. Foreign music and secular music blossomed and stood side by side with each other in the Sui dynasty and the early Tang court according to their unique characteristics. However, as time went by, due to the increased contact with life and rehearsals, foreign music gradually influenced each other in terms of music and dance, musical instruments and musical forms, and began to show signs of fusion in terms of song names and orchestra composition, and gradually showed a clear trend of intermingling. The appearance of the Chinese national percussion instrument Fangxiang in the foreign sections is an important basis for the beginning of the fusion of foreign music and secular music. The Tang dynasty also through the Jiaofang, pear garden, the introduction of foreign music works and adaptations, such as the Tang dynasty pear garden of the taoist music more or less have secular music, foreign music, Taoist music and other multiple nature and tendency, with the characteristics of the intermingling of multiple music. Such as the famous Taoist music "neon and Feather Garment Dance", is the absorption of a part of the western region into the "Brahmin" tunes, the use of the Taoist gods and goddesses of the mystical mood to create. In the "Tang Huiyao", it is said that "On the 10th day of the 7th month in the 13th year of Tianbao. The Taiyue Department consecrated the name of the song. The names of some the music were changed"(张晨婕 2018) . All the pieces that were renamed were foreign music, and their original titles were extremely national, such as "Qiuci Buddha Song" was changed to "Jinhua Dongzhen", "Shefoer Hu Song" was changed to "Qinming Yin", "Sumo Zhe" was changed to "Sensing the Emperor's Grace", and so on. And after the name change, the song name changed to the colorful Chinese cultural name. This marked the fusion of foreign music and secular music in a real sense.

The flourishing of secular music and the fusion of musical exchanges contributed to the emergence of various kinds of music scores, such as the "Simplified character music notation" for the Guqin, the "Yanyue half-word music notation" for the

Pipa and the "Gongche music notation" for marking pitch, all of which appeared and were widely used during the Tang Dynasty.

1.1.5 The continuity and development of the ritual music system to its demise

From the Song to the Qing dynasties, the rituals and music basically followed the Sui and Tang "five rituals" ceremony plus the "Honor guard" pattern, and the rituals and music system continued to develop and eventually died out with the dissolution of the feudal dynasty. This can be confirmed from the official histories of many official books. However, although the rituals and music of this time period followed the Sui and Tang systems as a whole, they were not unchanged.

1.1.5.1 Establishing a network of ritual and music transmission from the court to the local level

In the Song Dynasty, the system of sending musicians to the palace to learn ritual music was improved, instead of sending musicians from all over the country to the palace for training, the system was changed to setting up "teaching music institutes" in the local government, and musicians from the Taichang Si at the palace went to all over the country for training. With the Song Dynasty, the state's specifications for the worship of Confucius continued to improve, the ritual music in the Confucian temple rituals was unified by the state, and the ritual instruments used were also customized by the Tai Chang Temple by Music produced by metal, stone suspension type instruments for the main instruments issued to the prefectural government, and the state and county were made in accordance with the prefectural style, and if the sound was not harmonious, it had to go to the prefectural government for validation. The ritual music form of the elegant music type sank to the local government and even to the county, and existed in the temple school of Confucius' Temple of Literature. These systems ensured that the use of music in state ceremonial rituals was consistent up and down.

The Jin and Yuan dynasties were minority regimes, which did not have a good grasp of the existing Chinese concept of ritual and music, and thought that elegant music was all about ritual and music, and excluded other ritual and ceremonial

music from ritual and music. The concept of ritual music has changed considerably, and as a result, the group of ritual musicians and ritual music households has emerged. This group was named after the ritual music, and most of what they carried was the elegant music used in the rituals, i.e., the auspicious rituals. However, because the "Jin" and Song dynasties intersected during the Jin-Yuan period, and the Yuan dynasty was less than a century old, both regimes were "instant" regimes in the long history, and did not make the traditional concept of ritual and music completely cut off. In the Ming Dynasty, the rulers soon realized the existence of ritual and music problems, and renaming the ritual music household as the music and dance people, which was not just a simple change in name, but represented a return to the overall concept of ritual and music in the Tang and Song dynasties, and ritual and music returned to the "five rituals" plus the "Honor guard". Except for the music for auspicious ceremonies, which was still performed by music and dance people, all other types of ceremonial music were performed by professional musicians under the government. Another crucial new change in the Ming Dynasty was the change in the type of music used for elegant music, starting from Zhu Hongwu's formulation of the "Ming Rituals", which changed the requirement of using Music produced by metal, stone suspension type instruments for the ceremony of auspicious rituals in the Tang and Song dynasties to the more common drum and blow music for some of the middle rituals and all the small rituals. (项阳 2010) In the Ming and Qing dynasties, such a form of music existed from the court to the local government at all levels, Undertaken by official musicians, corresponding to the rituals of the Confucian temple, the Agrarian ancestors, the Medical ancestor, Guandi, Chenghuang, Wenchang, Zhenwu, Dragon King, Horse King, Dongyue, Fire God, Kiln God, Qisheng Gong, etc., which can be confirmed from the official history and local history books. "The types of music used in the "Five rituals" ceremony can be found in almost all regions, and the local society has become more and more cognizant of the national rituals and music. Although the cultivation of fields must also be oral music phase, cover the day heard the sound of drums and flutes." (1995) It shows that the culture of ritual and music was widely popular among the people. The national ritual

music was used in the ceremonial activities closely related to the people, from the palace to local officials at all levels, weaving a large network of ritual music transmission.

1.1.5.2 Marketplace music events led to musical exchanges between various classes

Since the Song Dynasty, with the gradual development of the commodity money economy, the traditional feudal land state system collapsed, which prompted the rise of the landlord class. The monopoly of state power by the scholarly clans and lineage families was greatly reformed, and the social concepts of hierarchy and gentry were greatly impacted. The prosperity of urban commerce and the changes in the political and economic structure of society greatly contributed to the evolution of popular values and the psychological structure of society, which began to gradually break away from the control of the strict hierarchical concepts that had been in place since the pre-Qin Dynasty. As the people's sense of individuality and freedom grew, a civic class emerged and people gradually accepted a wider range of musical activities and integrated them into their lives. This led to the rapid reproduction of a musical culture originally belonging to the upper class among the citizens. Secular music, with its folk mood and commoner musical forms, was thus given a lot of room to develop and began to flourish. During this period, the art of song flourished like never before. During the Northern Song Dynasty, it was popular to sing songs and tunes, whether it was a banquet in the marketplace or a small gathering of private friends of scribes and officials, all of which were accompanied by songs and dances. In addition to filling in the lyrics for the Guqin songs, the literati also often filled in the lyrics for folk melodies and sang them to express their emotions. The strong keys and gentle long and short phrase format of the song made the rhythm of the music more varied, and because of the high cultural attainment of the literati, the artistry of folk music was enhanced, allowing it to be sung on a wider scale. During the Yuan Dynasty, when the Mongols were in power and did not use Han Chinese as officials, a large number of literati could not join the government, so they could only play the qin and compose music to express their bitterness, and created many Yuan scattered songs and Yuan miscellaneous dramas, such as Wang Shifu's "The West Wing" and Guan Hanqing's "Dou E Grievance", which

laid the foundation for the prosperous development of opera music. The combination of literary literature and folk music not only promoted the rapid development of Chinese folk music, but also made the inheritance of Chinese culture subconsciously carried on in the folklore. "Culture" is reflected in every detail of life, and is a kind of "slow penetration" education. During the Song and Yuan dynasties, even if people were not educated, they could still sing Liu Yuxi's "The sun rises in the east and it rains in the west, although there is no sunshine but there is love". The woodcutters, shepherds, boatmen, fishermen and other grassroots workers also used their own wisdom to chant their lives with pleasant melodies and colloquial songs, and the popular lyrics and melodious ditties accompanied their simple working lives. They were both the creators of material wealth and the producers of spiritual products, and through the long-term development and evolution of Yuan, Ming and Qing dynasties, they filled every corner of the Chinese land.

1.1.5.3 The disintegration of the music domicile system has led to the downward movement and secularization of the music used in ritual ceremonies.

The music domicile system was ended during the Yongzheng period of the Qing Dynasty, and the state no longer provided for the official musicians who carried the state music, resulting in the dissolution of the ritual music creation and operation mechanism under the state system, and with the end of the Manchu government, ritual and courtly music moved to civil society. During the Republic of China era, the disintegration of ritual music in the cities was serious, and the former official musicians went to the society to form their own classes and became the main force in the development of rap and opera music in the cities. The three rituals of the state ritual system, the auspicious, the , and the funeral rituals, and their music, were preserved and passed on in folk society because of their more stable kinship. Among the folk rituals, the auspicious rituals include temple fairs, monument erection, and ancestral rituals, etc.. The music style is elegant and quiet, but also solemn, showing devotion, reverence, gratitude, and dedication. The type of music system is dominated by drum and blow music. The joyful rituals mainly includes opening, celebration, wedding, The capping ceremony, birthday ceremony, etc. The playing style is unified with the

emotion of the ceremony, and the music is solemn and bright. The folk rituals focus on funeral rituals, reflecting filial piety and brotherhood, and the mournful and poignant music expresses the gratitude and remembrance of family members and introduces the ritual atmosphere. All ritual music is inherited from the national ritual music repertoire, but in the process of use, the number of people involved in the ritual leads to the length of the ceremony, professional musicians will choose the ritual music repertoire. Firstly, the main procedures of the national ritual system are reduced, and only the music form led by drumming and blowing music is used, which is related to the concept of hierarchy, and also because the ritual music cannot form a large-scale team of musicians after a long time of folk state. Second, the ritual music has the initiative to choose to add or delete, will have some obvious regional repertoire in the ritual music, a music class in addition to carrying the ritual music also derived from rap, opera and even entertainment songs and dances. Ritual music and secular music coexisted in the folklore and transformed into folk existence, but the professional qualities reflected in the genre, form and the works themselves did not change, only that after a long period of folk state, people neglected to grasp its former affiliation when studying it.

1.2 Traditional Chinese Music Transmission Subjects and Music Categories

Music is a human phenomenon, and people are the subjects who create and enjoy it. The form, style, value and meaning of music all depend on the people who create and use it. The main body of music transmission is the participant of the process of music transmission, and also the implementer of the act of music transmission, which is a huge collection of thousands of creators, performers and appreciators, called "transmission group". The inheritance groups of ancient Chinese music were spread across all social and cultural classes, and due to the differences in inheritance subjects, paths and inheritance environments, the three major music inheritance groups were the ruling class, the literati and the scholar class, and the folk, in order of the social and cultural classes they were in. These three groups constitute the ancient Chinese music heritage, including the ritual music and court music heritage for the ruling culture, the qin music and poetry music heritage for the intellectual class, and the folk music

heritage and the folk professional artists' heritage. Each inheritance group has different inheritance concepts and inheritance goals, and has corresponding inheritance sites, inheritance institutions and inheritance methods, and they use their own wisdom to master and carry the skills of music creation and performance, and participate in the creation and inheritance of music in their own ways, and in the process of inheritance, they continuously enrich and develop the content of music, use music as a way of life, and reflect in the inheritance. They used music as a way of life and embodied specific aesthetic tendencies in their inheritance; they used music as a medium to achieve communication and dialogue with society, communities and even themselves. Together, they created the ancient Chinese traditional music culture and realized the transmission of music from generation to generation.

1.2.1 Ruling class and official musicians

The emergence and development of musical culture is a product of human society, and it is inevitably subject to the constraints of survival under the system. Thus, the establishment of the cultural order and the development of cultural genres in ancient Chinese society, although influenced by objective laws, depended to a large extent on the will of the ruling class. In the development of ancient Chinese music, the direct involvement of the ruling class influenced the process of musical transmission and development, using the power of the state to intervene and guide musical development. As early as the Zhou Dynasty, China established the earliest system of ritual music in history, and the rulers, in order to maintain their political dominance and implement the edifying function of music, strictly regulated the repertoire and style of music for ceremonies on different occasions. In the national system, the court and local officials at all levels had to use ritual music according to the regulations, and the relevant music institutions were universally set up in the local officials, thus forming a system and grid of national ritual music. The ruling class had a lot of human and material resources to set up special music institutions and provide professional musicians to perform, inherit, collect and preserve music scores and musical works, so that the music culture could be well preserved and transmitted in the face of the challenges of war and foreign

cultures, making the court music more special, authoritative and trendsetting. The official musicians, as the actual bearers of national rituals and court music, existed in ancient China at the court and at all levels of local government. They were well versed in music and rituals, and under the leadership of the ruling class, they were responsible for the performance and transmission of national ritual music as well as the multi-functional forms of sound and technique in the court, such as secular music. It was because of their existence that local official music and court music were to some extent connected and linked, and had a sense of continuity across dynasties. The central features of the Chinese traditional music ontology show continuity, nationwide and overall consistency.

The "Ode to the Shang Dynasty" reads: "The drums are placed in my hall. The drums are beating loudly, making my ancestors happy. The grandson of Shang Tang is making a sacrifice, giving me success to pray to my ancestors. The drums are played, and the pipes are played. The tune is harmonious and the sound is clear, and the chiming music has its ups and downs. The grandson of Shang Tang is really outstanding, the music is harmonious and solemn. The bells and drums sounded brightly together, and the scene was grand to see the dance." (何玉2017) It describes the scene of ritual music and dance performance in Shang Dynasty. In the sound of drums, pipes, bells, chimes and other musical instruments, the dance team danced in rhythm and in response to the song, and the descendants of Tang offered sacrifices in the sound of music and dance. From this description, it is easy to see that in the pre-Qin period, there already existed a musical structure of poetry and music of the same origin, with song, dance and music. The ritual "music and dance" developed through the generations and gradually became a historical proposition throughout ancient Chinese history.

1.2.1.1 Ceremonial music and dance

After the establishment of ritual and music culture in the Western Zhou Dynasty, the tradition of ritual and music was inherited and continuously innovated and strengthened in the long historical period afterwards, and became a distinctive feature of ancient Chinese culture. During the pre-Qin period, the sons and daughters of the royal family and the scholarly clan were required to learn the ritual music and dances,

and through various artistic practices such as poetry, music playing and dancing, they were taught intellectual, moral, physical and aesthetic education. It was only after the Qin Dynasty that it was gradually changed to be practiced and performed by specialized musicians, from "performing music" to "watching music". Although some of its educational functions were shifted or disappeared, its specialization and refinement were promoted due to the importance of the ruling class and the expansion and downward shift of the receiving groups. The music used in the rituals was centered on "music and dance as one", showing a distinctive "song, dance and music" as a trinity. "Our ancient people often used the word 'music' or 'musical dance' to cover the comprehensive performance of dance, singing and instrumental music." (王宁宁2017)"It was mainly used in large-scale ceremonial activities such as auspicious rituals, joyful rituals and military rituals, and its content included sacrifices to the gods, religious worship and praise of kings and heroes' achievements. It was one of the important ways for ancient rulers to cultivate a common cultural consciousness among the people and enhance the cohesion within the nation. The rhythm of the whole ceremony is controlled by the change of music and dance to promote the ritual procedure. The instruments, music, dances and lyrics chosen are not static, but are constantly changing with the change of dynasties and the adjustment of ritual and music policies. But no matter how it changes, it is based on the characteristics of the ritual itself and serves the ritual itself. For example, in the rituals of suburban temples, clan temples and other rituals, use of metal, stone instruments such as bells, chimes and drums is common. Yang Chen, in his "Book of Music - Volume 108", wrote in detail about the arrangement of the orchestra and the ritual music ceremony instruments in the rituals: pentatonic scale "The previous king made ritual music, using pentatonic scale, eight kinds of material instruments. Displayed the zither and the thur in the south, the tube in the southeast, the chime in the northwest, and the bell in the north. The record says: list its zither, thur, tube, chime, bell and drum ."It is clear that the ritual music ceremony of the zither and the thur is in the south, the bamboo tube and the lagenaria instruments are in the southeast, the chime

instruments are arranged in the northwest, and the bell instruments are arranged in the north.

The lyrics of the elegant music and dance are called "ode", and are mostly based on the poems in the Book of Songs, which are called "wind", "elegance" and "ode". In order to fit in with the rituals, when singing with the dance and instrumental music, they also choose the way of all together in one voice, Mostly use "the rhythm of elegant music, with four words as the correct"(1967). For example, Fu Xuan of the Jin Dynasty wrote a suburban ritual song:“天命有晋，穆穆明明。我其夙夜，祇事上灵。常于时假，迄用有成。于荐玄牡，进夕其牲。崇德作乐，神祇是听。” (1974) the general meaning is: the heaven sent to my great Jin, dignified and beautiful, and perceive clearly. I do not dare to be slack in serving the gods and goddesses of heaven. With time, we will eventually build a successful foundation. Now I present the black bull to the gods. I invite the gods and goddesses to listen to the music and dance of respect and merit.

The dance team is mainly divided into the dance and martial arts dance, in the dance team lineup is mostly described in the "Book of rituals - Music" in the "brigade into the brigade retreat" collective performance form, in order to enable the crowd to move in and out together, neat and tidy, and to prevent the speed of the instrument playing and dance out of step, "the strings and shang reeds, will guard pat drums " the use of percussion instruments "pat drums" to regulate the rhythm.

According to Yang Yinliu in his book "Ancient Chinese Music History", the orchestra of the Song Dynasty was(1964) : percussion: 4 drums, 4 jian drums, 4 ying drums, 2 thunder drums, 2 thunder drums, 1 jin drum, 1 zhu,1 yu each. metal and stone: 15 Chime-Bells, 12 chime-stones, 10 bells, 11 special chime-stones. Silk, bamboo, orchestra and strings: 18 di, 18 ocarinas, 28 flutes, 20 pan yu, 28 xiao, 3 plates of lagenaria and 28 plates of nesting qin; 23 nine-stringed qin, 23 seven-stringed qin, 18 five-stringed qin, 18 three-stringed qin, 7 one-stringed qin, and 52 pieces of thur. There are 2 musicians, 2 deputy musicians, 2 musicians, and 1 banner bearer; the band has 358 people. Together with the dance team of 64 people and the martial dance team of

64 people, there were as many as 486 performers used in a performance of Song dynasty palace music, which shows its magnificent scale.

Ritual music and dance were promoted and existed in various places with the ritual music system under the influence of the ruling class' ethical outlook, values and the wholeness and pattern. Through ritual music activities such as rituals, wedding and funeral ceremonies, and annual festivals, the relations and behavioral norms among clans, villages, families and members of the whole society are coordinated and integrated, covering many rules of social life inside and outside the state administrative orders and laws and regulations, and carrying the unified values and ethical concepts of people in a specific geographical area. For example, the most common folk music is funeral music, whose basic function is to express the mourning of the living and the memorial and condolence of the deceased, and whose essence is the maintenance and identification of family members' relationship and family inheritance order. For example, Zhou Go Fei of the Song Dynasty recorded in his "Ling Wai Dai A" Volume 7: "The people of the counties in Guangxi were mostly able to harmonize music, and none of them used music in the cities, villages, sacrifices, marriages, and funerals." (1964) These ritual and music patterns and norms, in great detail, "give meaning to all social practices from the perspective of society as a whole"(谢嘉幸 2005) became the concrete embodiment of the political ideas of civil society.

1.2.1.2 Court songs and dances

From the performance form, there are various genres of music performance such as song and dance daiqu, vocal music, instrumental solo, small instrumental ensemble, and hundred opera scattered music in the palace. The song and dance is a large music and dance with multi-stage structure, which is also a performance form of song, dance and instrumental, but it is very different from the elegant music and dance. The song and dance of the court are not bound by rituals, and are of various forms and styles, and their lyrics are mostly derived from the national wind and Xiaoya of the folk. In terms of content, it is different from the solemnity and unity of the elegant music, it is rich and fresh, and the emotion is true and vivid. From the

viewpoint of musical instruments, the elegant music mainly uses bells, chimes and other metal and stone instruments, which are elegant and serious, while the secular music mainly uses strings and wind instruments, which are pleasant and fresh, and swaying and changeable. There is also a big difference in the performance form. The elegant music lacks variation, and is soothing and elegant but stagnant, while the secular music has various forms, different styles and characteristics, and is lively and vivid. Fan Wenlan in his analysis of "Yuefu" recorded(1967) : "俗听飞驰,职竞新异,雅咏温恭,必欠仲鱼睨,奇辞切至,则拊髀雀跃。" It describes the different states when people enjoy the elegant music and the common music and dance, the elegant music and the new and strange common music, one makes people yawn and stare when they listen to it; the other makes people feel friendly in the novelty, people are happy to hear it. It can be seen that due to the above-mentioned differences, the elegant music and the vulgar music produce very different effects when they are played and enjoyed.

The performance forms and contents of court songs and dances vary from generation to generation, including Qing Shang Yue, which is derived from elegant music and dance, Xiang He Daqu, Bai Xi, Yan music, Fa Qu and Xiliang music, which are combined with foreign music, and the Sui and Tang dynasties, During the Sui and Tang dynasties, with the flourishing of cultural exchanges Kabuki had nine and seven sections. rehearsing Qiuci music, Gaoli music, Kang Guo music and other foreign and foreign music songs and dances. Among them, except for Qing Shang music, Yan music and Xiliang music, which used bells, chimes and other metal and stone instruments, the rest used silk, bamboo, wind and string instruments. For example, in "The Old Book of Tang - Music", the names, music and musical instruments of various sections in the Tang court are as follows .(刘煦 1975)

Table 1 Names, music and musical instruments of the Tang Dynasty court ministries

Music	Song Name	Musical Instrument	Number of musicians	Musician Apparel
Qing music	"Snow White"	Bell, chime, Qin, three-stringed qin, Percussion qin, Se, Qin	25 people	Flat towel conical cap Crimson pants
	"Bayu"			
	"Gongmo"	lute, recumbent konghou, chiku,		
	"Mingjun"	zheng, jie drum, sheng, flute,		
	"Qianxi" "The Fan"	xiao, chi, leaf, song		
	"The Nocturnal Cry of the Crow"			
	"Mulberry Leaf Picking"			
	"Spring River Flower and Moonlight Night"			
	"Jade tree and backyard flowers"			

Table 1 (Continue)

Music	Song Name	Musical Instrument	Number of musicians	Musician Apparel
Yan music	"Jingun Qinghe music" "Qingshan music" "Chengtian music" "Break through battle array music"	Jade chime, big dangling sound, zheng, konghou, small konghou, large lute, large five-stringed lute, large sheng, small sheng, large wicker bamboos, small wicker bamboos, large xiao, small xiao, positive brass cymbal, harmonious brass cymbal, long flute, short flute, wipe drum, even drum, rattle drum, rafter drum	31 people	Scarlet damask robe Silk fabric pants
Xilang Music	"Forever Rich" "Everything Rich" "Yutian Buddhist Song"	Bell, chime, Tan zheng, Qia zheng, Reclining konghou, vertical konghou, pipa, five-stringed pipa, sheng, xiao, wicker bamboos, small wicker bamboos, flute, horizontal flute, waist drum, qi drum, eaves drum, cymbal, shell	27 people	Flat towel conical cap Crimson pants, etc.
Music	Song Name	Musical Instrument	Number of musicians	Musician Apparel
Qiuci Music	"The Good Samaritan" "The Bhagavad Ghar" "The Little Sky" "The Salt of	vertical konghou, pipa, five-stringed pipa, sheng, flute, xiao, wicker bamboos, maoyuan drums, dutan drums, dara drums, waist drums, capricorn drums, jilou drums, bronze cymbals, and shell	20 people	Soap silk cloth headband Crimson silk cloth robe Brocade sleeves Crimson cloth

	Shule"			pants
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Table 1 (Continue)

Music	Song Name	Musical Instrument	Number of musicians	Musician Apparel
Gaoli music	"Zhixi" "Song Shishu"	Tan zheng, Qia zheng, Reclining konghou, vertical konghou, pipa, Yizui flute, sheng, xiao, small wicker bamboos, large wicker bamboos, peach skin wicker bamboos, waist drums, qi drums, eaves drums, shells	18 people	Purple rosette hat, decorated with bird feathers. Yellow big sleeve Purple Ribbon Open Front Pants Red leather boots Five-color rope
Tianzhu music	"Sand and gravel frontier" "Heavenly Song"	Bronze drums, capricorn drums, Maoyuan drums, dutan drums, wicker bamboos, horizontal flutes, phoenix-headed konghou, lutes, cymbals, and shells	12 people	Soap silk cloth headband White silk dress Purple damask pants Crimson Cloak, etc.
Shule music	"The Hyperion Death Jean music" "The Salt Song " "Far Service"	vertical konghou, pipa, five-stringed pipa, flute, xiao, wicker bamboos, dara drums, waist drums, capricorn drums, jilou drums	12 people	Soap silk cloth headband White silk pants Brocade front closure
Kangguo music	"Ji Dian Nong and Zheng" "Heilan Bo originator" "At the	Flute, Zheng drum, He drum, and cymbals	7 people	Soap silk cloth headband Crimson silk

	end of the stream" "Before the ground to benefit the land"			cloth robe Brocade collar
After the ceremony	"Single Crossroad" "Scattered Flowers"	Flute, sheng, xiao, chi, bell, scabbard, and waist drum	22 people	

The complex and elaborate organization of forms, types of music and performances of music and instruments relied on a large palace music institution to manage and thus meet the demands of court music performances.

1.2.2 The Literati Class

In ancient times, the Chinese literati referred to the elite aristocratic group of civil officials and intellectuals with high cultural cultivation and sophistication in feudal society. The Chinese literati were deeply influenced by the culture of ritual and music and nourished by Confucianism's ideas of benevolence, righteousness, propriety, wisdom, faith, etc. , and paid great attention to personal virtue and integrity. The Northern Song Dynasty thinker and educator Zhang Zai said in his "The Discourses of Hengqu": "To establish the heart for heaven and earth, to establish the life for the people, to succeed the saints and to open the peace for all ages", in which the bones and temperament express the ancient literati's righteousness, non-humbleness, emphasis on benevolence and virtue, and the sense of mission to reach the world. As a noble and transcendent state of character, they have always been revered and extolled. They are well-read in poetry, good at dancing and writing, and like to pursue the elegant mood of music. Both language and music are the art of time, using sound as a medium to achieve their social functions, such as edification, propaganda, and expression of emotions. Language, literature and music have always been valued by the ancient literati and scholars. Literati added their own understanding and perception of beauty to their musical studies, exchanges and compositions, the main forms of which included qin music, poetry and music theory writings. The music of the literati began to diversify in the Tang Dynasty, not only retaining the tradition of small-scale communication to

please oneself and cultivate oneself, but also further developing its cultural connotations and musical functions. By the Song and Yuan Dynasties, almost all kinds of music in the city, including qin music, poetry music, rap music, opera music, and even folk music, had more or less the participation of literati in their creation, transmission and development, especially in the creation of qin music, poetry music and scattered songs, all from the hands of literati(1999) . From the pre-Qin Dynasty through the Wei, Jin and North and South Dynasties to the Sui and Tang Dynasties and then to the Song, Yuan, Ming and Qing Dynasties, the music developed over a long period of time, forming unique and distinctive aesthetic interests and artistic experiences in terms of performance techniques, content and connotation expression. Confucianism advocates that music should be "subject to rituals" and "music to cultivate virtue", emphasizing the edification function of music; while Taoism emphasizes that music should be in harmony with nature from the perspective of the five elements of yin and yang. The Taoists, on the other hand, emphasize the unity of music with nature from the perspective of the five elements of yin and yang, which is called "yin and yang harmonize, the human heart and music. At the same time, both Confucianism and Taoism emphasize that the aesthetics of music should be "peaceful" and "light and harmonious". The music of the literati in many aspects such as music style and tunes showed the sentiment of being subtle and introverted, abstaining from desires and profits, in order to be neutral and peaceful. It provided a unique aesthetic thought for music culture and had a profound influence on the development of ancient Chinese music culture.

1.2.2.1 Qin music

The earliest zither found in archaeology is the seven-stringed qin from the tomb of Chu in the middle of the Warring States period, unearthed by Guojadian in Jingmen. The earliest Qin strings were made of silk, and the body was made of tung wood and cedar wood. The earliest Chinese oracle bone character "樂" is a pictograph derived from the Guqin, with the upper part of the character being silk, representing the strings, and the lower part being wood, representing the body of the instrument.

In the Book of rituals, it is written that "The Shi would not give up playing the Qin and the Se without special reasons.", and that Guqin music was an art that accompanied the life of the scholars and later the literati, with the purpose of cultivating the body and mind by regulating the composition and performance of Guqin music. Ritual is the essence of music, and the music of the Guqin has been a part of ritual and music thinking since its inception. The Spring and Autumn Period "Zuo Zhuan" says: "A gentleman plays the Qin and the Se to cultivate his temperament, not to indulge in games.". The Ming Dynasty "Fantastic Secret music score" preface: "but the Guqin for the thing, the sage system, to correct the mind, guide the political affairs, and six gas, and adjust the jade candle, the real heaven and earth of the aura, the divine things of the ancient times, is the sound of the Chinese sage to rule the world, the gentleman to cultivate the thing." It is emphasized that the music of the Guqin was used for the purpose of cultivating one's body and soul by "restoring rituals to oneself". The art of Guqin is the spiritual symbol of the Chinese literati's pursuit of perfection, which expresses the aesthetic interest of the Chinese literati in the harmony of heaven and man and the return of all things to their hearts. Its unique musical character and spirituality are in line with the spiritual connotation of the entire Chinese culture, which makes the musical and cultural activity of qin learning not only the transmission of skills, but also a certain spiritual and cultural heritage of social significance.

There are more than 150 Guqin music score collections, more than 3,000 Instrumentals and more than 300 Qin songs. The number of surviving works is the highest among all musical instruments. The music of the Guqin has a close relationship with literature, and is a perfect combination of literature and music, mainly in the form of qin songs, qin-related poetry, and the literary connotations of qin songs. A large number of poems and writings have the figure of qin, through these poems and writings related to qin, you can appreciate the historical culture and humanistic environment of the poems, and also get the relevant records about qin songs, qin names and events of qin tasting. For example, the poet Liu Changqing of the Tang Dynasty wrote a poem in five lines, "Eight Miscellaneous Chants on the Li Servant of the Ministry of rituals - A quiet

qin": "The moon is full of white, the sound of the qin is suitable for the night. I listened to the cold wind of the pine on my souging silk. Although the old tune is loved by myself, most people today do not play it. I would like to offer this song to you, but it is difficult to find a soulmate." The seven strings are used as a substitute for the Guqin. "The phrase "cold" describes the clear sound of the Guqin, "the wind in the pine forest" suggests the bleak sound of the Guqin, which is very graphic. The title of the piece is "Wind in the Pines", which is a double entendre with a very good intention. Li Bai's poem in five lines, "Listening to a monk play the qin," reads, "The monk came down to Emei Peak with the Green Qi Guqin in his arms. When he waved his hand for me, it was like listening to ten thousand ravine pines. The guest's heart washed the flowing water, and the residual sound entered the frost bell. I did not realize that the blue mountain was in the twilight and the autumn clouds were dark." In this poem, Shu Monk refers to the monks of Sichuan, and Green Qi is one of the four famous Chinese Guqin, which shows that traditional Chinese music was widely spread among religious groups during the Tang Dynasty. There are also many poems and songs that have been sung to this day, such as "The Moon of Guanshan" by Li Bai of the Tang Dynasty, "Three Stacks of Yangguan" with lyrics from the seven-word poem "Sending Yuan Er to Anxi" by the poet Wang Wei of the Tang Dynasty, and "Qin Song" by the poet Li Xin. These Guqin poems either use the Guqin to speak of the will, or use the poem to sing the emotion, and the Guqin song is the same. For example, the qin song "Questions and Answers with Fishermen and Woodcutters" from the Ming Dynasty expresses the literati's deep appreciation of the unpredictability of fortune and misfortune due to the cruel suppression of the rulers, and thus expresses their envy and longing for the free life of fishermen and woodcutters; while the qin song "Water and Clouds in Xiaoxiang" expresses emotions through the scenery. The author uses the scene of "clouds covering Jiuyi Mountain" to suggest the stormy state of the Southern Song Dynasty, thus expressing his love and concern for the country. The "Guangling San" with its murderous atmosphere and the "Crouching Dragon Chant" in which Zhuge Liang retreats from the enemy in the Three Kingdoms all reflect the traditional Chinese literati's persistent pursuit of subtle beauty and their

aesthetic interest in beauty and elegance. Under the "careful care" of the literati, the most important function of qin music is still to "cultivate temperament", not to "show off" the skills of the instrument.

1.2.2.2 Poetry music

In ancient China, ritual music and court music were structured as a trinity of song, dance and music, of which the "song", called poetry or poetic music, came from the compositions of literati. The origin of music and literature has been shown in the pre-Qin period, and poetry is its irreplaceable representative. Most literati, while having a deep cultural heritage, also had a keen understanding of music. Poetry is the art of language, a product of the combination of language and literature with music. As the old saying goes, "The foot is on the ground of literature, the head is on the sky of art." Literature and art are intertwined and complement each other. Preface to Mao Poem records: "The emotion is developed in the sound, the sound into the text is called the sound. The sound of the ruling world peace to music, its political and; the sound of chaos to anger, its political misbehavior; the sound of the fallen country mourning to think, its people trapped. Therefore, the right gain or loss, move heaven and earth, feel the ghosts and gods, the closest to the poem. The first king used to be a couple, into filial piety, thick human relationships, beautiful education, moving customs." The meaning is: inner feelings can be expressed through sound, and sound with rhythm and rhythm becomes music. In times of peace and prosperity, when politics is smooth and clear, the music produced is peaceful and joyful; in chaotic societies, when politics is perverse, the music is also full of resentment and anger, and in times when the country is close to extinction, the music is sad and sorrowful because its people are suffering from hardship. Therefore, nothing can be more effective than poetry in correcting the gains and losses of the earth and moving the gods of heaven and earth. The wise kings of the previous generations used poetry to regulate the principles of couples, to form a culture of filial piety and respect for parents and elders, to increase the weight given to the moral cultivation of human morality, and to transform indoctrination and customs in the direction of goodness. Poetry and music culture, as an important part of ritual and

music education as well as the cultivation of moral character of later literati, has a pivotal position in the development of traditional Chinese music. For example, the Shi Jing is the earliest collection of poetry in Chinese history, which contains 311 poems from the early Western Zhou Dynasty to the middle of Spring and Autumn Period, that is, from the 11th century B.C. to the 6th century B.C. in the solar calendar. The poems in the Book of Songs are all musical songs in name only, and "The Historical Records - Confucius' Family" states, "Confucius composed all the three hundred and fifty pieces into qin songs, in order to match the sound of Shao and Wu's elegant songs." It was used as a teaching material for ritual music education. According to Zhu Qianzhi's "History of Chinese Music and Literature", the "Shi Jing" is "the literature of music" and "there is no doubt that a "Shi Jing" is the earliest poet's composition that uses Chinese musical language to express the rhythm of the most ancient music." It is also recorded in the Ming Dynasty Zhu Xi from the dialect and phonetic talk about Chinese poetry: "poetry, the ancient music, but also today's songs, the sound of different, Wei has Wei sound, Yeh has Yeh sound, Yong has Yong sound. Therefore, the poem with the sound of Yeye is tied to Yeye, and the poem with the sound of Yeye is tied to Yeye. If 'Daya' and 'Xiaoya' are also today's Shang tune and Gong tune, the songwriter also made it according to their accent. The 'Daya and 'Xiaoya' are also the ancient style of music, according to the style of 'Daya' as 'Daya', according to the style of Xiaoya as 'Xiaoya'." (朱 2006) Ming Dynasty Wang Qi "A General Examination of the Continuing Literature on Songs" said: "where seven words near the body are available to sing. The poetic style evolved gradually from ancient poetry - music poetry - Tang poetry (absolute lines) - Song lyrics - Yuanqu. Although different, these artistic images are presented and revealed by 'hearing' to 'seeing' the artistic effect. (2009) The rhythm and rhythmic beauty of the poetry, and the artistic imagination to feel the musical images, are often incoherent, jumpy and non-logical, and bring people intuitive psychological induction, which is the fusion of aesthetic state of mind and musical art realm rather than mechanical reasoning. Poetry and music are closely combined with each other because of emotions, which not only makes the meter and tone of poetry more colorful due to

new musical elements, enriching the content of poetry and its formal musicality, but also reflecting the beauty of poetry itself, so that poetry can be widely circulated through the form of music.

1.2.3 Civil Society

Civil society refers to the less educated groups of people engaged in labor production in ancient China, except for the ruling class, the scholarly families, and officials at all levels. They included peasants, small craftsmen, merchants, and the landowners and citizens who emerged after the Song Dynasty. In ancient China, the economy was mainly agricultural, but after the Song Dynasty, with the development of manufacturing and the overall increase of productivity, a class of citizens, mainly industrial and commercial, was formed and lived in the cities. The two types of commoners' culture, the villagers' culture and the citizens' culture, both produced music adapted to their respective social lives, and the inherited groups were extremely large and showed great vitality.

Folk music is a precious treasure of Chinese traditional music that should not be neglected, and it is an important part of Chinese traditional music culture. Due to the low productivity and inconvenient transportation in the feudal society, the exchange and dissemination of music culture in different regions were restricted to a certain extent. Different cultural traditions, living customs and local language characteristics make folk music have a unique regional color. Some folk music has also spread from its original region to other regions as a result of war and other events that led to large population migrations. For example, the Hakka people moved southward from the Central Plains during the Western Jin Dynasty due to war and turmoil. To this day, the music of the Hakka people is still dominated by Hakka mountain songs, sung in Hakka dialect, and has the typical characteristics of the music of the Han Chinese people in the north. Folk music ranges from the "Shi Jing" and "Li Sao" in the pre-Qin period, the music songs in the Qin and Han periods, to the folk rap in the Tang and Song periods, and the mountain songs and ditties in the Ming and Qing periods. The working people reflected the joys and sorrows of life in different musical forms. After continuous development, it is

mainly divided into five art categories: folk songs, folk songs and dances, rap music, opera music and folk instrumental music. Although the state of folk music transmission is difficult to be understood by future generations because it has not been recorded in history, we can see from the repeated appearance of certain song chapters in later literature that folk music works have been handed down from generation to generation by word of mouth.

1.2.3.1 Folk songs

Folk songs are songs composed by the working people with national style in order to express their own life, express their inner feelings, and express their own wishes and will during their long-term labor and life practice. Its musical form is short, concise, simple and easy to understand, with vivid and distinctive musical images and rich and diverse expressions. Reflecting the reality of the working people's life, pure and simple love, exposing the darkness and brutality of the ruling class, it has a strong realistic nature. In addition to being used for individual oratorio, it was also widely used in rap, song and dance, spreading and gradually developing through continuous word-of-mouth transmission, and eventually forming a song art with great national and regional characteristics due to various factors such as geographical restrictions, slangization of the singing words and singing style, etc. The "Wind" in the Book of Songs is a folk song collected from the southern part of Zhou, Yeh, Wei, Wang, Zheng, Wei, Qi, Qin, Cao, Chen and Hui. The lyrics and tones vary with the customs of different regions. Zhu Xi of the Song Dynasty, in the preface to his "Biography of Poetry", said that the songs were "mostly composed of songs from the lanes and alleys, in which men and women sang together, each speaking of his or her feelings". The common genres of folk songs include mountain songs, ditties, labor calls, children's songs, and custom songs. Most of them use repetition, question-and-answer and contrast structure, and sing in the form of solo, reprise, duet, and one leader and many others. A local record says: "Songs, farmers have rice planting song, Ding people have rip stove song, all to section labor, the rest is herding children sing mountain songs." It can be seen that there is a great variety of folk songs, and even during the time of labor, the songs are incessant.

1.2.3.2 Song and dance and instrumental music

Since the Han Dynasty and the beginning of the Wei-Jin and North-South Dynasties, Chinese folk have the custom of dancing(1964) , from the lyrics of the "Yuefu Poetry Collection" Volume 49 "Jiangling music": "no longer out of the field play, the conflict field green grass, try to make two or three times, the conflict field party is good." It can be seen that the dance existed in people's daily life, the field is the venue for the tread song, the dance form is generally a group dance, the participants are about 8-16 people. For example, in Jin dynasty Zhou Di's "Record of local culture", it is recorded that the folk dance performance of Zhejiang area is "Cup Nirvana Dance", in which a round nirvana with a diameter of one foot six inches is held in front of the chest, and the five fingers of the left hand are used to play in turn, while the dancers dance according to the rhythm. In the Xijing Miscellany, the Han Dynasty's "Tapping Song" is recorded: "They joined arms and stepped on the ground as a festival, singing 'The Red Phoenix Comes'". It depicts a collective song and dance in which dancers hold hands and sing while dancing.

The most recorded solo instrumental music art in the past literature is qin, xiao, pipa, zheng, etc., in addition to the ruling class, the scholar literati in the court, official residence and the literati's private lodge for ornamental performance or "Making Friends with Music", its performance in the folk places most of the teahouse, pubs, and after the Song Dynasty tile, hookah. The main form of performance of instrumental ensemble art in the folk is as rap, opera, singing and dancing accompaniment of the folk band, is rap, opera and other comprehensive performing arts of one of the components, the use of its expressive power, play, depending on the needs of the comprehensive art itself, rather than in the playing skills of a single instrument. This can be said to be a Chinese style "theater type" of instrumental music art.

1.2.3.3 Rap and Opera

Folk rap music arose during the Han Dynasty, Wei Jin and North and South Dynasties, and developed prominently during the Song Dynasty, creating a wealth of new forms, such as "drum lyrics," "various Gong mode music," "street vendor ", "Tao Zhen" and so on. Due to the increase of urban population and the development of

commodity economy, the citizen class gradually emerged. The huge social demand brought by the active commodity economy, and in order to meet the living and cultural needs of the citizen class, entertainment performance venues specializing in folk arts such as tiles and hookahs were commonly set up in towns, and folk music flourished like never before. The diversity and heterogeneity of ideas brought about a rich variety of creative concepts and ideas, and only in the book "Southern Song Dynasty Capital City Records" there are more than ten kinds of music-related performance styles such as singing and earning, miscellaneous dramas, all kinds of court tunes, fine music, scattered music, small musical instruments, small singing, purring song, miscellaneous costumes, hundred plays, shouting, etc. The prosperity of music creation and performance gave birth to rich urban folk entertainment projects, which created a superior environment for rap, opera and other theater-type music. The survival and development of the theater-type music has created superior conditions. The more important types of rap music are "Northern Opera" and "Southern Opera". Northern opera is the popular tunes sung in the north of the Song and Yuan dynasties; while the southern opera is the southern village community song and dance opera under the influence of the northern opera, drawing on the Song opera gags and other artistic performance forms and the formation of the southern opera, creating the conditions for the emergence of opera music. In the Yuan Dynasty, opera music gained greater development, and local operas with local characteristics gradually emerged, and the Ming and Qing Dynasties saw unprecedented prosperity in opera music and rap music. Pihuang cavity The Kunqiang Kunqiang Kunqiang Bangzi cavity and Gaoqiang The Peking Opera emerged in the Qing Dynasty, and so on. Many new rap music such as Fujian Nanyin, Lanzhou drums, Shanxi eight sets and so on were produced in this period.

1.2.4 The connection between the subjects of transmission

In ancient China, rituals and music were important, and the rulers realized that music could be used to achieve the effect of general government by popularizing music, and used rituals and music as a means to govern the country and pacify the

people throughout the country. The musical and cultural exchanges between the ruling class, the official musicians, the literati, and the people never stopped, and as the ritual music sank and the secular music went up, the music of each class merged with each other, and in the process of intermingling with each other, each stratum and each type of music was promoted to develop better.

Rituals and music are orthodox aesthetic concepts, and rulers of all dynasties have sought to verify and emulate the rituals and music of previous generations when making rituals and music. They were composed with a rational intent to promote rituals and praise the merits and virtues of the rulers, and were highly specialized and institutionalized in the process of creation, dissemination and transmission. The musical style and aesthetic ideas of beer harmony, slowness, neutrality and peace, which were formed by the court ritual music "Yayue" as the core, permeated the entire literati class and ran through the whole process of the development of literati art. For example, the qin music, as the orthodox instrument of elegant music, was considered to have the virtue of elegance and correctness by the royal family and the literati, and carried the function of teaching the people and cultivating their morality. Zhu Changwen's "History of the qin" reads: "So how can the ancient gentleman not know the qin also. If he reached the goal of implementing the harmony of qin and music to help the world, if he was poor, he would be able to live by the will of the qin to be good alone..." (1999) The Guqin music is called "elegant play"(1999) , the making friends with the Guqin is called "elegant Gathering", and the standard of the Guqin master's compilation of the score is "to reduce the vulgar to the elegant"(1999) , etc. In the national sense, the ritual music used by the local officials must have maintained a certain degree of commonality and consistency with the court ritual music. Most of the official musicians under the jurisdiction of the local government came from the folk, and through the recruitment, management and training of folk musicians, they could carry the local ritual music; they served the government as well as the society, forming a state-led grid system of inheritance and dissemination to the society. Local governmental music institutions such as prefectures and counties, music

camp, and magistrates' music, while leading the orderly conduct of local ceremonial music, also absorbed and integrated local music into the system, and after the standard processing of musicians or literati into the ritual music system, and through the ritual music system back to the country.

Besides the ruling class also loved vivid and fresh secular music, which had a great influence on the creation of literati music and the adaptation of folk music. As an important source of secular music, folk music has pleasant and lively tunes, and its content is close to people's life, but due to the limited literary and artistic level of the creators and inheritors, they would be relatively weak in creation, and the different dialects and slang languages made it difficult for folk music to be widely spread among the court nobles as well as the literati and scholars. For example, in Bai Juyi's "Pipa Xing", it is said that "there are no mountain songs and village flutes, and it is difficult to listen to them because they are mute and twittering", and in Liu Yuxi's "Song of Inserting Fields", it is said that "we can hear the sound of complaints, but we cannot distinguish the words of slang", which clearly shows the reasons and necessity for the literati and the court musicians to modify and update folk music. The reason and necessity for this is clear. The literati and court musicians, with their high cultural cultivation and creative ability, finely processed folk music, retaining its popular, secular and folkloric emotions and contents, while using specialized creative skills to distinguish specific genre styles, so that the music remained vivid and fluid; allowing folk music to break through the external boundaries of regional culture, to spread widely across classes, to the upper classes, and to have a more It allowed folk music to break through the external boundaries of regional culture, to spread widely across classes, to the upper classes, and to have a broader audience. In addition to processing and adapting folk music, the court musicians, literati and other intellectuals would also compose poetry, music and instrumental music, which would be transmitted to the folk through folk performance venues such as the Gou'lan and Wa'she, and would also flow back to the folk in the event of social fluctuations or institutional changes such as wars and dynastic changes, and be preserved and developed in the folk. The interaction of different groups of

inheritance made the music of rituals, folk music, as well as music of various nationalities and regions to continuously intermingle, and the cross-class musical and cultural exchanges made the music diversified in terms of types, and more diverse in terms of musical development and expression, which promoted the development and improvement of musical standards and played a great role in promoting the dissemination and inheritance of music.

1.3 Ancient Chinese Music Education Institutions and the Way of Transmission

The establishment of music education institutions in ancient China was mostly for the emperors, kings and nobles as well as the upper ruling class, and was adapted to the political system and socio-economic development of successive generations, and to the prosperity of social music activities at the court and among the folk. In the long history, it has constantly improved its system and formed a top-down music education organization and system of huge scale and complex structure consisting of official school, official ritual music and folk music education dominated by the ruling class, private school music education prevalent in the noble literati class, elegant music society and folk class house and family inheritance, which has established complete rules and regulations and implementation rules in music education, organization and management as well as performance. It has established a complete set of rules and regulations and rules for the implementation of music education and dissemination activities, cultivated many musical talents, accumulated rich historical experience for future generations to learn from, and promoted the vigorous development of music education activities.

1.3.1 Liberal Music Education in Government Schools

In China's ancient music education system, there were two parallel educational institutions: governmental schools and private schools. The so-called "official school" was a school established by the court or the government to educate the children of the royal family, the nobility, and the officials of the scholarly family, and was a place of cultural instruction recognized by the state and directly managed by officials. The origin of the official school has been found in the ancient times, and a specific place for cultural dissemination and teaching "Chengjun" appeared in the time of the tribal

alliance "Five Emperors"¹³ before the Xia Dynasty, which was also a synonym for the official school and a place for music teaching at that time. According to the "Zhou Rites-Chunguan-Da Siyue ": "Dasira was in charge of the teaching method of the Da'xue, establishing and managing the decrees of the kingdom regarding the school, and gathering the sons of the nation to study in the school." According to the Qing Dynasty's Zhaolian's "The Miscellaneous Records of the Xiaoting Pavilion - Mo Bao Zhai": "'Jin Dynasty people Mo Baozai, Zhejiang Renhe people. Young into the Chengjun, the law when Mr. Fan most appreciated, every examination will be among the top." It can be seen that known as "five emperors of learning" Chengjun in ancient China has been continued, now refers to the ancient Daxue. The practice of incorporating ritual and music education into the "official school" as an important educational content mainly flourished in the Zhou Dynasty. According to the rituals of the Zhou Dynasty, "大司乐：掌成均之法，以治建国之学政，而合国之子弟焉。凡有道者、有德者，使教焉；死则以为乐祖，祭于瞽宗。以乐德教国子中、和、祗、庸、孝、友。以乐语教国子兴、道、讽、诵、言、语..." (1989) It roughly means: Da Siyue was in charge of the teaching law of the university, established and managed the decrees of the kingdom concerning the school, and gathered the sons of the nation to study in the school. Anyone who had moral and virtuous skills was made to teach in the school, and when they died, they were worshiped as the ancestors of music and worshiped in the school. It taught the sons of the kingdom to possess the virtues of loyalty, proper rigidity and flexibility, respect, principle, filial piety to parents, and friendship to brothers, and taught them to master the language of metaphors, weighing and quoting ancient words, reciting poetry, chanting poetry, lifting words, and Reply to by skill with the language of music.

During the Zhou Dynasty, the official schools were divided into national and rural schools, and there were Da'xue and elementary school according to the age of the learners. The content of education included the "six arts" including music education: ritual, music, archery, drive, calligraphy, and mathematics. The main targets of education were the sons of the Shizi and the Guozi, who were the first sons of the monarchs and vassals, and the sons of the Gongqing and Dafu. The common people

¹³ The five most influential leaders of tribes or tribal alliances in ancient China. They are: Huangdi, Zhuanji, Dichao, Yao and Shun.

could not enter the official school system to learn as much as they could, but the ruler would select a few outstanding young talents among the common people and elevate their status to the lower nobility, called "bachelors", who were given the opportunity to study with the noble sons in the official school. The government school of ritual and music education had special positions for administration, teaching management, teaching management and performance management in the music institution, and the staff had a very clear division of labor.

Table 2 Music Education in the Zhou Dynasty

Music Education in the Zhou Dynasty							
			Administrators		Teachers	Content of music education	
National Studies	Daxue 15-20 years old	Chengjun	Da Siyue	Take control of music education nationwide	Da Siyue	The Virtue of Music, The Language of Music, Six generations of music and dance.	literary dance
		Piyong	Daxu	Teaching Management			martial dance
		Shangxiang	Da Zongbo	Ritual music Activities	Master	Six temperament and Six Identities Five voices and eight voices, six poems	
			Administrators		Teachers	Content of music education	
		Dongxu	Dianyong	Storage of musical instruments and Yong instruments	Chime Master	Hitting chimes and hitting chime-bell	
		Gozong	Sigan	dancing apparatus	Sheng	Yu, Sheng, Ocarina, Bellows Yue, Xiao, Chi,	

					Master	Flute, Pipe, Chundu
Elementary school 12-14 years old			Musician	Administration	Musician	Little Dance
			Xiao Yuezheng			Music Ceremony
			Daxu	Teaching Management	Little Master	Dum, 鼗Drum, Zhu, Yu, Ocarina, Xiao, Pipe, String, Song
					blind	Assist Master playing stringed songs, and hymns
						The barbarians music and dance
						Mao people Folk music and dance
Country Studies	Daxue		Da Situ		Fushi	
	Primary School				Shaoshi	

The "national school" was an educational institution for the sons of the upper nobility, namely, Peiyong, who practiced riding and archery, Chengjun, who learned music, Shangziang, Dongxu, who learned music and dance, and Gozong, who practiced ritual and music. (1997) The music official named Da Siyue was in charge of the five schools of education (2013). The three main courses are music and moral education, poetry and music writing, chanting and singing skills training, and the practice of music and dance, which is a combination of singing, playing music and performing dance. It is a kind of aesthetic education that combines moral education, intellectual education, physical education and aesthetic education. The "xiangxue" is a local school set up according to the administrative area, which is in charge of the Da Situ, and the content of education is similar to that of the national school. In addition to the Da Situ, there were also teachers of different levels, such as the Fushi and the

Shaoshi, who were mostly retired township officials or scholars, and had the dual responsibility of management and teaching. After the Spring and Autumn and Warring States period, the "rituals and music", the official school from the royal family to the vassal states transferred, from a center to multiple centers. This is confirmed by the historical facts of the middle and end of the Spring and Autumn Period, when the Zhou dynasty's historian Sima left the Zhou dynasty for Jin, and Prince Chao ran to Chu(崔旭 2010) . Music education in official schools was widespread in all vassal states, and produced a group of scribes with rich musical knowledge and musical cultivation, represented by Ji Zha of Wu. The shift in the focus of the official school made the ritual and music culture of the Zhou Dynasty less restricted by the original hierarchy and more widely spread. The scope of music education was further expanded, and the tendency of skillfulness was more prominent. Ritual and music education was gradually withdrawn from the official school education and declined rapidly after the Qin Dynasty, but it did not die out, which was not only reflected in the inheritance and innovation of ritual and music by the rulers of later generations, but also in the cultural activities of the intellectual class in different forms. In the education of music virtue, music language and music dance, music virtue is still used in later times to enjoy the aesthetic experience of virtue as beauty; poetry as music language is retained in the education of governmental schools, and the education of "dance" in music dance is no longer taught to the noble children, but is learned and performed by professional musicians. The music of poetry and qin was carried by the literati class, inheriting the dominant idea of ritual and music education in the official school of the Western Zhou Dynasty; along with the inheritance and spread of Confucianism, it continued to be widely spread and developed in later times. The study of music to improve personal cultivation has become a deep-rooted cultural tradition of the intellectual class.

1.3.2 Music Education in Private and Family Schools

1.3.2.1 Music education in private schools

During the Spring and Autumn and Warring States periods, there was constant warfare and social unrest among the vassal states due to the political fragmentation of the lords. The royal monopoly on music education changed, and

several centers of cultural development were formed to meet the needs of the rulers of the vassal states. The decentralization of education led to a downward shift of academics, and the decentralization of court musicians and the emergence of private schools led to a wider range of musical development, creating a social and cultural foundation for the emergence of private and family education.

By private school, we mean a school run by private scholars in their own private names in ancient China, which opened its doors to teach and preach in the community. It encompasses both private lectures before the creation of fixed educational sites and private schools with one academic master as the core. (吴霓1996) is an educational institution comparable to the official school. It rose rapidly during the Spring and Autumn and Warring States periods, creating a situation in which governmental and private schools coexisted. It should be clear here that the "private school" had similar cultural and educational functions as the official school, and its educational content was more similar to the official school in nature, and its purpose was to cultivate the intellectual class. During the Spring and Autumn and Warring States period, the private schools were still based on the education of poetry and music and the teaching of musical knowledge and skills. Education for the sole purpose of passing on musical techniques and skills did not fall under the category of "private school". The most influential private school in Chinese history was that of Confucius, a representative of the Confucian school. The purpose of his private school was not to confront the official school, but to complement and improve the official education system of the time. For example, he put forward the educational concept of "teaching without class" and broke the class boundary of clans based on lineage in terms of educational targets. "More importantly, he traced the educational traditions of previous generations, such as making the Six Arts the main content of teaching, and compiling six textbooks: Poetry, Book, Ritual, Music, Yi, and Spring and Autumn. Among them, "Poetry" is the poetry sutra and "Yue" is the music sutra. Confucius supplemented all the music in "Shi" with melodies to make it convenient to fit with musical instruments and taught singing; he believed that the purpose of poetry and music education is to cultivate students'

temperament, and through poetry and music education as well as "correct music", to subconsciously influence students' concepts of loyalty, filial piety, ritual and righteousness. The purpose of music education is to cultivate students' temperament through poetry and music education and "correct music", and to implicitly educate students' concepts of loyalty, filial piety, propriety and righteousness. Mencius' private school and Xunzi's private school also inherited and developed Confucius' private school tradition in different ways. The "benevolent" ideology of Confucius' private school was in line with the interests of the ruling class and was conducive to maintaining harmony in the social order. For the sake of maintaining their own power, the rulers of successive dynasties praised Confucius, ordained Confucius, and extensively repaired Confucian temples. In particular, during the Western Han Dynasty, the ruler Emperor Wu established a Confucianism-oriented education policy, under the influence of which Confucianism became an important element and value guide of education in the Han Dynasty, and Confucius was regarded as the "most saintly teacher" and the core of Confucian private learning, which became an unchanging tenet of education for all generations. Thus, throughout the development of feudal society, the idea of "music and education", along with Confucianism, permeated the consciousness of the scholarly and literary classes in ancient China, and was integrated into the learning and life of the scholarly and literary classes along with Confucianism. Since the Qin and Han dynasties, the forms of private education have become more flexible and diverse, mainly in the form of private lectures, academies, private schools, etc. Although "music education" has not been clearly recorded throughout the history books, it can be seen in many ancient writings that string songs and Guqin courses have been set up in private schools from the Qin and Han dynasties to the Ming and Qing dynasties.

Private lecture refers to the learned person in his personal capacity to teach apprenticeship. For example, "The Wild History of Jiangnan" records that Jiang Monsun of the Southern Tang Dynasty during the Five Dynasties and Ten Kingdoms period, "a young man who passed on his ancestral profession, and was quite knowledgeable in the arts and sciences, beside the scriptures, and had a reputation of

being admired and respected by the world, and had the conditions to run a school as a teacher. The students recruited by Jiang Monsun, "诸生弟子，不远数郡，而至者百人。春诵夏弦，以时讲闻，鼓篋函丈，庠序常盈."(2014) . There were hundreds of students from all counties, reciting poems and books in the spring and teaching qin and music in the summer, and the classes started on time and were very standardized. The "Historical Records - Confucian Lin Liezhuan" records, "and Gaozu put Xiang Ji to death, raised troops to besiege Lu, Lu in the scholars still speak recitation practice ritual music, the sound of strings and songs incessantly, is the legacy of the sage good ritual music of the country." It shows that poetry and music education was widely passed down in private schools during the Han Dynasty.

The academy appeared in the Tang Dynasty period, according to the canonical "Yuan Mei Complete Collection" records: "the name of the academy, from the time of Emperor Xuanzong of Tang, Li Zheng Shuyuan, Ji Xian Shuyuan, were built in the province" (袁枚 and 王英志 1993) as a function of the court, Li Zheng Shuyuan and Ji Xian Shuyuan is not a teaching place, its main responsibility is to collect and compile classical books, responsible for the emperor's service reading, service lectures and discuss the important ritual activities of the country and other related matters. At this time, some private academies also appeared one after another, such as Li Gong Academy where Li Jing studied, Hunan Yingzhou Academy, Songzhou Academy, etc. Historian Mr. Hou Weilu had the following description of the concept of the academy: "In history, the academy is a cultural and educational institution for the study and dissemination of Confucianism. But it is different from the official school, mostly with folk color, and therefore also easier to popularize. Although the academy began after the Middle Tang Dynasty, it flourished only in the Song Dynasty." (张岂之2016) . Since Confucian culture inherited Confucius' concept of music education, most of the academies also adopted rituals and music to educate students on moral education. The Tang Dynasty poet Lu Lun's "Banquet at Zhao's Kunji Academy because of the meeting of the text and the rate of the gift" (中华书局部点校 1999) describes the exchange of literati in the academy: "Poetry and rituals are used to lend a hand to the afterglow, and

the joy of each other is in the pondering. The qin and zun are all together, and the pearls and jade are suddenly together. The Xie clan was in full bloom, and the Yu Gate was full of blessings. The flowers are saved for the gallop of a steed, and the brocade is gorgeous for the phoenix. The snow is for the love of sisters, and the scriptures are for the love of geese. I still hear of the wide practice of being, and more distant Confucian." From the poem, it can be seen that the place of exchange was in the school founded by Zhao, where the poet discussed and exchanged with many friends and great scholars who came from afar; they gathered around the qintai, drank wine and played the qin, communicating and exchanging on Confucian ritual culture and poetry and literature in the beautiful sound of the qin. People expressed their thoughts and ideas, and there were a lot of strange and wonderful ideas flowing one after another. Tang Dynasty Poet Li Qunyu The poet Li Qunyu of the Tang Dynasty also described in his poem "Two Little Pines in the Academy" that "from now on, the quiet window hears fine rhymes, and the sound of the qin accompanies the readers. During the Song Dynasty, due to the use of military force for many years, a large amount of national financial resources was consumed, and the financial investment in the official education system was seriously insufficient, which led to the situation that the official schools were inactive and local culture and education were paralyzed. Therefore, the government of the Northern Song Dynasty strongly supported the establishment of private schools, and the total number of schools in the Song Dynasty had reached more than 700, which was more than ten times that of the Tang Dynasty and the Five Dynasties. The daily learning content of students included: moral and ethical, chanting, answering questions, reciting songs and poems, learning etiquette, learning to write ancient texts, writing articles on current affairs, calligraphy lessons, night classes, cultivating students' literary, physical and aesthetic education, caring for the school's property, the leave system, discerning the profound truths of the classics, examining students' knowledge of books, moral conduct and The content of the examination of the correction of wrongdoing. (尹凯丰 2021) For example, in the Song Dynasty, Lu Jiuyuan himself wrote the "Regulations of Xiangshan Shuyuan"(尹凯丰 2021) , which reads: "The daily work is first to test the virtue, then to

recite the book, then to study the rituals or to make a lesson, then to recite the book, then to speak the book, then to sing the poem. Where the study of rituals and songs and poems and so on, are so often stored in the heart of the child, so that its joy to learn not tired and no time and the evil and remote." Song dynasty academy middle school children began to study at the age of nine, the book of "Sound rhythm enlightenment", is a combination of sound and temperament, phonetics and allusions. The bell chimes and large chimes are still placed in the Temple of Literature where Confucius was worshipped in Hunan University's predecessor, the Yuelu Academy, today.



Figure 4 The Temple of Confucius at Yuelu Academy

It can be seen that in the ancient academy, great importance was attached to the effective combination of rituals and music, and the study of poetry, music and qin music was conducted through the courses of song and poetry, string recitation, etc. The traditional Confucian method of "song, poetry and rituals" created an emotional and cultural atmosphere, effectively creating a social and moral environment. The courses are designed to complement each other in the consideration of virtue and success.

1.3.2.2 Music education in home school

Family education began in the pre-Qin period and gradually took shape and developed after the Eastern Han Dynasty. During the Wei, Jin and Northern and Southern Dynasties, with the frequent wars and the decline of official schools, family education gradually flourished, and academics, culture and skills were passed down to the family. From scripture to art, family education became the main place of study for nobles, scholars and sons of families. The phenomenon of successive generations of studies of famous families was very common among ancient Chinese families and clans, and the construction and inheritance of family culture has continued since the Han Dynasty. Mr. Chen Yinke once said: "Since the abolition of the school system in the Han Dynasty, after the cessation of the culture of doctoral teaching, the academic center moved to the family." (陈寅恪2021) In order to maintain the political status and social prestige of the family, the big families pay much attention to the training of the family's children from childhood. Through the family background, family culture, educational philosophy and style, as well as parents' occupation and hobbies, they influenced the temperament, interests, and values of the family's children; they used the form of forming a family school and taught them personally or selected scholars, scribes, musicians, etc. with academic attainments to teach in the family. The family's sons and daughters are trained in all aspects of virtue and talent. In addition to training men in literature, sutra, poetry, qin, and musical instruments, women in the family were also taught poetry and art from an early age. The cultivation of family style and the transmission of family studies were the main line of the general family, with the education of women as a secondary line. There are also many musical families that passed on their musical skills through family studies. Although each family and clan was proficient in different disciplines, the scope of education in family studies was extremely broad, including Confucianism, metaphysics, Taoism, literature, art, history, medicine, science and technology, and many other categories. However, in their family education, they were generally versatile in all the arts, especially in qin, calligraphy, literature, and metaphysics. For example, there are many similarities between the qin and calligraphy

in terms of aesthetic concepts and techniques, and the famous calligraphers Wang Xizhi and Liu Gongquan were both good at playing the qin; a large number of literary works on qin music and musical themes have certain origins in family education. The family has gradually developed a lineage of teaching ideas and education system through the lineage of the art and the teaching by word of mouth, which has been passed down from generation to generation.

The cultivation of artistic training for the children of ordinary families has a clear cultural imprint, mostly to cultivate the temperament and improve the cultivation of the children, without utilitarian overtones, to achieve the overall development of the personal abilities of the children of the family, and because qin music and string recitation¹⁴ inherit the essence of ritual and music, as a carrier of moral discipline and a symbol of independent personality, they also play an important role in the propagation of the family style of the scholar family. The Yan Family Sermon - Miscellaneous Arts mentions that Yan's children were required to practice: calligraphy, painting, instrumental music, archery, divination, arithmetic, medicine, chess, gaming, pot throwing, and other arts(王利器2014) . During the Southern Dynasties, the Jiang family had a prominent position, and all the members of the family were entrusted with important duties, serving as Jin's Protector General, Hussar Counsellor, and Xiangzhou Assassin. According to many historical books, Jiang Zhan was versed in six arts, especially in literature, drumming and arithmetic. Jiang Zhan's grandchildren are represented by his great-grandson Jiang Lu, who was "short in appearance" but "handsome in spirit" and "learned to write and write and was good at the qin".(李延寿 2000)

The family's family education played an active role in the preservation and development of ancient Chinese music by cultivating the musical talents of the family's sons and daughters. They were keen on music appreciation and performance, and drew from folk music to create new sounds, thus promoting the fusion of folk music

¹⁴ string recitation:In ancient times, when the poem was taught and learned, the person who sang with the music of the qin was the string song, and the person who read aloud without music was the recitation, collectively called "string recitation".

and literati music; and using folk songs and rhetoric as models, they composed a large number of songs and poems to be sung in music, greatly promoting the prosperity of folk music. During the Northern and Southern Dynasties, the Xiao family established the Southern Liang Dynasty, and Emperor Xiao Yan of Liang was well versed in the Five Classics, the Six Arts, and the Hundred Schools of Thought. Xiao Yan's sons inherited his talent and knowledge: his eldest son, Xiao Tong, "wrote essays, and the rate of his writings was common"; his third son, Xiao Gang, created the "Gong Style Poetry", and his musical poems such as "Zheng Fu", "Dance Fu" and "Konghou Poem" were handed down to the world; his seventh son, Xiao Est, "was an expert calligrapher and good painter". His works were praised by the people of his time. Among the grandchildren, Xiao Lian was "good at music and good at painting", Xiao Jian and Xiao Zhen were good at calligraphy, and Xiao Dachun was "good at writing and playing the fife". (李延寿2000)

During the Three Kingdoms period, Cao Cao's father and son were both proficient in music, and it was said that Cao Cao "Every time you ascend to the height, you must write poems and lyrics, and when you write a new poem, it will be sung, and it will become a piece of music for the world.". His son Cao Zhi, on the other hand, was familiar with music and dance, excelling in hu dance and reciting haiku novels, and correcting mistakes in ancient songs and making new ones in the "Preface to the Scabbard Dance Song". In the Xie family, which is famous for its literature, there are also "Big Xie" Xie Lingyun and "Little Xie" Xie Wu, who composed many songs and poems, and Xie Wu also composed more than ten songs for drumming and suburban temples. The peaceful family upbringing and elegant artistic pursuits contained in the culture of the family made it easy for the children of the family to achieve moral goodness and academic enrichment.

In ancient China, women's education was given high priority, but there were obvious differences between women's education and men's education in terms of methods and contents. Women were not enrolled in official schools, except for the official music education in the official musicians professional music education and folk classrooms, the vast majority of the rest of women's education was mainly done through

home school education, which was an important part of home school education. Women's home school taught family women literature and music knowledge such as poetry, instrumental music and dance from childhood, in order to cultivate their literary and artistic cultivation, not as life and survival skills(孙光宪2015) .

The father of Emperor Yuan's empress, Wang Zhengjun, taught her to learn the Guqin when she was very young, so she had a high attainment in qin studies; Emperor Cheng's empress, Zhao Feiyan, was also proficient in singing and dancing and playing the Guqin, according to Ge Hong of the Jin dynasty, Xijing Miscellany, Volume 5: "Queen Zhao had a precious qin called the Phoenix... and was also good at playing the 'The Song of Returning Phoenix to Send Far Away'" (陈四海1995) . In her book "Women of the Tang Dynasty", Ms. Gao Shiyu, editor of the former Academic Research Center of the National Museum of China, divided the education required of women in the Tang Dynasty into the following three areas: poetry, calligraphy, etiquette, music, silk and bamboo, and needlework"(中华书局部点校 1999) . The Song family of Qingyang in the Tang Dynasty produced the five sisters of the Song family, known as the Wonderful Women of the Tang Dynasty, whose father, Song Tingfen, according to historical records, "taught his daughters the arts and poetry, and then taught them poetry and fiction. Mrs. Cui of Qinghe "Know rhythm, no teacher can be since tong; He is proficient in calligraphy and Qin." (1983)Ancient epitaphs also have the following record: "Mrs. Cui is "good at calligraphy, playing the Qin and making poems to entertain in her spare time." It is mentioned in the Epitaph of Yang, the late Hongnong County ruler of the Great Tang Dynasty: "Poetry and calligraphy support the mystery of Cao's family and Cai's talent in orchestral music performance" . (中华书局部点校 1999) From the above description, it can be seen that the content of women's education was generally Confucian classics, poetry, lyrics, songs and fugues, vocal temperament, instrumental music such as the Guqin, calligraphy, and embroidery. In Taiping Guangji, Volume 205 - Music III, it is recorded that the daughter of Wang Baoyi, the Qiannan provincial governor of the former Shu during the Five Dynasties, was "intelligent and good at playing the pipa" and could play more than 200 pieces of music. The fact that she was

able to master such a large repertoire must be the result of the musical education she received from a young age.

The model of musical family skills transmission is the strongest of all the traditional Chinese music transmission relationships. Parents are both the caretakers and instructors of their children's musical skills, presenting the characteristics of "parent-teacher unity. In the "Epitaph and Preface to the Epitaph of Li Jun, the former Duke of Dunhuang County, the former governor of Yuezhou in the Tang Dynasty," it is written: "Cai's daughter is very good at writing poetry, Ban Ji is very knowledgeable". (李华 1983) . The tomb's owner's talent is praised, and talented women such as Cai Yan and Ban Zhao are used as models, testifying to the recognition and widespread admiration of talented women in ancient China. Cai Yan was Eastern Han Dynasty Cai Yan was the daughter of Cai Yong, a famous minister, literary scholar, Guqinist, and calligrapher during the Eastern Han Dynasty. Hu Jia 18 beats which is an ancient Chinese Yuefu It is a vocal suite of eighteen songs, with a total of 1,297 words. History has been handed down to the modern four "Hu Jia Hu Jia The score of "Hu Jia", namely "Big Hu Jia", "Little Hu Jia", "The qin song "Hu Jia 18 beats" and the qin music piece "Hu Jia 18 beats"¹⁵ . The famous singer Xu Hezi of Tang Dynasty is the daughter of the musician of Yongxin County, Jizhou; Cui Linqin of Tang Dynasty, "The Record of Teaching Place": "Ren Zhifang's four daughters are good at singing. Among them: the second girl exhales poignantly, converges muddled down: the third girl has a leisurely and peaceful demeanor, observing if the intention is not in the song; the fourth girl's voice is smooth and quiet, seems to come from the air." (崔令钦2012)It describes the four daughters of Ren Zhifang, a musician of the Tang Dynasty, who were all good at singing. The Yuefu Miscellaneous Records: "Konghou is the sound of Zheng and Wei Taihe mid-term, there is Ji Qigao, who is also a top player, was the music history in a certain department, after which he has a daughter, also good at this trick"(1936) describes the musician Ji

¹⁵ Originally published in Song Guo Maoqian The Collection of Poems of the Yuefu, Volume 59 and Zhu Xi The Postscript of the Chu Rhetoric, vol. 3, with minor discrepancies between the two texts.

Qigao, who is good at playing Konghou, and his daughter is also good at playing Konghou.

The father of Huan Tan, the music master of the Han Dynasty, was a Taiyue Ling during the reign of Emperor Cheng of the Han Dynasty. He received a good family musical education from his childhood, and was not only good at playing the Guqin, but also authored 17 volumes of "New Treatise on Huan Zi", which contains "The Chapter on the Way of the Qin", two volumes of "Later Han Huan Tan Ji", two volumes of "Qin Cao", two volumes of "Yue Yuanqi"(陈四海1995) and other musical works. The "Jie Drum Record" contains a record of Li Lian, the king of Runan, learning his art at home. Li Lian was the eldest son of King Ning, and his father Li Xian was the elder brother of Emperor Xuanzong of Tang, who served as the Secretary of the Imperial Household. Li Lian was deeply loved by his uncle, Emperor Xuanzong of Tang, and was personally taught by Emperor Xuanzong of Tang to play the Jie drum, thus acquiring a mastery of the craft. "tried to play a drum song wearing a silk hat and picked a red hibiscus flower and placed it on the hat. Both of them were extremely slippery, so he insisted that his head would not sway at all in order to be stable. Then played the song 'Dancing Mountain Incense', and the flower did not fall." (南卓1966) Li Fangyuan was born in the Qing Dynasty pipa playing family, five generations of ancestors are skilled in pipa playing, his pipa playing skills, people say: "good at playing the pipa with no enemy". As the founder of the Pinghu school of pipa art, he also compiled and edited the ancestral pipa score "North and South 13 sets of pipa new score". These examples of family-based musical transmission illustrate that in ancient Chinese family life, the cultivation of musical literacy and the transmission of singing and playing skills between family members who are related by blood is very typical and common, and the characteristics of family learning are even more distinct. Family musical culture has a very positive impact on the formation and improvement of musical literacy of children, and is a more effective way of teaching and learning. From the perspective of art itself, the family inheritance of musical skills is also reflected in the inheritance and evolution of the artistic style and technique of music creation. This kind of inculcation from parents'

occupation and hobby gradually internalizes the family children's temperament, beliefs and artistic accumulation, which plays a role in the growth and development of musicians or musicians. To a large extent, it influenced the formation of artistic style and became an inestimable spiritual and cultural wealth.

1.3.2.3 Professional music education in government-run institutions

"Government-run" music education refers to the music education institutions hosted by the palace or local government, and "government school" music education is the same as the official organization of music education, but its education target and education content are different from "government school". This distinction reflects the transmission of different musical cultures by different subjects of music transmission. Official school music education is to improve the overall quality of royal and scholar's children, and to pursue "general knowledge" music education with moral discipline and cultivation; while official music education institutions mainly serve for ritual performance, the transmission of "music education" concept, and court secular music. The main target of this kind of education is the musicians and musicians of the palace and local government who have received professional music training, and they are called "official musicians".(修海林1997)

The emergence of "official musicians" can be traced back to the ancient times. Although there is no direct record in the ancient literature, the developed music and dance culture can illustrate the scale of the music transmission system at that time. The "Lü's Spring and Autumn Annals" states that "the Xia Jie and Yin Zhou as a lavish music, people drums, chimes, pipes and xiao sound, to huge for the beauty, to the crowd for the view..." (高诱2003) It is conceivable that with such a spectacular scale of performance, the number of sons and daughters of the ruling class who received "music education" was far from enough to meet the demand, and there must have been a correspondingly effective educational means and a well-established educational system to cultivate musicians with high professionalism and large numbers. Therefore, the "official musicians" should be the main body of performance and inheritance. From the historical development process, since the Qin and Han dynasties, the setting of

professional music institutions in the court has been expanded and improved. In the Qin and Han dynasties, the Taiyue Department and Yuefu under the jurisdiction of Taichang, which were in charge of ceremonial music and folk music and dance, respectively, and were the places where the music of the court was concentrated on music transmission and performance activities. "The establishment of the Yuefu in the Qin and Han dynasties was a clear sign of the shift in the center of gravity of music education" (修海林1997) Thus, ancient Chinese music education began a professional system of education and transmission centered on the teaching of singing and dancing skills and various types of musical knowledge. With the continuous development of social productivity and the accumulation of musical and cultural achievements in successive generations, under the role of ritual music education and aesthetic needs of the ruling class, the continuous exploration and pursuit of more infectious musical forms created higher requirements for musical performance skills, and the transmission of skills of official musicians developed on a larger scale than the general music education in official schools, and the professional music education system of the whole feudal society was based on this. The entire system of professional music education in feudal society was based on this continuation, and accordingly, an institutional system was created to supervise and guarantee the effects of education and transmission.

There were two sources of musicians, one was musicians trained in government-run institutions, and the other was musicians with certain musical performance talents who were recruited from all over the country to join the music institutions to receive training and perform together, becoming the top performers representing the highest level of skills in the society at that time. The purpose of education was also very clear, mainly teaching songs and poems, instrumental music, music and dance, and temperament; the main content of knowledge and teaching was the operational aspect of music skills. In addition to music knowledge, the musicians of the Taiyue Department were also required to be familiar with the ritual and music system, and to learn the rituals and ceremonies. The unprecedented scale and power of the institution cultivated a variety of professional musicians, including singers, chorus,

instrumentalists, music and dance performers, orchestrators, temperament, and specialized music educators, and the training direction gradually developed towards a single technical type. It makes music inheritors and performers more dedicated to learning performance skills under the new education mechanism, which objectively contributes to the continuous improvement of the performance skills of musician groups. The musicians of the Yuefu, as a performance and education institution for secular music and dance, mostly used pipa, zheng, konghou, flute, xiao, square drums, and other silk, bamboo, string and percussion instruments, but rarely used metal, stone type instruments. During the Han Dynasty, there were as many as 800 musicians in the Yuefu department, the Tang dynasty set up a tai music department, drum and blowing department, teaching studio, pear garden several court music department, were in charge of ceremonial music and secular music. And then the Song, Yuan, Ming, Qing and other dynasties were also established on this basis specifically for the official musicians for training institutions.

Table 3 Tang Dynasty Ritual Music Teaching Institutions

Taichang Si			
Taichang Qing	Rituals and music of the state, rituals of the suburbs and temples, and social affairs		
Taichang Cheng	Assisting the Taichang Qing in managing affairs		
Dr. Tai Chang	Five rituals Ceremony		
	Taiyue Department	Drum and Wind Department	suspension type musical instruments
Taiyue Ling Drum and Wind Ling	Teaching musicians and harmonizing bells and temperament. Selecting words for music and	Applying and Conditioning Training.	No musician set up, in charge of musical instrument

	assessing musicians.		reserve
Taiyue Cheng Drum and Wind Cheng	The Ling's adjutant	The Ling's adjutant	
Yuezheng	Management ceremony band, arrangement	Drumming and wind music in management ceremonies	

Table 3 (Continue)

Taichang Si			
Dian Shi	Miscellaneous services	Miscellaneous services	
Zhang Gu	Warehouse and hall paving		
Xielü Lang	Temperament, Tempo	Temperament, Tempo	
Hong Shi Yuan		Wind instruments	
Musicians	Instrumental	Drumming	
Dancing Man	Literary dance Martial dance		
Dr. Taiyue	Teaching musical skills		
Taiyue Assistant	Vocal and instrumental music		

Professor	teaching		
Gongfeng	Play		
Music Worker	Play		

The music official system of the Tang Dynasty was part of the official system of the government, in which the music officials, such as the tai chang qing, tai chang chancellor, tai music order, tai music chancellor, drumming and blowing order, drumming and blowing chancellor, and xie lulang, together formed a relatively mature and perfect management system. This special system of music officials was similar to the contemporary leadership and management system of art academies, i. e. , the tai changqing could be regarded as the president of the art academy, who was appointed by important ministers of the imperial court, mainly dealing with daily music affairs and exercising administrative supervision; the Taichang cheng was the vice president of the academy, usually a full-time full-time position, responsible for supporting the tai changqing and the daily music performance activities of the tai changsi, and not engaged in actual music It is not engaged in the actual music work. The basic order of promotion of music officials in the Department of Music was: Music Worker - Minister - Assistant Professor - Doctor - San officer - Yuezheng - Taiyue Cheng - Taiyue Ling. It was often filled by a scholar or musician who was proficient in music, and was mainly responsible for harmonizing the temperament, setting up suspension type musical instruments, selecting words for music, and evaluating music officials, etc. The Taiyue Cheng was the deputy director of the music department, and assisted the Taiyue Ling in handling affairs. The Xieyue Lang was the head of the teaching and research department, who was appointed by the scholar who had won the imperial examinations, and was mainly responsible for raising the music, adjusting the temperament, and supervising the musicians' lessons. The director and deputy director of the percussion department under the College of Fine Arts are the Drum and Wind Ling and Drum and Wind Cheng, both of which are similar in origin and job requirements to the tai music

order and tai music chancellor, and are mainly responsible for guiding the musicians into position, setting up drumming instruments, and the Great Nuo ceremony. The senior professor of the two departments is a musician who is proficient in music and is mainly responsible for creating music, teaching musicians musical skills and setting suspension type musical instruments. Dr. Taiyue is mainly selected from the musicians with excellent skills, specifically, from the assistant doctor; "The New Book of Tang" records that: They are required to master 50 pieces of difficult music to be dedicated to them before they complete their studies. They are required to master the most difficult major Bu'ji¹⁶ in three years, the second most difficult minor Bu'ji in two years, and the minor Bu'ji in one year. After completion of the course, those who are careful in their practice can become assistant doctors, and when a vacancy arises in the doctorate, they will be replaced by the next one." (欧阳修 and 宋祁 1975) The doctor here refers to the doctor of tai music, and if the doctor of tai music wants to continue to promote, it must be within the next fifteen years, to obtain "five on the examination", "seven in the examination" results before being awarded the casual official, the casual official in office, if you can successfully pass the Ministry of official If a casual official can pass the regular examination of the Ministry of Justice, he or she can serve as a ministerial official in the Department of Taiyue, but the maximum can not exceed the Taiyue Ling.

According to the requirements of the musicians' training system in Tang Dynasty, the music education of Taichang not only served for the court rituals and music activities, but also cultivated the music talents for the local states to participate in the rituals and music activities, ensuring the consistency of the central and local music use. This system is also clearly recorded in "The Essentials of the Tang Dynasty": "But the states and counties for a long time no elegant sound, do not know the ancient music, the ambition is too often, with musical instruments and music, long ready to harmonize. I hope that the world's thirty-fifty states, briefly have the knowledge of people, in the tai chang tuned to learn the elegant sound, still pay the sheng rod zither and thither, each

¹⁶ Bu'ji: It is a series of music and dance that combines different styles, nationalities, and contents of different Music department together.

three or two things, so that the state than the turn to create the practice, each year to prepare the etiquette, allowed to order the type of rituals, a little encouragement, in order to show the customs. In March of the twenty-fifth year edict, should the states tribute people, the upper state year tribute three people, two people in the state, one person in the lower state, must have talent, not limited to their number, their tributes to the people, will be sent to the Shen one day, perform the country drinking wine ceremony." (王溥1985)After being trained in Tai Chang and Jiaofang, musicians might serve in the palace for a long time, but most of them had to return to their hometown to continue their music work. These musicians became the backbone of local music institutions at all levels, and were the medium to convey the central ritual and music style to the local area, making the palace and local music connected. In Song Dynasty, the system of sending musicians to the palace to learn music was improved, instead of sending musicians from all over the world to the palace for training, the system was changed to "teaching music" in the local government, and musicians from Tai Chang Si in the palace went to all over the world for training.

Table 4 Tang Dynasty Palace Music Teaching Institution

	Jiaofang		Pear Garden	
	Left Jiaofang (Dance)	Right Jiaofang (Song)	Pear Garden	New Pear Garden
Jiaofang Shi	He is in charge of the administrative affairs of performing and teaching music at the court, and selects musicians.		Under the jurisdiction of Jiaofang	
Pan'guan	Assisting the Jiaofang Shi in daily musical affairs and performing activities			

Du Panguan	Supervision			
Hanlin Daizhao	Experts, reputable			
skill officer	Those with high professional skills			Those with high professional skills
Dr. Sound	Professor of Vocal Music			Professor of Vocal Music
	Left Jiaofang (Dance)	Right Jiaofang (Song)	Pear Garden	New Pear Garden
First Dr. Cao	Professor of Instrumental Music			
Second Dr.Cao(柏红秀 2004)	Professor of Music Theory			
Assistant Doctorate	Music skills teaching			
Insiders	Children of Music Worker			Children of Music Worker
courtesan	Folk-selected musical talent			Folk-selected musical talent
Qiatan Jia	Instrumentalists			Instrumentalists

Jiaofang Shi, Pan'guan, Du Panguan, Dr. Sound, first Dr. Cao, second Dr. Cao constitute a relatively perfect, clear division of labor management system, This special management system of music officials is to a certain extent similar to the leadership and management system of contemporary music academies, i. e. , the Jiaofang Shi can be regarded as the president of the music academy, who is a high-ranking official trusted by the emperor to exercise administrative supervision and handle the affairs of the Jiaofang. The Jiaofang Shi's adjutant of the Conservatory, on the other hand, could be regarded as the Vice-President of the Conservatory, mainly responsible for the daily musical performances of the Conservatory, and because he had the duty to

participate in musical performances, he was appointed by a skilled musician on a full-time basis. The Pan'guan of the school is the head of each department, who is a skilled musician and a scholar with a certain degree of musical ability, and is mainly responsible for assisting the school's director in handling the school's daily musical affairs. Dr. Sound, Dr. First Cao and Dr. Second Cao are the professors of the Academy, and are mainly responsible for teaching musical skills to the musicians who have passed the strict examination and have the most direct contact with them. After passing a rigorous examination, the doctor can be awarded a casual official. The Jiaofang skill officer is the college staff in the skill of the high, both to participate in the daily Jiaofang music performance task, also has the obligation to teach music skills. And the pear garden is subordinate to the teaching workshop, is in the Tang Xuanzong period formed an exclusive orchestra, for the emperor to create, perform and enjoy music to provide facilities.

Because of the importance attached to music by the upper ruling class, the systematic and systematized music institutions, the Taichang Si and the Jiaofang, played an important role in the musical life of the state throughout the Tang Dynasty. All musicians had to be taught by exclusive teachers, and the instructors themselves had to undergo annual examinations, the results of which were handled by the Ministry of rituals and were divided into upper, middle and lower grades. A major examination was held in ten years, and those who failed the examination were dismissed. The examination results of the students taught by the instructors were also included in the evaluation of the instructors. This systematic management system of music officials ensured the continuous updating of the music officials and the improvement of their own quality, which largely ensured the orderly operation of the two state music organs and, in turn, the smooth running of the musical activities of the court and the local state governments. Local prefectures and counties also had a "county music" at the beginning of the Tang dynasty, and after the Tang dynasty, a local music institution called "the Ministry of Music in front of the Yamen" was commonly established, and the scale was expanded compared to the previous one. At the historical level, new musical forms, new

music and new musical instruments have always been created in each historical period, and musical forms have been evolving and developing; and the existence of the official musicians has made the central features of Chinese music culture tradition, including the temperament system, tonality, musical score, musical instruments and music, consistent throughout the course of history; the central features of Chinese music culture ontology have not all changed with the change of dynasties. The central features of Chinese music culture did not change with the change of dynasties. When these official musicians faced old age, staff reduction, or socio-political turmoil, they returned from the court and government to the people, and their knowledge of composition and performance, performance skills, and repertoire and scores, which were originally available only to the upper classes, flowed into the people. The movement of official musicians became an important vehicle for the exchange and diffusion of musical and cultural achievements among different social strata of ancient society; it made the traditional Chinese music culture from the court to the local government and even the folk maintain a considerable degree of consistency at the level of the dominant vein, and became an organic part of the traditional system of Chinese music culture.

1. 3. 3 Social Music Education of Folk Banshe and Teacher-Disciple Transmissi

In the Chinese folk tradition, the inheritance of "hundred works" and "hundred arts" is basically passed down through the teaching method of "oral transmission" between teachers and apprentices, and between upper and lower generations. With the prosperity of human society, "teacher-apprenticeship" has become a basic way of cultural evolution, and the content of inheritance has been enriched, changed and developed, so that there has been a gradual professional orientation and trend, and culture has been differentiated into many professional components one after another, with "teacher-apprenticeship". The "teacher" of education is said to be "The preciousness is professionalism". The prevalence of singing and dancing entertainment among the palace and nobility stimulated the development of singing and dancing entertainment education in society. With the further development of the folk music transmission form after the Song Dynasty, in addition to the traditional teacher-

apprentice transmission also appeared in the organization of the transmission team, professional. Such as: private homes in the home of the music, dance teaching, organized by folk artists in the troupes, guild, etc..

In the transmission of ancient Chinese music culture, the teacher-disciple relationship is highly valued. The so-called teacher-disciple heritage, that is, the master recruited people outside the family members as apprentices, there is no blood relationship between the teacher and the apprentice; in the inheritance of both clearer authority and responsibility, the teacher-disciple relationship is relatively close to the teacher-disciple relationship also, there is a more free, less constrained teacher-disciple relationship. Some musicians and singers, for example, simply send a little gift to the master to show their feelings, or even just verbally express their willingness to learn to get the master's teaching, and there is no gateway between each other. Students do not need the teacher's consent in the learning process, they can create and process the learned works according to their own talent and preference, and at the end of the impartation process, the apprentice can always find a new teacher according to his own will, without being bound by the teacher-apprentice relationship. However, the relatively loose teacher-apprentice relationship determines that this kind of teaching is mostly for a certain piece of music or a certain singing or playing skill for a short period of time; its teaching method and teaching content are single and lack of systematization. The teaching methods and contents are single and lack of systematization. Only a few explanations and demonstrations can be used to imitate the music, and there is a lack of comprehensive knowledge and understanding of the music.

The establishment of a mentor-apprentice relationship with clear authority and responsibility and a close relationship must be confirmed through a ceremony. In the ceremony, we invite reputable senior members of the industry as witnesses. Through such a ceremony to the community to announce the formal establishment of the teacher-apprentice relationship, in fact, also play a certain role in social supervision. The master has to assume the responsibility of teaching and solving problems, and the apprentice has to respect and admire the master, even after leaving the master, the apprentice has

to visit and pay respect to the master on New Year's and New Year's holidays, this continuous and long-lasting relationship makes the master and the apprentice as if they were relatives, so the master also attaches great importance to the apprentice's character and talent when accepting the apprentice, and the person who comes to the master is observed and tested to determine whether the apprentice has recognized professionalism. There are numerous examples of mentorship in ancient history, such as the story of Duan Shanben, a famous pipa player of the Tang Dynasty, who accepted Kang Kunlun as his apprentice, as recorded in "Miscellaneous Records of the Yuefu". Duan Shanben before accepting the apprentice required: "send Kunlun not near the instrument for more than ten years, so that they forget their skills", so that the pipa player Kang Kunlun is not near the instrument for ten years, to make it change "with the evil sound" (段安节1936) of the accumulated habits, to ensure that the teacher inheritance The purity of the "bloodline" fully illustrates the importance that Duan Shanben attached to Passing on the pedigree, and also laid a solid foundation for Kang Kunlun's pipa skills to develop to a higher level, so that he could finally get all the true transmission of Duan Shanben and become a generation of pipa masters. It can be said that throughout the cultural traditions of ancient China's upper classes, the relationship between teachers and students was of great importance. In his book "Song Jingwen Gong's Notes", Song Qi records that ""Wang Bi's commentary on the Book of Changes is straight from the heart, and is not as good as those who have teachers such as Zheng Xuan." (朱长文 1999)The "teacher-apprenticeship" represents a lineage of scholarship and skill that has accumulated from generation to generation to become a classic, and is therefore far superior to the individual's "straightforwardness". The strict transmission of master and apprentice is not only the transmission of musical skills, but also the transmission of musical aesthetics, cultural outlook, humanistic thoughts and moral philosophy, which has a more elegant aesthetic pursuit and more detailed training method than the loose master-apprentice relationship of unilateral learning of a certain skill. In this process of transmission, the master, through careful analysis of the musical background and meaning and comprehensive presentation of musical images, teaches the disciple the

style and form of the music, and also transmits the systematic knowledge of temperament and spiritual connotations to the disciple; fully demonstrates his musical skills and implements artistic ideas. The apprentice is required to study the skills taught by the master and to understand the humanistic sentiments contained in the music, so that the "form and spirit" of music can be transmitted in a complete way. In the transmission of musical culture, the relationship between the master and the apprentice is an important guarantee of the quality of the musical transmission, so that the delicacy and purity of traditional music can be well continued. For example, Mr. Gong Yi, a famous modern Guqin artist, once studied under the master Zhang Zhengyin, who gave him a Guqin during his teaching period, which was said to be the old one of Li Qingzhao in the Song Dynasty. Mr. Li Fengyun of the Tianjin Conservatory of Music also studied with the master of the Guangling Sect of Guqin Zhang Ziqian. The Tianjin Conservatory of Music held a grand ceremony for them to be recognized as master and disciple. There is also a famous folk musician, Huizhonggang, who has paid homage to Wang Zuoying, and also held a grand ceremony to recognize him as his master and invited famous artists in the industry to witness the ceremony.

Influenced by the prevalence of singing and dancing entertainment at the court, most of the gentry and officials kept musicians at home to entertain their guests, and these entertainment activities stimulated the development of private music education in society. From the Han Dynasty onwards, there were private practice of teaching music, singing and dancing and training female musicians, which became more prevalent in the Wei, Jin and North and South Dynasties. The private houses trained musicians for private music and entertainment activities, or for the court and the nobility's music and entertainment needs, forming a business relationship of supply and demand, from which profits were made. This type of music education was recorded in the Book of Han (Hanshu - Foreign Relatives) on the 67th edition: "At the age of 20, the prince's wife Hou Ming came from Chang'an to ask for singers and dancers, and invited five of them, including Weng Su (women). The long children were sent to Chang'an, and they all entered the prince's house." (1997) Before entering the palace, Zhao Feiyan, the

Empress of the Han Dynasty, received her musical education at the home of Princess Yang'a. She became an excellent musician who was good at singing and dancing and played the Guqin. Later, she was valued by Emperor Cheng of Han Dynasty and became the queen of the generation, which truly reflects the prevalence of private training of musical talents at that time. The poem of Bai Juyi, a poet of the Tang dynasty, "Gold is not spared to buy Emei, picking out three or four branches like flowers. After the song and dance taught into my heart failure, Once I die, They will not follow ", It reflects the missionary behavior of the officials at that time to teach the musicians singing and dancing skills in their private houses.

Since the Song Dynasty, the cultural life of the citizens is richer, many types of music and art permeate the life of the citizens, the folk also appear commercial nature of mass singing and dancing entertainment activities, become an important part of urban folk life. As the "Mengliang Record", "There are children learning music in the house, each playing the sheng, reed, zither, and thur, the clear sound loud and clear, very beautiful, stopping the street to play, very late also do not sleep. In addition to the family lights, everywhere, such as the Qinghe Fang Jiang inspector home, strange tea and soup, with the request should be, the point of the moonlight bubble lamp, the glow of the house, passers-by do not stop and watch." (修海林1995) The professional form of folk music inheritance with citizens and townspeople as the audience was developing and growing, and many folk artists formed professional organizations such as guilds or performance groups in the nature of class houses, guilds and professional performance groups according to different specialties, such as the music and dance performance group Qing Yin She and the Tian Yun She who performed and transmitted the Kunqu. In the Southern Song Dynasty, in Lin'an alone, there were dozens of troupes and guilds performing music, songs and dances. It is recorded in the section of "The Market of the Lines" in the Capital City Records: "There are four hundred and fourteen lines in Kyoto, all kinds of winding orders, all kinds of juggling songs, doing gags, Flute music, song and dance, song and qin, song and chess, song and music, singing, four mountains and four seas, three thousand three hundred." It can be

seen its prosperity. During the Yuan, Ming and Qing dynasties, with the further development of folk opera, operatic arts and other forms of musical performance, the country's ban she, especially the opera class has emerged. The troupes and guilds in various places were not only performing groups, but also carried out a strict transmission of skills. They can be called "troupes inheritance". Based on the demand for urban commercialization, the acquisition of market interests and the apprenticeship system, this form of inheritance became increasingly formal and mature, and gradually developed from an organized inheritance to a "class form of troupes inheritance". (张媛媛 2009) The relationship between these inheritances has led to the formation of a genealogy of inheritance of traditional Chinese folk music, Types of music, types of drama and different performance schools. There are two types of teachers in the troupes, namely professional musicians who are hired to teach musical skills and members of the troupes who are highly skilled and have excellent musical training. For example, they are the teachers who teach in the music society, and the teachers who teach unaccompanied singing in the Ming and Qing family classes. They demonstrate and guide the musical skills of the members and apprentices in a one-to-one or one-to-many way to ensure the quality of the inheritance of the members of the Qu Society and the music society; for example, the musical skills that the members of the Qing Qu Society in the Ming and Qing dynasties needed to master included: pronunciation of words, unaccompanied songs, dance practice, Performing silk and bamboo music, as well as opera songs, body parts, bingbai, and stage steps. Members of the society who were skilled performers and had a high reputation likewise instructed the musicians of the music society in their musical skills. In the article "The Origin of the Tian Yun troupes" written by Li Jingxuan, it is written that "some of the musicians also learned pipa, Guqin, and other instruments, or were instructed by each other, or by Mr. Wanqing" (杨荫浏 1986) , indicating that there was a relationship between the members of the society that was as important as the teaching of the musicians. The gentry and literati, the most active group of creators and performers, wrote and composed their own music, and led the music life of the society in the elegant self-entertainment, and also inherited the

cultural tradition of literati practicing music and music since ancient times. In 1929, the Drama Monthly published a book titled "Changes in the Maritime Theatre", in which it was recorded that the Qingqu Society of Wenban, because of the large number of literati who were fans of music and singing, usually hired music teachers, who were very meticulous and comprehensive in their teaching, not only meticulously practicing music and singing, but also practicing stage steps and stances. The literati participated in opera performances and rap performances by way of guest appearances, and even formed their own music societies to meet their needs for exchange of skills and aesthetic entertainment. As mentioned earlier, government schools, government-run music education institutions, and private schools, family schools, private music education, folk classrooms, and other general music education, as well as professional music education, together formed the main framework of traditional Chinese music education. The existence of liberal music education in official schools, private schools, and family schools greatly improved the musical art cultivation of the upper class people, and poetry and music education was passed on and developed in the official promotion and maintenance of the ritual and music system and in the literati poetry and music and qin music traditions in successive generations. The use of music to cultivate and nourish the body and the aesthetic pursuit of "elegance" in music became a cultural attribute and an inherent tradition throughout the intellectual class in feudal China. The literati took advantage of their academic strengths and combined their musical practices to write lyrics and compositions, leaving behind a wealth of musical works, such as songbooks and qin scores; they also wrote rich and comprehensive scores and theoretical works on music, as well as numerous documents for posterity. These scores and treatises, on the one hand, have guided the singing and playing of music performers, including literati and professional musicians; on the other hand, as a summary of musical practice experience, they have been constantly referred to, studied, passed on and developed through generations, playing an important role in times of social unrest, saving the musical heritage from being destroyed by dynastic changes or war, and leaving many classical teaching materials and paradigms for self-cultivation for

future generations. The improvement of the musical cultivation and aesthetic level of the upper class people, which gave rise to the demand for musical entertainment and aesthetics, played a good role in promoting the popularization and development of government-run music education as well as folk music education.

Palace music represented the highest level of traditional Chinese music composition and performance, and high-quality government music education provided the prerequisites for the advancement of music composition and performance throughout society. The court musicians created many high-quality musical works, and they also used specific techniques to finely process and recreate tunes and lyrics from the folklore while retaining their popular and folkloric content and emotions into new musical works. In the event of dynastic changes, social fluctuations or institutional changes, professionally trained court musicians with excellent performance skills would disperse and stray to the folklore, enhancing the musical skills and aesthetic needs of the folk community, allowing court music to be preserved and developed in the folklore. The nationwide promotion of ritual music education allowed music education to sink and spread, and local ritual music also created a social demand for music culture among the folk. Music education in private folk houses, troupes, and guilds enabled the dissemination and transmission of a large number of outstanding musical works, compositions, and music genres, and stockpiled a large number of musical talents for the country. Professional music education unfolded among different inheritance groups at multiple levels and in multiple regions, and constant exchange and integration contributed to the better development of all classes and genres of music; it played a foundational role in the inheritance and development of ancient Chinese traditional music.

2.Exploration of the impact and harmfulness of cultural hegemony on China

2.1 The connotation of Western cultural hegemony

The concept of cultural hegemony was first put forward by the Italian thinker Gramsci in the 1930s in his analysis of civil society in the developed capitalist countries of the West. He pointed out that cultural hegemony is an essential form of ideological

and cultural domination. However, in the current increasingly frequent national cultural interactions, the meaning of cultural hegemony has changed, and it refers to the imposition of ideological and cultural values between different countries and different peoples, a kind of cultural power and cultural colonisation. Cultural hegemony arises whenever economically powerful countries and peoples attempt to impose their ideological and cultural consciousness, which leads to contradictions and conflicts between different cultures. Today, cultural hegemony is increasingly becoming a means of cultural expansion for the developed capitalist countries of the West. The main reasons for this are as follows: 1. Cultural interaction in the context of globalisation. Globalisation is an important feature of our time. In the context of globalisation, the interaction of national cultures is becoming more and more common, with far-reaching effects on global national cultures. We can find various forces, such as political power, ideology, economic interests, regional identity and historical factors, embedded in the diverse cultural landscapes shaped by the prevailing global interactions of ethnic cultures today. In other words, behind the cultural interactions of peoples there is also a struggle for power and material interests. "Culture" is no longer just a mere ideal of human spirituality. 2. The international situation after the end of the Cold War. After the end of the Cold War, the international community generally believed that political penetration often bore the stigma of forced acceptance, while economic penetration was often denounced as selfish and coercive, and that only cultural interaction meant an unrestrained exchange of ideas. As a result, the developed capitalist countries of the West, with their strong economic, political and military power, branded their national culture as a global culture and a target for the cultural development of the backward countries. 3. The information revolution, represented by computers and the Internet. The innovation of information and media technology has enabled human cultural interactions to break through the limitations of time and space, and the exchange and sharing of information has become more adequate. The networking of national cultural interactions has made it possible to truly globalize and liberalize human cultural interactions. However, the developed Western countries have taken the lead in the

internationalization of the media, and all the different types of contemporary communication channels are filled with Western culture, with the result that the media has become a direct means of disseminating the ideology and culture of the developed Western countries. This cultural hegemony, in which high technology is the main medium, has squeezed the autonomy of non-Western cultures and has seriously challenged the cultural autonomy of different nationalities. In particular, the emergence of a global cultural landscape, represented by Europe and the United States, has led to the global character of culture being characterized by “Westernness”. In order to solve this problem, it is necessary to clarify the meaning of Western cultural hegemony and the means by which it is exercised. The first part of this section will explain the meaning of Western cultural hegemony in terms of the etymology of cultural hegemony, Gramsci’s theory of cultural hegemony and Said’s Orientalism and cultural hegemony. The second part will analyze the means of implementation of Western cultural hegemony from three aspects: cultural products, mass media and international cultural exchanges.

2.1.1 The semantics and usage of “egemonia” and “hegemony”

The English equivalent of “霸权” is “hegemony”, the Latin form of which is egemonia. Egemonia is a central concept in Gramsci’s thought, but there are different Chinese translations of the term. In translations of Gramsci’s texts by mainland scholars in the 1980s and 1990s, “the Russian word **ГЕГЕМОНИЯ** (gegemoniya) and the English word hegemony were both translated as leadership. In 2000, another Chinese translation of Selections from Prison Notebooks was published, which in most cases translates hegemony as ‘霸权’, while Chinese and Taiwanese scholars generally translate hegemony as ‘cultural hegemony’” (周凡2005). In summary, the same word “egemonia” corresponds to three Chinese words, “霸权(hegemony)”, “领导权(leadership)”, “文化霸权(cultural hegemony)”, which clearly differ in meaning. The main difference is between “hegemony” and “leadership”. The word “hegemony” has a more pejorative connotation in Chinese, whereas “leadership” seems to be more neutral. More importantly, “hegemony” has the connotation of extending one’s power beyond the boundaries of one’s rightful authority, extending one’s influence and control to the

outside. "Leadership" has a much broader meaning and can be used to describe all types of leadership relationships, whether democratic, totalitarian, authoritarian or dictatorial. The main question, of course, is not the semantic scope of "egemonia", but rather its use, and precisely the distinctive connotations that Gramsci gives to the word in his specific use of it.

In what sense, then, does Gramsci use the term egemonia? Gramsci's use of the term is closely related to the concept of civil society. Gramsci divides society into civil society and political society. Political society is the equivalent of what Marx called the political superstructure, which consists of dictatorial organs such as parliaments, courts and police, and is led directly by violent coercion. Civil society, on the other hand, refers to the collection of civil society organizations, including institutions such as political parties, churches, schools, trade unions, cultural and artistic groups, and the media, which obtain the consent and approval of the masses for the ruling class. Gramsci saw civil society as the foundation of the state and political society as a whole, because in the advanced capitalist countries the state ruled not only through the instruments of coercive violence but also, and more importantly, through the ideology of the masses, which willingly followed and agreed with the ideology, values and rules of behavior of the ruling class. In summary, egemonia describes, firstly, a non-violent means of ideological control, a form of control achieved through the active consent of the ruled class, which focuses on the "non-forceful" means of achieving submission to power. Secondly, Gramsci's concept of "egemonia" expresses the ideological infiltration and control that the ruling group exerts over its own population. Gramsci believed that the control of ideology and culture was fundamental to the construction of the leadership of the ruling class. This control should be exercised through the intellectual class. Intellectuals are not only the creators and exporters of knowledge, but also interveners and interveners in the realm of values. They can create all kinds of science, philosophy, art, etc., from above, and manage and propagate the long-existing, traditional and increasingly accumulated intellectual wealth from below. They are the forces that achieve cultural hegemony. Gramsci believed that each class should have its own

intellectuals to educate and raise the intellectual and cultural level of the masses of the class and their ability to fight. In short, the “egemonia” he discusses does not concern international relations, and in terms of the subject areas covered by the theory, it is different from the so-called “cultural hegemony” and “cultural colonialism”. His theory is applied to international relations, the field of national cultural exchange, and has provided inspiration to many thinkers and theorists.

2.1.2 New interpretations of Gramsci’s theory of cultural hegemony

In the process of explaining the meaning of “egemonia” and “hegemony”, we have clarified the nature and importance of Gramsci’s concept of “hegemony”, as well as the difference between hegemony and cultural hegemony theory. Gramsci’s theory of hegemony is a landmark in Western cultural studies, emphasizing the function of culture and the dynamic role of ideology on the economic base, and providing a different approach and methodology for the study of culture, especially popular culture, in developed capitalist societies.

Gramsci’s concept of “hegemony” was introduced into British cultural studies in the 1970s, leading to the formation of the Gramsci school of cultural studies. One view, represented by the Frankfurt School, is that the capitalist cultural industry has created a mass culture that is profit-seeking, ideologically manipulative and serves to consolidate the position of the ruling class; the other view, represented by traditional British culturalism, sees mass culture as a culture that emerges naturally from the bottom of society, a working-class culture that comes from the voices of the people. In fact, popular culture under Gramsci’s theory of hegemony should be understood as a site of mutual struggle and compromise between the interests of the ruling group and those of the ruled. For Gramsci, cultural hegemony is not, as has been understood in the past, the forced indoctrination of the ruling class into the subordinate class by its own ideology. In other words, hegemony is not maintained by cutting out its antagonists, but by the dominant groups and classes negotiating with and making concessions to subordinate groups and classes. The political orientation of the ruling class had to be modified in order to convince those who willingly accepted its leadership. Gramsci

believed that the exercise of hegemony depended on the voluntary approval of the governed, on the formation of a consensus of opinion, and that both were always the result of a process and a struggle. According to Gramsci's theory, popular culture is neither a working-class culture that comes from the bottom of society and represents the voice of the people, nor a culture imposed by the capitalist cultural industry, but a "compromise balance" of the two, a contradictory mixture of forces from the bottom and the top. Gramsci emphasized the importance of each class having its own intellectuals to participate in this struggle and balance. Gramsci's approach to the study of popular culture theory opened up new theoretical perspectives for the study of popular culture, adapting to the needs of social development. The concept of hegemony frees the study of popular culture from the dilemma of mutual hostility. Popular culture is no longer a culture of political manipulation imposed to impede the course of history, nor is it a sign of social decay and decadence, but a shifting balance of forces between resistance and integration.

The theory of cultural hegemony is not only the shining point of Gramsci's thought, but also provides inspiration for the issue of East-West relations in the context of globalisation today. With the globalisation of the economy, the confrontation and conflict between Western and Eastern cultures has intensified, highlighting the intrinsic value of this theory, which has been interpreted and no longer confined to the study of popular culture and cultural struggle within capitalist countries, but has been extended to the field of cultural exchange and confrontation between countries and nations. For example, post-colonial theorists, especially Said, were inspired and influenced by Gramsci's theories and constructed "Orientalism", through which they fully exposed and criticized the penetration and oppression of non-Western cultures by Western cultural hegemony and stressed the need to maintain a vigilant attitude towards Western hegemonic culture.

2.1.3 Said's Orientalism and Western cultural hegemony

Said's theory is strongly ideological and politically critical, and his critique is directed at Western cultural hegemony and power politics, the obvious cornerstone of

which is “Orientalism”. According to Said’s definition, “Orientalism” has at least two meanings : the first refers to the difference between the “East” and the “West”. The East and the West are geographically located in the eastern and western hemispheres of the earth, and in other respects have been in a state of permanent opposition, due to the political, economic, and even linguistic and cultural differences that are difficult to bridge. The second level refers to the long-standing domination, reconfiguration and discursive power of the West over the disadvantaged East, with the relationship between the West and the East often characterized by a purely active and passive, giving and receiving relationship(王宁 1995). Said’s Orientalism points the finger of research to a territory that has been historically neglected and deliberately marginalized by mainstream Western scholarship: the East or Third World, which is geographically situated in two separate parts of the globe from the Western world. But this “East” does not merely refer to its geographical location, it also has deep political and cultural connotations. Said pointed out that Western hegemony over the East was a historical fact, with France and Britain ruling the East from the beginning of the nineteenth century until the end of the Second World War, and the United States ruling the East since the Second World War. It was not only the political system of the East that had to be modelled on that of the United States, the economy had to be brought into line with that of the developed Western countries, even the culture of the East had to be reinterpreted through Western discourse in order for it to show its intrinsic glory. The natural superiority of the Western world over the East is demonstrated by the thousands of Oriental students who struggle to obtain a degree in Oriental languages and cultures from Western institutions of higher learning, and then have to go to great lengths to obtain permanent residence in the West. The East, by contrast, is a distant “other” that is only occasionally used as a counterpoint to Western culture itself as the West goes into decline. In summary, Said’s work had the countervailing effect of turning the attention of mainstream Western scholarship back to the East, which was the “anti-colonial” aspect of his theory.

Said's theory was a landmark in the formation and development of postcolonial critical theory as a whole. In addition to Said, the other major figures in this school of theory are Spivak and Homi Bhabha, both of Indian descent. They are both intellectuals from Third World countries who have had colonial experiences and now live in the First World. Postcolonial theory is very broad and includes within it numerous theoretical and critical approaches such as structuralism, feminism, Marxism and so on. The reason for uniting these diverse theories under one 'ism' is that "all critics of postcolonial theory claim to oppose Western cultural hegemony" (黄伊梅 2004). Cultural hegemony is the central concept of postcolonial critical theory, a concept that derives directly from Gramsci's theory. It can be argued that the analytical approach of postcolonial theory is explicitly inspired by Gramsci's theory, which originally described the relationship of cultural leadership between the ruler and the ruled within the developed capitalist countries. Said extended this theory to the relationship of cultural hegemony of the West over the East, as he saw the new features of international politics in the context of globalisation and the increasingly close connection between politics and culture. He pointed out that since the Second World War, as a result of the rising tide of anti-colonialism, various colonized Third World countries had become independent; after the end of the Cold War, the international landscape had become increasingly diverse. Under these circumstances, direct control and colonisation by the West over the East, by the powerful over the weak, was indeed less possible, leaving the less overt, less visible and undoubtedly more insidious form of colonialism - cultural colonisation, in other words, the cultural hegemony exercised by the West over the East. The appropriation of territory and the plundering of wealth were the greatest motives of the colonial empire, but it did so under the banner of civilization, claiming that the Western peoples were inherently superior, that their knowledge of science, politics and even religion had the potential to be generalized, while the colonized peoples always behaved as inferior, as primitive, as barbarians, or as a rabble. The divinely ordained mission of the West was to dominate, guide and uplift these inferior peoples, to civilize

them. In fact, Western culture is constantly oppressing the East by virtue of its proclaimed universality and advancement.

In the field of music, for example, once non-Western musicians popularize Western music theory as authentic, it may suppress the body of knowledge of exotic music, blur cultural differences, and incorporate exotic music into the dominant value system of Western music, thus solidifying the dominance of the Western music as well as the marginalized status of Third World music. Since the twentieth century, we have seen musical discourses of Western music, such as monophonic, polyphonic, monophonic regime, polyphonic regime, and other historical concepts, logical classifications, and category divisions have entered into the historical division of Chinese music. The view that “Chinese music has no harmony and is therefore a thousand years behind the West” (管建华 2011) has not only incorporated the historical value of Chinese music culture into the value judgment system of Western music culture, but also established the backwardness of Chinese music with its “monophonic system”. This dissertation became the basis of the Chinese music field. This certainty has become common knowledge in the field of Chinese music, which is constantly reproduced and updated by the mass media and Chinese musicians, and has long permeated the self-consciousness of many Chinese musicians and listeners, and is taken as an indisputable objective fact.

Undoubtedly, cultural invasion has become a means for the Western powers to control the East and the weaker countries in the context of globalisation. What are the main specific means by which the West pursues cultural hegemony in the process of implementation?

2.2 The means of implementation of Western cultural hegemony

In the history of the world, although political control, military oppression and economic plunder are indispensable means and methods in any political expansion or war, the means of conquest are by no means limited to violent conquest and the expansion of power. Any political expansion needs ideological support to give it legitimacy, and any continuation and intensification of power domination needs the

support of non-violent forces, or it can be said that the object of conquest and control is not only people and state power, but also the control of the mind and soul. Thus even the naked expansion of power and bloody conquest is often gilded with an aura of culture, and the act of aggression is whitewashed through cultural interpretations. Colonial invasions were often accompanied by the introduction of Western texts, languages, lifestyles, values, political and legal systems and religions, as well as cultural erosion through the creation of schools, hospitals and charitable institutions, thus achieving a complete transformation of the social organism and moral thinking of the dependent countries. During the Cold War period and the era of globalisation, the West gradually abandoned its traditional methods of cultural hegemony expansion and instead paid more attention to the camouflage of Western culture in its modes of transmission, with more refined, concealed and deceptive forms of cultural hegemony such as technological means, internet technology, mass media and discourse hegemony based on the new theories of some Western thinkers. Therefore, this section will analyse the specific means of implementation of Western cultural hegemony at present from three aspects: the mass media, the export of cultural products and international cultural exchanges.

2.2.1 Mass media

The mass media is the main platform for the dissemination of cultural hegemony by Western countries in the information age. Today, information power is at the heart of competition in the international arena. Information power refers to the ability to dominate information by virtue of financial, human and technological advantages. In a broader sense, it should also include the media, human resources, education, language and other aspects related to “information sources and expression”, which constitute an important part of the resources of state power. In order to gain information power, it is necessary to gain control over the media and dominance in the fields of information, human resources, education and language. At present, international competition is intensifying, making the right to speak in international affairs particularly important, and as a result, the competition for information power between countries is becoming

increasingly intense. Most countries seek to establish harmonious and positive international relations through the mastery of information power in order to ensure national stability and development, while for some hegemonic countries, the possession of information power hides their ambitions of expansion. Western countries use information power to promote cultural hegemony around the world. They use the power to produce and distribute information on the Internet and use language as a powerful cultural advantage to achieve goals that violence and money cannot achieve.

The main medium of information power is the media, which is the carrier of information dissemination and the platform for the expression of opinions, and is also the basis for the acquisition of information power, to which Western countries, led by the United States, attach considerable importance. Western countries have actively developed their information industry, not only dominating contemporary advances in information technology, but also using high-tech means of communication and media, such as the Internet, television and newspapers, to disseminate Western social consciousness and values, for example, through major news agencies, using a variety of texts to disseminate news to users in various countries and regions of the world at high frequencies. The Associated Press, for example, has become a must-see station for politicians, policy makers and journalists. Another example is that the mainstream Western media, such as the Washington Post, the New York Times and the Financial Times, often report and explain news events and comment on them to the public according to Western standards and thinking, while the general public is left to passively accept the information that has been processed. These media have become a de facto monopoly on the dominance of the news, and have become the most powerful tool of cultural expansion in the West, especially in the US. Statistics show that “the United States has more than 1,500 daily newspapers, 8,000 weekly newspapers, 12,200 magazines, 1,965 radio stations and 1,440 television stations”(左泽文 2017). In addition, with the expansion of the digital space with the Internet as the core, a large amount of information flows across borders, which makes it easier for the Western powers to transmit their social values and ideologies to other countries through high-tech means.

Thanks to the monopoly of the Western countries on the Internet, the Western world has become a source of information, and all kinds of instant information and popular culture on the Internet flow to the world constantly through the high speed, further strengthening the dominant position of the Western countries in the world.

In summary, the monopoly of the modern media is the most effective weapon and tool for the implementation of Western cultural hegemony. By virtue of their economic and technological superiority, Western countries have basically monopolised the international media. About four-fifths of the international news disseminated daily around the world is sent out by the four major Western news agencies, and only a small amount of this international news is used to cover developing countries as a whole, not to mention the monopoly of the West in the media such as cinema, television and newspapers. By controlling the say of these media organisations, the West is naturally able to do as it pleases in the media field.

Take the field of music as an example. In the second half of the 20th century, with international economic and cultural interactions and the application of media technology such as television, radio, and audio recordings, more and more Chinese people were exposed to Western music culture. However, the importation of Western music culture to China was almost one-way, and Western countries used the media to propagate the superiority of Western music culture, which led to the imbalance of Chinese audiences' cultural mentality and misalignment of cultural perception. For example, many young Chinese people now do not know what traditional Chinese music is, nor do they know what spiritual value system and lifestyle it represents. And it seems that there is no need to know this anymore. For them, "modernity" is the goal, and "tradition" is something obsolete. "Chinese tradition is old, ancient and useless, but Western tradition is useful and must be learned, it is modern"(管建华 1995). It is not only the West that propagates itself through media platforms, but also our domestic TV media, under the full influence of Western cultural hegemony, have begun to push the wave, for example, the domestic media refer to the Western "ballet" of the 19th century as modern music culture, while the Chinese Peking Opera of the 20th century is called

“traditional music culture”. The annual international music festival generally refers to the performance of Western symphonic music, while traditional Chinese music is called “folk music”. Guided by this misplaced concept, Chinese audiences may be proud of losing their traditions and emulating the West as the new; or they may only know to use the Western music value system and cultural values to improve their understanding of their own traditional music culture, lacking critical thinking about the value system and discourse of both. In conclusion, mass media is an important means for the West to promote cultural hegemony, and non-Western countries must be wary of the infiltration and ideological control from the media.

2.2.2 Export of cultural products

While Western countries hold information power and control the media to promote cultural hegemony, they also carry out invisible cultural aggression by dumping cultural products. Economic globalization has greatly promoted the globalization of culture while fueling the close economic ties among countries. However, with their powerful cultural industries, developed Western countries have poured their consumer behavior, cultural habits, values and lifestyles into cultural products such as movies, music, books and games, which are compulsorily dumped to other countries. Although these cultural products have different themes, they all promote the ideas of individualism, heroism, consumerism, money worship and universalism that the West is proud of by weaving a heroic myth and love story, whose influence is immeasurable and has a powerful indoctrination effect on the minds of audiences.

In the field of film and television, for example, according to the statistics of UNESCO in the late 1980s, the United States has controlled 75% of the global production and production of television programs, and many television programs in third-world countries have a lot of content from the United States, almost becoming a relay station for American television programs. The United States accounts for more than half of the world's movie screen time. In 2001, at the opening of the 58th Venice Film Festival, Alberto Barbera, president of the festival's organizing committee, said he hoped that the first Venice Film Festival was a pioneer in the fight against “Hollywood

imperialism". It is worth noting that, on one hand, some developed countries in Europe are strongly demanding to strengthen their cultural industries in order to resist the influence of American culture, while on the other hand, they are seeking to export their cultural products to Asia and other regions in competition with the United States.

In addition, the trade deficit between China and the West, especially the United States, in the book sector is also illustrative. The data from our 9th Beijing International Book Fair shows the growing trade deficit in the import and export of cultural products in our cultural market. Domestic publishers at that fair exported only one-eighth of the copyrights introduced. We also saw a smaller proportion of domestic books at numerous domestic book fairs. Data from the official website of the National Copyright Administration of China also shows the huge gap between the import and export of Chinese copyrights. Behind this serious copyright trade deficit is an even larger and unmeasurable cultural trade deficit. For a long time, Western cultural products have created a strong challenge and impact on China's cultural industry.

Take the field of music as an example. In the 1960s and 1970s in the United States, tape recorders took over the music market, and cassette tapes were born, and entered the lives of ordinary people with the advantages of portability and low cost. In the eighties, Japan Sony launched the laser record to achieve another change in the music market, followed by DVD/ LD, and later MP3/ MP4 and other audio music equipment, which are changing the way people listen to music. The rapid development of science and technology allowed music to be produced industrially, and music was transformed from an art to a material commodity. Music products represented by American pop music have now become popular all over the world. If you look at the world music scene today, European and American pop music and rock music can be said to be the dominant force in the world. Pop music is a form of consumer culture that people pursue for pleasure and relies on commercial modes of operation, packaging, and promotion. Pop and rock music as part of the U.S. cultural output are directly linked to the U.S. dollar hegemony which is a sword of U.S. domination, a threat to all countries in the world. Pop music has undoubtedly become both a commercial cash cow for

Americans and a political sounding board. As the Americans themselves say, "Culture is no longer a weak word. A country like ours is strong and economically advanced. But strangely enough, what holds it all together is the common ideal of this country, its truly palpable, visible and audible manifestation, culture. Of all the manifestations of culture, music is the most cosmopolitan, and of all the manifestations of musical culture today, the Boston Symphony Orchestra is the best." (SAUNDERS 2000) It is obvious that the export of cultural products has become a key means for the U.S. to pursue cultural hegemony.

In short, the world nowadays is full of Western cultural products such as Western music, movies and TV dramas, comics and cartoons, Internet videos, TV entertainment programs, computers and online games, etc. They are constantly impacting the traditional culture of non-Western countries and changing the values of audiences in a subtle way, influencing the way of life and public thinking and consciousness of other countries, and making people gradually adapt to the conditions of daily life in the Western world. In essence, these cultural products are acting as the ideological tools of the monopoly bourgeoisie, playing the role of ideological control and becoming the sword to maintain the bourgeoisie's rule and promote Western cultural hegemony.

2.2.3 International Cultural Exchanges

In addition to controlling the mass media and dumping cultural goods, international cultural exchange is also one of the means by which the West promotes cultural hegemony. Originally, international cultural exchange is not only an important way to promote the interconnection and common development of all countries in the world, but also an important tool for countries to realize their foreign policies. However, in the present day of globalization, international cultural exchange has become an effective means for the West to promote cultural hegemony and infiltrate and combat the culture of non-Western countries. Nixon once advocated "the exchange of talents, the exchange of books or radio programs" and the use of Western "spiritual and cultural values" to influence the beliefs of people in socialist countries, thus gradually eroding

the foundation of socialism. The famous U.S. Senator Fulbright once pointed out, “A generation from now, how well we communicate social values with others will have a greater impact on the world landscape than our military and diplomatic superiority.” Let’s take some specific examples of Western countries using international cultural exchanges to promote their values and ideologies. Western countries conduct foreign cultural assistance activities, sending their teachers, missionaries, and doctors to China and some other countries to do volunteer work; they also send books, magazines, picture books, videos or slides to foreign countries. These activities seem to have a “charitable” element in Western civilization, but in essence they are more self-interested.

In addition to launching overt and semi-overt cultural infiltration activities, Western countries also carry out cultural infiltration in the field of culture, art and media in a more covert way, such as taking advantage of education and competing for talents. They constantly select students from Chinese institutions of higher education who are more outstanding or whose families are financially better off to study abroad, during which they pay special attention to the ideological and cultural infiltration of foreign students and instill Western cultural values in them. In the United States, for example, the U.S. government has launched a number of cultural and educational exchange and assistance programs, which have been implemented worldwide. Moreover, after the end of the Cold War, the U.S. intensified its educational and cultural exchange programs to the former socialist countries, together with other means such as foreign aid programs and investment programs to consolidate the “democratic liberalization process” there.

To cite some specific examples, the first is the U.S. Fulbright, which mainly sponsors students, experts and scholars from the U.S. and other countries around the world to study, visit and research; the U.S. also encourages, by law, people with high technical expertise to “technically immigrate” to serve them; the U.S. seeks to expand the influence of Western ideology among Chinese scholars, importing Western political ideas and cultivating agents of Western interests. The U.S. Information Agency has also launched the International Visitor Program, which invites more than 5,000 foreigners from around the world in a variety of jobs to the United States each year to exchange

ideas with their peers and to experience American society and to learn about American institutions. These international visitors are carefully selected by U.S. ambassadors or consuls in their home countries and are generally leaders or potential leaders in their countries in various fields. In the field of music, Western countries have also used international exchanges to instill their musical culture while snatching up Chinese musical talent. On the one hand, Western music has poured into third world countries like China with an irresistible strong flow through renowned musicians, information media, and institutional exchanges. On the other hand, many of the top musical talents educated by China's conservatories went abroad and did not stay in China to build their own musical careers. For all these reasons, traditional Chinese music, which is based on thousands of years of Chinese history, is in a weak cultural position even in its own country.

To sum up, foreign cultural exchanges are a powerful means for Western developed countries to promote cultural hegemony. Under the guise of cultural exchanges or financial support, Western developed countries enhance their own cultural influence and denigrate and criticize the national cultures and values of other countries. Cultural exchange may appear to be a cultural exchange between Western and non-Western countries on an equal footing with each other, but due to the huge gap between the two sides in terms of economy, science and technology, this exchange is often carried out in a one-way manner, and there is an unbalanced and unequal relationship, while it is implemented by more covert means, which deserves our vigilance.

2.3 The influence of Western cultural hegemony on Chinese culture

Over the past century and a half of formal cultural interaction between China and the West, Western culture has had a profound impact on China, from ideology to lifestyle, from food, clothing, housing and transportation to news and entertainment, there are traces of Western culture everywhere. Objectively speaking, the concepts of science, democracy, freedom, equality and rationality contained in Western cultural values have played a very important role in broadening the horizons of the Chinese people and in enriching and improving Chinese culture. However, fundamentally

speaking, the influence of Western cultural hegemony on China is not “for the progress of human civilization” and “to save the souls of backward nations” as Western countries claim. Behind these moving slogans, the real purpose of Western cultural hegemony is the essence of Western cultural exchange, which is an attempt to assimilate Western capitalist social views and values into the world as a universal standard to serve their political and economic interests. What we cannot ignore is the negative impact of this cultural hegemony on Chinese culture.

2.3.1 The decline of traditional culture

Chinese traditional culture is profound, and its main and core traditional philosophy is based on Confucianism, Taoism, Buddhism and Legalism, among which Confucianism advocates benevolence, righteousness, propriety, wisdom and faith, and a harmonious society; Taoism advocates the Tao of nature and the harmony and unity of man and nature; Legalism advocates the rule of law; and Buddhism advocates the equality of all beings. Several schools of thought have influenced the cultural traditions and ways of thinking of the Chinese people by integrating with each other and complementing each other. However, the historical and practical situation is that, in terms of external influences, Chinese culture has gradually lost its dominant position since modern times. In particular, today, with globalization becoming more and more all-encompassing, China, as a developing country, has been forced into the wave of globalization, encountering Western lifestyles, values, and ideologies, a phenomenon that has been exacerbated by the rapid development of the Internet industry.

The invasion of Western cultural hegemony has had a serious impact on the Chinese people, especially the youth. The West has attempted to control the cultural thought and ideology of the Chinese people and Chinese universities through these infiltrations and invasions, and this behavior has led to the emergence of two undesirable cultural tendencies among the Chinese people and university students. One is the tendency of pro-Westernization in terms of cultural values, i. e. , the ideological tendency of comprehensive cultural Westernization. The second is cultural nihilism. People with the tendency of cultural Westernization believe that everything is good in

Western culture, that Western culture and values have universal values, and that China should be on par with the West. The number of people who adhere to this belief is not in the majority, but it is extremely dangerous. They lose their pride in their own country and national culture and feel that their own culture is inferior to that of the West, and they become interested in and aspire to Western cultural ideas and Western theoretical values, so they actively give up the opportunity to learn and study their national culture and reject their own traditional culture. In the field of music, for example, Western music theory began to march into China in the early 20th century, creating a situation of “total Westernization” and causing a crisis in Chinese music culture. The introduction of the simple and pentatonic notation allowed the Chinese to appreciate the superiority of the notation as a recorder of tones - the simple and pentatonic notation allowed for the regularity of rhythm, beat, pitch, intensity, etc., the certainty of performance notation, and the unity of different versions of works. As a result, the humanistic ideas embedded in Chinese music were gradually replaced, and Chinese music theory was gradually dismantled. Western theory and composition techniques did enrich Chinese folk music works, but unfortunately, Chinese music teaching was now completely westernized, and Western music theory replaced folk music theory. The consequences of this kind of cultural invasion are extremely serious, as the foundation of the national and ethnic culture is shaken, leading to a cultural rift and even reducing the cohesiveness of the nation in the long run. Cultural nihilism is the twin sister of cultural westernization. Since the countries promoting cultural imperialism are often developed Western countries with strong economic strength, strong scientific and technological base, and advanced military technology, they rely on this strong strength to promote their own culture and value system, allowing some Chinese people and young students with weak knowledge of traditional culture and weak socialist core values to be assimilated. These people thus easily develop a cultural nihilistic mentality, failing to recognize the importance and value of national culture and the independence and specificity of the Chinese cultural spirit.

The cohesiveness of a nation comes from its members' identification with their own culture. The common culture and the same history nurture the ethnic groups living in it that hold the same values, customs and habits. Only when people in the same cultural circle have the same cognitive and emotional attachment to their own culture does a "nation" truly exist. However, in the forest of the world's nations, the majority of developing countries are in a marginal or semi-marginal position, and can only passively accept the "cultural feast" of the developed countries. It can be said that the cultural hegemony promoted by the western developed countries is slowly dissolving the world's cultural pluralism, and they are trying to integrate everyone into the same value system and the same cultural atmosphere, thus dissolving national identity, diluting national consciousness and dismantling national culture.

For the traditional culture of the Chinese nation, since the May Fourth Movement, due to the special historical experience of the Chinese nation in studying a lot about Western science, technology and culture, most of the nation's people, especially intellectuals, have been greatly influenced by Western culture and thought, gradually diluting their ties with tradition. In addition, in the age of information technology, Western countries are vigorously promoting cultural hegemony, trying to invade and shake our ideology and depress our cultural traditions by controlling the media and dumping cultural products, which has a great negative impact. Very often, people are immersed in Western film and television resources, various festivals, literature and art, neglecting to recognize and promote the beauty of our culture, such as music, calligraphy, literature, painting, and our traditional folklore, etc. It is a common phenomenon that Chinese people habitually express themselves in Chinese mixed with foreign languages, and some of them have no interest in folk music and opera, but promote European and American pop music and are intoxicated by songs in foreign languages, which, over time, will not only lead to the decline of national culture, but also lead to the national identity crisis in the long run.

2.3.2 Cultural trade deficit

In today's international cultural trade, although China is a large trading country, there is a huge trade deficit in cultural trade, and this situation has begun to affect the country's cultural security. China is an ancient civilization with a long history, which once had a very profound influence on the development of world culture. With China's reform and opening up, China's foreign trade has flourished since the 21st century, yet the development of foreign trade in cultural products and services has lagged far behind the overall increase in the country's foreign trade. Trade in cultural products and services, including radio and television programs, movies, printed materials, publications, performing arts, audio-visual products containing cultural and artistic content, multimedia, entertainment, and conventions, is the weak link in China's foreign cultural trade. In the case of the outreach of Chinese music culture, for example, a sample survey conducted by Zhang Fengyan in *American Perspectives: The International Spread of Chinese Music*, based on the Cultural Communication Network, shows that "Chinese music outreach projects account for 23.28% of total foreign exchange activities, while "incoming" projects account for 76.72% . The number of official performances accounted for 96% of the total number of performances, while commercial performances accounted for only 4%" (任紫薇, 谢大京 et al. 2020). There is also a huge gap between China's copyright trade and that of developed countries in the West, and China's copyright output to the United States, for example, is almost negligible. It can be said that relative to the development of China's international trade, the development of cultural trade is obviously in a weak position, and there is a huge trade deficit.

The reasons for the deficit in China's cultural trade are, objectively speaking, the dominance of Western cultural hegemony in the field of culture, the underdeveloped economy of China and the low international influence of culture, as well as the unfavorable factors such as language barrier, cultural divide and ideological differences in the outreach of China's culture. From the subjective point of view, there are several other reasons: (1) The lack of cultural products that can occupy the

international market, especially the lack of well-known brands that can be widely accepted by people. Brand is one of the most important intangible assets for the export of cultural products and services. American Broadway musicals are widely accepted on the world stage because they have built a series of famous plays into household names and have won many audiences. The Comédie-Française, which has been around for more than 300 years, has branded the works of comedian Molière, thus attracting audiences from all over the world. In addition, Shakespeare's plays in the UK and ballet in Russia have become "cultural brands" in the world. What is lacking in our cultural products is a well-known brand that can represent the national culture and is welcomed by the international cultural market. Due to the lack of representative famous brands, it is difficult for our cultural products to be widely recognized and accepted, and to enter the mainstream market of developed countries. (2) Lack of cultural enterprises that can lead the market and conduct transnational business. The reason why developed countries are so competitive in cultural trade is that they have a large number of multinational companies such as Time Warner and Sony, which use their global information, production and sales networks to allocate cultural resources globally and sell cultural products globally. However, our cultural industry has started late, developed slowly, and is small in scale. (3) Inadequate promotion and marketing mechanisms and weak capacity. Developed countries attach great importance to marketing in the process of cultural business. And an intermediary system has been established. Behind the success of every art master and art group, there is always a dedicated and intelligent broker or economic team. Brokers not only play the role of discovering and cultivating writers, painters, actors and singers, but also activate, cultivate and regulate the cultural and art market and promote the export of cultural products. (4) Disorderly competition restricts the export efficiency of cultural products. The phenomenon of disorderly competition in the export of cultural products and services in China is very serious. Some performing arts groups, in order to go overseas, do not respect the laws of the market at any cost, even competing for price. This phenomenon also exists in the

copyright trade. Domestic publishers are fighting with each other to purchase foreign copyrights, and as a result, royalties for foreign books are on the rise.

In conclusion, the invasion of Western cultural hegemony is one of the important backgrounds and reasons for the decline of traditional culture and the formation of cultural trade deficit in China, but this phenomenon is also due to China's own lack of attention to the development of cultural industries or failure to find effective ways to improve the existing problems. There is still a long way to go to revitalize traditional culture and realize effective cultural outreach.

2.3.3 Lack of discourse in foreign communication

In the context of globalization, the mutual exchange, conflict, penetration and integration of different cultural types in the world have formed a vibrant international cultural development scene. However, capitalist civilization has blossomed first in Europe and the United States, and the development of capitalism has brought powerful material civilization to Europe and the United States, and also made Europe and the United States a step ahead in the historical process of spiritual civilization, and the firstness of civilization has created the hegemonic position of Western developed countries in the international discourse system.

What is the position of Chinese cultural in the context of Western cultural hegemony? In the process of interaction between different cultures, China, as a developing country, has become one of the main targets of cultural infiltration and cultural subversion by certain hegemonic countries because of its obvious differences with developed Western countries in many aspects such as culture, ideology, social system and national interests. It can be said that on the one hand, developed countries are wary of and hostile to China, which hinders the struggle for our discourse power. On the other hand, China also has many problems of its own in cultural communication to the outside world.

We will take music culture outreach as an example and analyze China's own problems from four aspects. First, China's foreign cultural communication lacks internationally competitive multinational media groups. Looking back at history, the

establishment of the U.S. as a superpower in the world has also basically coincided with the establishment of U.S. media hegemony. The United States has always occupied an important position in the traditional media platforms as well as in the emerging fields such as the Internet. In the case of music culture dissemination, Google, Twitter, Youtube, etc. have become important platforms for music dissemination in the United States, while the dissemination of Chinese music lacks strong media means to support it. Since the reform and opening up, China's cultural communication media have developed rapidly, but the overall strength still lags behind. At present, the communication media in China are scattered and small in overall scale, and for reasons of maintaining trade security, public opinion monitoring, and virus infestation, as in many countries, the Chinese government takes strict control measures in the Internet field. While security protection is necessary, such initiatives can negatively affect the overseas distribution of Chinese music from a music distribution perspective. Second, China's foreign cultural communication lacks high-quality, high-level representative works. Chinese martial arts, acrobatics, dance drama and opera have taken up a large proportion of foreign exchange performances, becoming the four most popular forms for overseas audiences. However, there are several problems at present: First, the quality of the soundtrack needs to be improved. The style of music tracks in some performances cannot be integrated with the performance content, obscuring the hidden connotation expressed by the music, while the crude acoustics also discourage overseas audiences, and even the most amateur audiences will lower their evaluation of the viewing effect because of the rough auditory experience. Second, the budget is insufficient, and many performance groups do not have sufficient funds to invite professional artists and performers to present a work. Third, China's foreign cultural communication faces a dilemma of understanding. Different languages can cause many barriers, and coupled with a problematic cultural docking, it can cause problems of understanding. Although it is often said that music knows no borders, it can not only cross language barriers and show the unique charm of national ethnic culture, but also convey the common joy and sorrow of human beings in different ideologies, cultural

beliefs and other regions, but due to the different cultural backgrounds of different countries, the expression of musical feelings and interpretation of styles can be deviated. For example, in order to appreciate Chinese folk music, it requires a long period of exposure and a full understanding of the Chinese cultural background, which cannot be achieved overnight. Since overseas audiences who know Chinese and are educated in oriental culture are in the minority, language barriers and lack of cultural connotations are bound to limit the effectiveness of Chinese music dissemination overseas. Fourth, the effectiveness of foreign cultural exchange activities has not been fully developed. In recent years, China's foreign cultural exchange activities have been in full swing. According to statistics, 495 Confucius Institutes have been established in 134 countries around the world. In the past ten years, the Confucius Institute Headquarters has organized more than 100 Chinese institutions and sent art groups, experts and scholars to Confucius Institutes in various countries to hold more than 3,000 cultural tours and art exhibitions. The "Chinese Bridge" summer camps have also influenced more than 30,000 audiences to visit China and experience Chinese culture for themselves. However, Confucius Institutes have not played a significant role in raising the profile of Chinese music overseas, mainly because the main purpose of the Institute is to teach Chinese language and promote Chinese culture, and the appreciation of folk music is only a small aspect of it; secondly, the teachers and directors of Confucius Institutes are not music professionals, and do not pay enough attention to traditional and modern Chinese music works to impart valuable musical knowledge to overseas scholars.

In short, China's discourse power in foreign cultural communication is relatively weak. There is a big gap between China's national strength and the comprehensive national strength of the developed Western groups. As for the comparison of cultural soft power, the Western countries, based on their strong economic and technological power, have formed a huge media network covering the whole world and pervasive after hundreds of years of development and friction. With this media network, they can easily cover up China's voice in the international community,

completely sway foreign people's impressions of China, and form an overwhelming discourse offensive against China. In the long run, the economic, military, scientific and technological, and cultural superiority of the Western developed countries over China will continue and even expand further in some areas, which determines that the discourse hegemony of the developed countries will remain strong and will not change in a short period of time, and the construction of China's discourse power will still be difficult.

2.4. The Chinese Music Education System in the Context of the Strong Invasion of Western Music Culture

In his book *Peasant Society and Culture* (郑萍 2005), the American anthropologist Robert-Redfield first introduced the concepts of Great Tradition and Little Tradition to illustrate the existence of two different levels of culture in a complex society. This concept can, to some extent, explain the decline of traditional music in China. China's national and city-centered music culture of the twentieth century has gradually declined due to the entry of a strong Western music culture, and has shifted to a Western music-led musical trend, while at the same time, a serious westernization of professional music in the university system has formed, which has directly or indirectly led to a change in the cultural landscape of urban music. Historically, Chinese music traditions were once the mainstream, but nowadays they can only exist in a non-mainstream way in the vast countryside, surviving and continuing. It can be argued that the "Great Tradition" of traditional Chinese music culture have been destroyed, while the "Little Tradition" that exist in the folk countryside are still alive and well, but hardly have a substantial impact on the mainstream of existing musical culture.

At the present stage, due to the constraints and regulations of the system, the traditional Chinese music culture has lost its breadth, consistency and systematization of the dominant vein of music; its main vein exists in contemporary times mainly in the complementarity with the folk ritual and popular music culture. The official musicians under the music registry system knew all the procedures of ritual and popular music and mastered the music and scores related to them, and they did not disappear because of the dismantling of the music registry system, but went to the folk to serve the common

people. The government musicians at the beginning of the decertification were spread in cities and villages in all regions of the country. After the founding of the new China in the middle of the 20th century, the ritual culture was inherited intact in the countryside due to the relative stability of clan and blood relations and the constraints of productivity and production relations. Traditional ritual music and popular music were preserved and continued in various ceremonial celebrations and folk activities, and showed systematization. As most of the folk musicians have not received school music education, they learn music theoretical knowledge and performance skills through family inheritance, folk classroom or in the form of teacher-apprentice; the rhythm system, tuning, music score, musical instruments and even music compositions are still similar to the ancient society and are learned systematically. The traditional Chinese music culture has been effectively passed on under the cultural identity of the rural people, showing the dominance of traditional music. The official musicians and their descendants living in the cities have partly joined the art groups at all levels to continue to engage in music performance, and partly joined the professional music colleges and universities to teach. The most widely spread traditional musical instrument in ancient China, the Guqin, was once at risk of being lost, and the chimes and chimes were almost extinct. In order to understand the real situation of ancient Chinese musical instruments, I visited the Chinese Guqin Museum in Xi'an and had an in-depth exchange with Mr. Zhaowen, the legal representative of Shaanxi Dachangan Elegant Orchestra, the representative inheritor of Shaanxi intangible cultural heritage of ancient method of zither playing and the director of Chinese Guqin Museum, and Mr. Li Sanpeng, the artistic director of Dachangan Elegant Orchestra and the secretary-general of Xi'an Folk Orchestral Music Society. First, there are very few manufacturers of chimes and chimes, and they are expensive, so individuals and niche groups do not have the strength to buy them. The only two musical instrument factories that can make chimes are Suizhou City Zenghouyi Chimes and Chimes Culture Co. Ltd. and Henan Lin Meng's private custom-made chimes. As the material of chimes and chimes is made of wooden frame, bronze and monolithic jade, it is very expensive because of its large size, complicated material and

casting technology. The cost of making a full set of 65 chimes, including accessories, is between 800,000 and 1.1 million RMB. The price for a 45-piece performance chime, including accessories, ranges from 450,000 to 600,000 RMB, while the price for a 28-piece performance chime, including accessories, ranges from 200,000 to 350,000 RMB. 12 pieces of chimes cost 12,000 RMB, 24 pieces of performance chimes cost 38,000 RMB, and 32 pieces of performance chimes cost 89,000 RMB. The price of the 32-piece performance chime set made by Wang Meng is RMB 110,000. Secondly, there are no music scores and writings left, and few musicians can play these instruments; therefore, most of the existing chimes and chimes are used for display rather than teaching and performance. For example, the Musée de la Musique de Montoire in France made a set of 28 chimes for display, and the Hanle House Hotel in Xi'an made a set of 45 chimes for display. However, there are also some domestic Elegant Orchestra using the chimes made by Mr. Xiang Shaoqing, such as Wuhan Conservatory of Music National Orchestra, Shaanxi Provincial Song and Dance Theatre, Xi'an Tangle Palace Imitation Tang Song and Dance Theatre, and Shaanxi Great Chang'an Elegant Orchestra, but due to the lack of performance instruction, they can only use them in a similar way as festival instruments.



Figure 5 China Guqin Museum Talk

Mr. Li Sanpeng introduced that the Chinese Guqin Museum, as a non-profit organization, is supported by national policies and financial assistance in order to successfully carry out the popularization of Guqin culture, and as a base for traditional culture education for youth, it undertakes traditional culture study and education for primary and secondary school students, and the youthfulness of the ethnic orchestra audience is closely related to this; this shows that the guidance of national policies has a greater influence on the sustainable operation of ethnic music groups and This shows that the guidance of national policy has a great influence on the sustainable operation of folk music groups and the aesthetic orientation of the public. He also introduced the performance and operation of Shaanxi Dachangan Yakuza, pointing out that in the past two years, due to the strong promotion of traditional culture, the audience of Yakuza has tended to be younger, and before 2020, the age of the audience was mostly between 36-50 years old, but from the statistics of 2022, the percentage of young people aged 18-25 years old has exceeded 30% , and the percentage of young people under 18 years old is also about 10% . The percentage of young people under the age of 18 is also about 10 percent. The number of audience groups has also increased significantly, because the original performance hall of the ECS can only accommodate about 100 people, and the external decoration and lighting effects of the concert hall are obviously not in line with the ethnic orchestra, and the construction of the sound source has not taken into account the pronunciation characteristics of ethnic instruments, which will greatly reduce the performance effect. These cannot be achieved through the efforts of individuals or small groups, and require the leadership of national policies. In the past two years, YAL has performed several outdoor performances in the antique town "Shijingli" . Although the outdoor acoustics are also affected by the environment, the ancient environment is very suitable for the performance of folk music, which has increased the public's experience of watching the performance, and the number of spectators has reached hundreds. The increase in the number of spectators is both an opportunity and a challenge, which puts higher demands on the number of performers, performance level and instrument configuration of folk music ensembles, but since the

enrollment of folk music majors in domestic conservatories has been maintained at a low level, such as Xi'an Conservatory of Music, which is one of the top universities in China in terms of folk music faculty, the annual enrollment of all folk instrumental music is only about 80 people, while The number of students enrolled in folk music at the Central Conservatory of Music in 2023 is 51. The lack of folk music teachers and performance talents has greatly hindered the spread of traditional music culture.

The invasion of Western music culture has led to a situation in which traditional music, Western music and new music are separated in the city, and because of the long-term dominance of Western music in the music education system; coupled with the great influence of Western culture on the mass media and the aesthetics of the public, it has largely guided the public's perception and recognition of Western music culture; so that the dissemination of traditional music culture education in the city has suffered a huge blow and gradually been influenced and replaced by the Western music education system. In addition, Western culture has greatly influenced the mass media and the aesthetics of the public. This study focuses on the current situation of the Chinese music education system in the context of the strong invasion of Western music culture and the dilemmas it faces, and seeks effective solutions.

2.4.1 Western Music Centrism

Since the decline of the Qing dynasty was finally crashed open by the solid ships and cannons of the Eight-Power Allied Forces, the dynasty was overthrown, warlords were divided, foreign enemies invaded and civil unrest was frequent so that China was beaten everywhere militarily, and politically, it ceded land and made reparations, and begged for peace. The Chinese people were forced to lower their noble heads amidst the humiliation and pain of war, and unconsciously lost their national pride and self-confidence, and began to look up to and blindly worship the West in a passive and unconscious manner. Not only did they believe that China was inferior to the West in the field of science and technology, but they also extended to abandoning traditional culture as if it were nothing, pessimistically believing that their country's culture, politics, and economy were all worthless and worthless; thus they began to

embark on the road of no return, abandoning tradition, emasculating culture, and departing from the classics. It can be said that the modern history of China is not only the bloody history of the Chinese nation being bullied and enslaved; it is also the history of the Chinese people's struggle for self-improvement and fighting back, but also the history of the game between various trends and forces, such as the admiration of foreigners, the use of foreigners for Chinese, the total westernization, and the guardianship of tradition.

Western music has been introduced into the Chinese school curriculum for more than 100 years. As the Western countries, led by the United States, gradually expanded the advantages gained in the political and economic fields to the field of music education. The Western view of music curriculum became the leading trend in the world of music education, and even the various Western social concepts of education that arose thereafter would soon become the dominant discourse worldwide as soon as they were implemented from Western societies.

In the 1860s, China started the foreign affairs movement to learn advanced Western science and technology in order to resist foreign humiliation(魏源1998) and save the country from extinction(冯长春2007). Since the beginning of the foreign affairs movement, the western scientific and rational thinking began to enter various fields in China, the first of which was the field of education. In June 1898, the Western Movement began to reform government institutions and open new-style schools that replicated the Western education system in order to cultivate talents, translate Western books and spread new ideas. With the establishment of the new-style school, the school music songs with lyrics from European and Japanese tunes emerged, marking the beginning of Chinese music education using the Western music theory system; the school and curriculum model at that time were mainly based on the Western modern school curriculum system, and the new Chinese modern school formally appeared on the stage of history. After the May Fourth New Culture Movement, in June 1935, Hu Shih proposed the new term "total westernization"(耿云志2015) in his "Full Cosmopolitanization and Total Westernization", replacing traditional Chinese culture with Western culture, and the form

of music education also underwent great changes. The school music song, which was born through the borrowing of songs and lyrics, gradually occupied the center of school music education. Later on, people realized that music was not only a subject for school education, but also a science worthy of in-depth study, and the concept of "musicology" gradually spread among musicians of that time. The banner of "democracy" and "science" was raised high, and feudal culture gradually declined under the impact of the new ideas, and people began to re-examine tradition and education and redefine the concept of education in the new era. The scientific concept of education emerged during this period, and under the influence of this scientific concept, school education also inevitably began to develop scientifically, and the music curriculum system was constructed with reference to the Western music knowledge system. In the process of teaching, they all used the Western music theory system and did not teach traditional Chinese music theory, vocal, instrumental, dance and other traditional music techniques. The emergence of this situation is partly due to the fact that China has undergone a massive baptism of cultural export from the West in the midst of its war-torn self-abasement and willingness to bow down; on the other hand, it reflects China's cultural inferiority due to its political, economic, and military backwardness since the beginning of the last century; at the same time, it also reflects China's urgent need to seek change and self-improvement for a century and to realize modernization as soon as possible. From the perspective of cultural change, it also reflects the modernization of Chinese society from an agrarian to an industrial civilization. The ideology that "Westernization equals modernization and folk music equals primitive and backward music culture" is common in the academic world. The idea of "Western music centrism" was established in the minds of Chinese people as an important part of "Western centrism" and pervaded China throughout the 20th century.

In recent times, Chinese music curriculum has become increasingly westernized under the guidance of modernity ideology, and the European music system has gradually dominated Chinese music education, with the space for the development of ethnic folk music shrinking. In terms of the content of the professional music

curriculum in colleges and universities, although there are some changes in the content of the curriculum in different periods, and in recent years, the national policy also advocates the promotion of traditional music culture and the setting up of traditional music courses in colleges and universities; however, from a cultural perspective, although Chinese music works have appeared in the music textbooks in China, most of them are newly composed works in the last hundred years; if we analyze them a little, we can find that the music scores used in professional music education in colleges and universities are mostly pentatonic. Our music theory system is Western, and the main courses of piano, sight-singing and ear training, harmony, and composition analysis are all based on the Western classical harmony system; our appreciation and evaluation system of Chinese traditional music, Asian, African and Latin American music are also the same is true for our appreciation and evaluation of Chinese traditional music, Asian, African, and Latin American music. Music education in Chinese colleges and universities dominated by the strong discourse of Western music culture has created an illusion that "Western music + Chinese music = world music". The establishment of the modern Chinese music system is a transplantation of the Western music education system, especially the European music education system. "It is obvious that music education in China is a single Westernized model of music teaching, from the base of music theory to the behavior of music teaching, from the basic content of teaching to the concept of education, which is Westernized in all aspects. Music education in China's colleges and universities, like music education at all levels in China, has been basically westernized since the beginning of western music, and our traditional music mother tongue has been almost swallowed by the flood of westernization. Therefore, the problem of traditional music courses in colleges and universities is actually a problem of cultural identity. The fact that Western music culture dominates the music curriculum of Chinese universities is undeniable and has not changed until today; Chinese music education is still in the process of "total westernization" in which the concept of schooling follows the pace of the West, the curriculum and teaching content are based on Western

music, and the teaching mode is built on the basic model of Western music education. The reasons for this are mainly from the following aspects.

2.4.1.1 Misleading authoritative statements of early music education pioneers

Influenced by post-colonialism, a group of domestic youths went to Europe with the enthusiasm of saving the country to study and received western culture and complete western music education, and they became the leaders of modern Chinese education after they finished their studies and returned to China. Such as Wang Guangqi, Huang Zi, Li Shutong, Xiao Youmei, etc. In the absence of the necessary knowledge of traditional Chinese music culture, these senior intellectuals published the following statement without systematically sorting out and studying the traditional music culture: "To be fair, all the pentatonic instruments transmitted from ancient China are not as beautiful as Western instruments. How can the music theory talked about be as precise as the Western harmony music?" "The music of the old opera, the huqin is the mind, but the huqin is so bad" "In music, there is no value to speak of; the noise is floating, messing with the heart, not moving the beauty of people."(冯长春2007) They did not explore the Chinese tradition. They did not explore the development of traditional Chinese ritual and popular music, did not truly understand the variety and styles of traditional Chinese music, and did not examine the feasibility and necessity of traditional music education methods under the traditional Chinese aesthetics. It is a one-sided view that the single-line melody of the Guqin does not have the complex harmonic structure of a sonata; however, it has not explored the close relationship between the melodic structure of the Guqin music and the four tones of the Chinese phonetic system: flat, up, down, and in, and the connection between the Guqin music and Chinese literati and poetry, as well as the low-frequency resonant tones of the Guqin as an instrument of ritual and music to harmonize emotions and calm the mind. He believes that the line-up of the Jiangnan silk and bamboo orchestra was not as large as that of the orchestra, but fails to see that the number of performers used in a performance of Chinese Song dynasty elegant music and dance was 486, of which the orchestra numbered 358(杨荫浏1964) . It is believed that the traditional method of teaching by teachers and

apprentices is not as rigorous and regular as the Western music teaching system. However, it fails to see that many of the pitches in traditional Chinese music cannot be accurately positioned by the pitch standards of Western music, and that it is difficult to appreciate and express the magic of the music without oral transmission. They fail to understand that the master-apprentice model of teaching enables players to develop a distinctive artistic style, and that the resulting different schools of music do not conform to the rules, but rather to a hundred schools of thought. They labeled traditional Chinese music as "feudal and backward" in a general, superficial comparison of Chinese and Western music. Through their articles and speeches, they preached that traditional Chinese music was inferior to Western music. Because of their positions as leaders in the arts and culture, as university professors, deans of conservatories, and even as founders of modern Chinese music, they were serious authorities to the masses. They actively westernized their own existence, presenting themselves as accompanying the Western Other in an actively receptive manner. Using Western evaluation standards to measure the quality of schools, and with total disregard for their own cultural identity, they transplanted all Western music education orientations, teaching methods, curriculum goals, curriculum content, and curriculum concepts into their own music education practices. As a direct result, contemporary school music education only knows the pentatonic score and only learns Western music theory knowledge, leaving students ignorant of traditional Chinese music. At the same time, these subordinate experts and scholars, when reflecting on music education, also consciously or unconsciously use the Western discourse system to explain their own existence, although they also use their own cultural language to explain as much as possible, but from the cultural level still more proliferate the Western perspective. Thus, according to Derek, the "imagined East" is not just an independent construction of the West, but a joint construction of the East and the West, in which the East "Orientalizes" itself. In this sense, it can be said that this is a continuation of the colonial relationship of domination, except that it has changed from direct domination to cultural colonization. Their educational rhetoric and philosophy influenced the evaluation of Chinese music

throughout the 20th century, and directly shaped the popularization of traditional music and the social perception and evaluation of Chinese traditional music. Their starting point of saving the country and the historical fact that China was backward and beaten during the turbulent times makes it impossible for us to criticize and criticize with a modern perspective, but this cannot conceal the profound negative impact of their narrow-mindedness and prejudice.

2.4.1.2 Bias of Music Education Policy

The will of the government plays a decisive role in music education policy, and the development of music education policy is closely related to the socio-historical development and the direction of social trends. In the early years of the founding of New China, due to the serious damage caused by the long war, it was not only necessary to prevent the infiltration of foreign political forces, but also to restore the economy and solve the problem of food and clothing for the whole nation; and because of the blindness of learning from foreign music education experience, New China did not restore the traditional Chinese ritual music education and professional music education that had been transferred to the folk after the war in time, but simply made music education. Instead, music education was simply used as an effective adjunct to "political education". Most of the music composed during this period was revolutionary songs and chants. In 1977, China began to resume university enrollment, which had been suspended for 11 years. Influenced by the western philosophy of education, the education sector transposed the western music education model into the professional music education of Chinese colleges and universities, and wrote this western music-oriented philosophy as the policy of higher education into the "National Undergraduate Curriculum Guidance Program of Musicology (Teacher Education) for Ordinary Higher Education Schools". Music education policy has directly driven the development direction of music education, and traditional Chinese music has been placed in an unappreciated position, forming a "one-sided" phenomenon. Traditional music education in colleges and universities has developed at a low level. In 2000, during my internship in Xi'an Tieyi Middle School, I talked to the music teachers and students in the first

grade of junior high school, and learned that 90% of the students in the class had a certificate of grade 10 in piano examinations, which shows the popularity of Western music in China. The popularity of Western music in China is evident. At the same time, the work of discovering and organizing traditional Chinese ethnic music and cultural resources has long been undertaken by local cultural departments' ethnic music research institutions and passed on through intangible cultural heritage protection and other forms, and most of its results have not been incorporated into the scope of school music curriculum. The separation of social music resources and school music education has caused students to lack knowledge of traditional music culture, and school music education has thus lost its roots in folk music culture, and cannot be developed healthily.

2.4.2 Crisis of traditional music education subjects

The current music education in China originates from the western music education system, therefore, the western curriculum concept and its construction methods must influence the Chinese music curriculum concept, including the objectives of the curriculum, curriculum design, values of the curriculum, and the selection of the main content of the curriculum, etc., which have always existed as the main part in the construction of the music curriculum in China. According to relevant data, in the 1980s, the Chinese traditional music discipline was offered in eight professional music colleges in China with five courses closely related to the direction of traditional music studies: Chinese music history, introduction to folk songs, introduction to rap music, introduction to opera music, and introduction to folk instrumental music. After the last 30 years of development and construction, according to the curriculum and faculty conditions, more related courses have been added around the discipline research direction of traditional music. For example: Introduction to Chinese Music Archaeology, Introduction to Traditional Chinese Music, Theatre Performance and Masterpiece Appreciation, History of Chinese and Foreign Music Education, and Comparison of Chinese and Foreign Music Education. However, because the Chinese Ministry of Education has made detailed regulations and divisions on the training objectives, main course settings, and

the allocation schemes of credit hours and credits for undergraduate music education majors in colleges and universities, and has clear guidelines for the curriculum of music education majors in colleges and universities, traditional music courses exist mostly as elective courses in all colleges and universities except for a few conservatories.

In recent years due to China's rising global political and economic status, in 2017, China's State Council made an important state policy of comprehensive revival of traditional culture, requiring traditional culture education throughout school education. The Opinions on the Implementation of the Project of Inheritance and Development of Excellent Chinese Traditional Culture was issued, and in the same year, the National Curriculum Guidance Program for Music (Teacher Education) Undergraduate Courses in General Higher Education Schools was revised, adding local and school courses to the mandatory and elective courses in the professional curriculum, i.e., courses based on the requirements of regional and ethnic music education and school characteristics.

According to the content of the document: the professional curriculum of music education has a total of 1900-2100 credit hours and 110-115 credits. Among them, 1000-1200 hours of compulsory courses, 55-60 credits; 810 hours of elective courses, 45 credits; 180 hours of newly added local and school courses, 10 credits. The proportion of these courses is about 9% of the total number of hours of professional courses. The author selected four domestic music colleges in China to investigate and analyze the enrollment requirements and curriculum structure of music education majors.

Table 5 Content of the entrance exams

Schools	Exam Content of Music Education Major	
Central Conservatory of Music	Preliminary Examination	Re-examination
	Song Singing	Music composition dictation and melody dictation
	Piano performance	Singing intervals and chord

		connections, sight singing
	Singing of monophonic groups and chords	Piano performance
Shanghai Conservatory of Music	Vocals	Piano Playing and Singing
	Piano	Piano sight-reading and improvisation
		Music Theory
		Solfeggio and ear training
Xi'an Conservatory of Music	Vocal Singing	Vocal Singing
	Piano or other musical instruments	Piano or other musical instruments
		Basic Music Theory
China Conservatory of Music	Vocal students only take the vocal exam	Vocal students only take the vocal exam
	Piano students only take the piano exam	Piano students only take the piano exam

The table above shows the content of the 2023 entrance exams for music education majors at the four conservatories. It can be seen that three courses - voice, piano, and music theory - are the criteria used to measure the strength of candidates during the entrance exams. Except for Xi'an Conservatory of Music, which allows playing other instruments for the exam, piano performance level is the only option for the instrument assessment. The choice of musical instruments and the direction of study for music talents in the social music education stage before admission are regulated, leading to the westernization of social music education thinking.

Table 6 Xi'an Conservatory of Music 2022 Admission Regulations

Total enrollment: 900 students

Major	Number of places	College
Composition Conductor Solfeggio	35	Composition Department
musicology	30	College of Humanities
Art history	10	
Arts management	10	
Vocal music Bel canto Folk Singing Shanbei Folk Songs	80	Department of Vocal Music
Piano Accordion Pipe Organ	50	Piano Department
Orchestral instruments Violin Viola Cello Double Bass Harp Classical Guitar Flute Bassoon Oboe Clarinet Saxophone Trumpet Round Horn Alto Horn Tuba Percussion Trombone	80	Orchestral Department
Chinese musical instrument Bamboo flute Sheng Guqin Suona Paixiao Guzheng Pipa Yankee Liuqin Sanxian Ruan Erhu Banhu Percussion	80	Folk Music Department

Table 6 (Continue)

Major	Number of places	College
Popular instrumental music		
Double-row key electronic piano Jazz drums Popular keyboards Pop Saxophone Electro-acoustic guitar Electric Bass	55	Modern Music Academy
Recording Art	10	
Electronic Music Production Piano Tuning Music Digital Media	30	
Music Education	323	College of Music Education
Dance performance (ballet, song and dance)	60	Dance Academy
Dance Studies	15	
Choreography	32	

The above table shows the enrollment plan of Xi'an Conservatory of Music for 2022. From the information presented in the table, we can clearly see that among the 900 students enrolled in the enrollment plan, the total number of students enrolled in ethnic instrumental music is 80, accounting for 8.8% of the total enrollment, and the number of students enrolled in ethnic vocal music is 20, accounting for 25% of the enrollment in vocal music, while the music education major with the largest enrollment is entirely based on the western music education system. The music education majors with the highest enrollment are based on the Western music education system, and the orchestral instruments in the music performance category as well as other categories of vocal music, saxophone, jazz dance, etc. all belong to the Western music system. Therefore, in 2022, Xi'an Conservatory of Music enrolled a total of 100 students in majors

related to folk music, accounting for 11% of the total enrollment; the number of enrollment in majors related to Western music is obviously overwhelming, and in terms of the types of majors belonging to the Chinese traditional music category purposes Only the majors of folk instrumental music and Shaanbei folk songs reflect distinctly that in the current enrollment of music majors in colleges and universities, the main body is enrolling students studying Western music, and the main body of Chinese traditional music education is in great crisis.

Table 7 Optional courses within the curriculum guidance program of the undergraduate program of musicology (teacher education) in general higher education institutions

Optional Courses		
Music Education and Music Technology 144 credit hours for 8 credits	Musicology and Theory of Composition Technique 144 credit hours for 8 credits	Music Performance Course 144 credit hours for 8 credits
Music Pedagogy	Introduction to Musicology	Vocal Music
History of Chinese and Foreign Music Education	Ethnomusicology	Vocal Masterpieces and Singing Appreciation
Comparison of Chinese and Foreign Music Education	Introduction to Traditional Chinese Music	Ensemble and Singing Performance
Psychology of Music Education	Fundamentals of Chinese Music History	Vocal Pedagogy
Music Teaching Courseware Production	Fundamentals of Foreign Music History	Recitation and Pronunciation
Computer Music	Music Review	Piano, Accordion, Electric Piano
	Music Editing	Piano Masterpieces and Performance Appreciation

	Music Culture	Piano Pedagogy
	Harmonics	Chinese and foreign orchestral instruments
	Polyphony	Instrumental Masterpieces and Performance Appreciation
	Analysis of music form and works	Method of teaching orchestral instruments
	Techniques of Orchestration	Chamber Music
		Theatre Performance and Masterpiece Analysis
		Opera and rap music

Table 8 Optional courses offered by the four conservatories

Xi'an Conservatory of Music	Shanghai Conservatory of Music	Central Conservatory of Music	China Conservatory of Music
Music Pedagogy	Music Pedagogy	Music Pedagogy	Music Pedagogy
Psychology of Music Education	Psychology of Music Education	Psychology of Music Education	Psychology of Music Education
Harmonics	Harmonics	History of Chinese and Foreign Music Education	History of Chinese and Foreign Music Education
Analysis of Music Form and Composition	Analysis of Music Form and Composition	Harmonics	Harmonics
Xi'an Conservatory of Music	Shanghai Conservatory of Music	Central Conservatory of Music	China Conservatory of Music

Techniques of Orchestration	Polyphony	Polyphony	Polyphony
Music Masterpieces Appreciation	Ensemble and Singing Performance	Analysis of music form and composition	Analysis of music form and composition
Vocal Music	Piano	Techniques of Orchestration	Introduction to Traditional Chinese Music
Ensemble and Singing Performance	Vocal Music	Vocal Music Pedagogy	Techniques of Orchestration
Piano	History of Chinese and Foreign Music Education	Piano Pedagogy	Piano Pedagogy
Chinese and Foreign Orchestral Instrument Performance	Chinese and Foreign Orchestral Instrument Performance	Ensemble and Singing Performance	Vocal Music Pedagogy
			Recitation and Intonation
			Chinese and foreign orchestral instruments

The author analyzed the curriculum setting in the guidance program, among the 11 required courses for majors, there is only one course related to Chinese traditional music, and there are Chinese and foreign instrument playing courses that may be related, and the rest are all western music courses, accounting for nine to eighteen percent of the total number of required courses. And from the above two tables, we can see that in the national curriculum guidance program for music education majors in colleges and universities, there are 32 courses of professional optional courses, among which 12 courses are related to traditional music, accounting for 37.5% of the total number of optional courses. Xi'an Conservatory of Music offers 10 optional

courses for majors, and only one course related to traditional music is Chinese and foreign orchestral instrument performance, and it is not sure whether students will choose Chinese instruments; it accounts for 10% of the total number of optional courses offered. Shanghai Conservatory of Music offers two related courses, accounting for 20%. The Central Conservatory of Music offers one related course, accounting for 10%. The China Conservatory of Music offers four related courses, accounting for 30%. It can be seen that the proportion of Chinese traditional music courses in the professional elective courses is not optimistic. From the curriculum of these schools, it can be found that the schools have an unbalanced distribution of course structure with a greater preference for Western music when referring to the guidance program for curriculum development. Through interviews with several music teachers and my own teaching experience, I learned that in the university curriculum for the development of technical skills in music, the training of sight-singing and ear training is based on the twelve mean rhythms, using the pentatonic score for listening, singing melodies, chords and other pitch concepts; the music theory textbook is almost entirely a statement of the foundation of Western music theory, except for a small part of the introduction of the pentatonic mode; the teaching of vocal music is based on Western The teaching of vocal music is based on the western American singing method, which pursues the position and resonance of the voice, and does not focus on the bite and rhyme. In the elective course "Chinese and Foreign Orchestral Instruments", due to the lack of resources of folk instrumental music teachers, students have limited choices of folk instrumental music courses. In the interviews with teachers of music education in four universities in Shaanxi Province, the author learned that two universities offer guzheng and erhu courses, while the other two universities do not offer folk instrumental music courses. In order to better understand the opening of traditional music-related courses in music education majors in general colleges and universities, the author conducted a survey and statistics on the opening of traditional music courses in music education majors in seven colleges and universities in Shaanxi Province in 2022.

Table 9 Statistical table of the current situation of traditional music courses offered in universities

Shaanxi Normal University Department of Music		Traditional Music Course Percentage: 30%	
Professional elective courses	General Theory of Chinese Folk Music	Percussion Ensemble of Beijing Opera	Analysis of ancient Chinese music history
Local Music Courses	Introduction to Chinese Music Archaeology	Guqin	Shaanxi Folk Music Style Model Singing
Xianyang Normal University Department of Music		Traditional music courses accounted for: 29%	
Professional elective courses	Chinese opera music	Folk Songs of Ethnic Minorities	Historical and cultural study of Dunhuang music and dance
Local Music Courses	Folk Songs		
Shaanxi University of Science and Technology Department of Music		Traditional Music Course Percentage: 15%	
Professional elective courses	Ethnomusicology	Guqin Music	
Local Music Course	Traditional gong and drum music forms and their culture		

Table 9 (Continue)

Northwest Agricultural University Music Major		Traditional Music Courses Percentage: 26%	
Professional Elective Courses	Introduction to Ethnic Orchestral Art	History of Chinese and Foreign Music Exchange	
Local music courses	Appreciation and Experience of Shaanxi Local Music	Introduction to Xi'an Drum Music	
Xi'an Technological University Department of Music		Traditional Music Course Percentage: 15%	
Professional Elective Courses	Introduction to Chinese Traditional Music	Analysis of Chinese Music Forms	
Local music course	None		
Xi'an University of Finance and Economics Department of Music		Traditional Music Course Percentage: 15%	
Professional elective courses	Traditional Chinese Music	Beijing Opera Art	
Local music course	None		
Xi'an University of Technology Department of Music		Traditional Music Course Percentage: 18%	
Professional elective courses	Ethnomusicology	Traditional Chinese Music Theory	
Local music course	None		

The Department of Musicology of Shaanxi Normal University, in addition to the public foundation courses, has combined the Introduction to Folk Songs, Introduction to Rap Music, Introduction to Opera Music, and Introduction to Folk Instrumental Music into the "General Theory of Chinese Folk Music". The courses include: Harmonics, Polyphony, Analysis of Music Forms and Works, Listening to Music, Reading and Writing Musicology, Performance of Chinese and Foreign Orchestral Instruments, Appreciation of Vocal Masterpieces and Singing, Frontiers of Music Scholarship and Topic Selection, Writing Music Literature, Music Criticism, Reading English for Musicology, Ethnic Folk Music of the World, Editing and Publishing Music Texts, and "Ethnography of Ritual Music (I): Yunnan and Southeast Asian Cross-Border Communities". The percentage of courses related to traditional music is 30%. The music education program of Xianyang Normal University in Shaanxi Province offers elective courses in music theory and performance at the undergraduate level: musicological writing, harmony, polyphony, analysis of music forms and works, introduction to western musicology, theory and writing of music ethnography, fundamentals of foreign music history, orchestration, piano masterpieces and performance appreciation, and electronic piano; 29% of the courses are related to traditional music. The Department of Music of Shaanxi University of Science and Technology also offers elective courses in music theory and performance: Introduction to Musicology, History of Music Aesthetics, Music Description and Analysis of Ethnomusicology, Oriental Music, World Music, Harmonics, Polyphony, Analysis of Composition and Musical Works, Literature Study and Research, Musicological Writing, Music Analysis, Introduction to the Theoretical and Practical Issues of Musicology Discipline, Music Literature and Research Methods, Introduction to Music Theory and Methods, Musicology The courses include: Introduction to Music Theory and Methodology, Introduction to Music Forms, Chinese and Foreign Orchestral Instruments, and Electronic Piano; 15% of the courses are related to traditional music. In addition to the courses related to traditional music, Northwest Agricultural University also offers elective courses in music theory and performance: Introduction to Musicology, Music Aesthetics, Professional Reading and Writing, Music Literature Search and Essay

Writing, History of Opera Art, Harmonics, Polyphony, Analysis of Composition and Music Works, Orchestration, Vocal Pedagogy, and Electronic Piano; 26% of the courses are related to traditional music. The Department of Music of Xi'an University of Technology has merged the courses of folk music and Chinese minority music into "Chinese Traditional Music". In addition to the courses related to traditional music, the Department also offers elective courses in music theory and performance: world folk music, instrumental masterpieces and performance appreciation, voice, accordion, introduction to musicological literature, selected topics of western music, analysis of musical works, analysis and study of opera. Music Analysis, Opera Analysis and Research, Harmonics, Polyphony, Composition and Music Analysis; 15% of the courses are related to traditional music. In addition to the courses related to traditional music, the Department of Music of Xi'an University of Finance and Economics also offers elective courses in music theory and performance: cataloging and searching English literature in music, sociology of music, music editing, harmony, polyphony, composition and analysis of musical works; fundamentals of music rhythm, fundamentals of foreign music history, music criticism, electronic piano, voice; the percentage of courses related to traditional music is 15% . 15% . In addition to the courses related to traditional music, the Department of Music of Xi'an University of Technology also offers elective courses in music theory and performance: Music Communication and Criticism, Ethnomusicology, Introduction to Musicology, Harmonics, Polyphony, Composition and Analysis of Music Works, Voice, Electronic Piano, Instrumental Masterpieces and Performance Appreciation; the percentage of courses related to traditional music is 18%.

From the above survey statistics, it can be seen that the proportion of Chinese traditional music courses in the elective courses of music education majors in universities is very low, even in such a professional university with strong faculty as Shaanxi Normal University College of Music, the proportion only reaches 30% , while the proportion in ordinary local undergraduate universities basically remains below 20% . As can be seen from the classes offered in each university's major elective courses, Harmonics, Polyphony, and Composition and Music Composition Analysis, three

courses, are offered in every institution and found in the research that these courses are almost always offered as major courses and required to be chosen by every student. The national guiding program stipulates that the Musicology and Composition Technique Theory class has 144 hours and 8 credits; and with 2 credits per course, in addition to these three courses, students can only choose one more course to study in this class; this seriously affects the traditional music courses offered and the range of options available to students. In the music performance elective courses, only Shaanxi Normal University Conservatory of Music has opened a course on Guqin and Beijing opera percussion ensemble, and the rest are almost all western instrumental music courses except for a few universities that have opened folk songs singing. The human resources department replied that under the current training program for music education majors, folk instrumental music can only be offered as an elective course and cannot be taught professionally on a one-to-one basis, but only in the form of group classes; if there are people taking the course in each grade, the teacher's class time will not exceed four sessions per week, and the teaching workload will not be saturated, which will affect the salary and subsequent title promotion, so no adjustment can be made for the time being. As for piano, electronic piano, harmony, composition, polyphony, and orchestration, which are completely Western-style educational theory courses, except for a few courses such as Chinese music history that allow students to learn traditional Chinese music knowledge from a theoretical level, the rest of the courses are set up around the Western music system. Because of the strong closedness and exclusivity of a single culture, the longitudinal harmonic function system of Western music based on the twelve mean meters cannot be perfectly adapted to the traditional Chinese music culture. For example, the "cadences" in regional music culture have been replaced by the ornamentation in the Western music conceptual system, and even ignored. Mr. Guan Jianhua, a well-known scholar, pointed out in his article "Taste and Musical Style in Eastern Music Aesthetics" that "rhythm" is the soul of Chinese music aesthetics. The single Western music education has implicitly led to the reduction and absence of the "flavor" of Chinese traditional music, which is a very national and cultural

characteristic; this has also indirectly led to the phenomenon of "the extinction of the two" in the transmission and inheritance of Western music and Chinese traditional music, with Western music showing an overwhelming advantage.

The author interviewed Professor Kang Zhen, a member of the Language Committee of the National Textbook Committee, a member of the Steering Committee for Cultural Quality Education of the Ministry of Education, and an expert in traditional culture and ancient literature education, to discuss the "National Curriculum Guidance Program for Music (Teacher Education) Undergraduate Programs in General Higher Education Institutions" and the construction of traditional music teaching materials. The author presented the current situation of a single westernized curriculum for music education in general undergraduate institutions and the concerns about students' cultural identity, and presented the new teaching management model and curriculum structure of the university to the professor for preview, suggesting that he hoped to get a quicker and more effective solution to the problem from the national policy and guideline level. The professor pointed out that this topic is of high research value and practical significance as the country has been strongly advocating the revival of traditional culture in recent years; and what kind of problems are faced in diagnosing music education in colleges and universities? How serious is the problem? I think it is not necessary to criticize or discuss the system and policies first, but to select different types of schools such as professional music colleges, music departments of teacher training universities, music departments of comprehensive universities, etc., and use questionnaires to do sample tests to see how far the students' existing traditional music knowledge is from our "minimum goal" in terms of their preference, understanding and acceptance of traditional music, and their current level of traditional music performance. The students' knowledge of traditional music is far from our "minimum goal". Is it the teachers' lack of teaching ability, or the students' resistance to learning due to aesthetic and cultural identity bias? Is it a deviation in the guiding ideology of the educational authorities or a mistake in the construction of school training programs? Only then can we truly understand the current situation of traditional music education in colleges and

universities, and where the root causes of the current situation lie. For the author's proposal to revise the "guidance program" and clarify the main idea of traditional music in the curriculum system of music education in colleges and universities, he suggests that the construction of traditional music culture education system is a grand project, due to the previous hundred years of war and the lack of attention to it after the founding of New China, resulting in the present traditional music from the theoretical basis to the musical instruments and music education system. The state has been committed to supporting the compilation of traditional music theory and teaching materials, but this will take time to settle down. Although the existing "guidance program" has a certain tendency to be westernized and has room for revision and improvement, it is not just a slogan or a call to action; its revision is effectively related to the balance of faculty structure and the acquisition of teaching equipment in hundreds of universities across the country; and the current national traditional music textbook has achieved many remarkable results, and there is great progress in the direction of music theory, music culture history theory, music education history theory, etc; however, at this stage, it is not able to support the construction of the traditional music culture education system, so it is not very meaningful to revise it at this stage. He believes that the research made in this topic is what is most needed at this stage; starting from the school level within the framework of the existing guidance program, through the revision of the training program and the implementation of some management initiatives in the school, the marginalized situation of traditional music in college music education can be effectively improved; the minimum investment can be made to maximize the return. He suggested that there is always a difference between theory and practice, and in order to delay the feasibility of the policy, we have to try it out and find loopholes and shortcomings in the implementation; in order to make the subject into a proven program.



Figure 6 Meeting with Professor Zhen Kang

2.4.3 Aesthetic Crisis in Music Education

The invasion and infiltration of cultural hegemony has had a serious impact on the Chinese people, especially the future youth of the motherland. Western attempts to control the cultural thoughts and ideologies of the Chinese people and Chinese universities through these infiltrations and invasions have led to two undesirable cultural tendencies in the cultural identity of the Chinese people and college students. One is the tendency of pro-Westernization in terms of cultural values, i. e. , the ideological tendency of comprehensive cultural Westernization. The second is cultural nihilism. The tendency of cultural Westernization is that everything is good in Western culture, that Western culture and values have universal values, and that China should be on par with the West. The number of people who adhere to this belief is not in the majority, but it is extremely dangerous, losing their sense of superiority and pride in their own country and national culture, making them feel that their own country and national culture is inferior to the West, becoming interested in and aspiring to Western cultural ideas and Western theoretical values, actively giving up the opportunity to learn and study their national

culture, rejecting their own traditional culture, and then fully radicalizing in the field of thought and culture. In the early twentieth century, the country's traditional culture was radicalized and Westernized. In the field of music, for example, from the beginning of the 20th century, Western music theory advanced into China, forming a situation of "Western body in Chinese" or even "total Westernization", which caused a crisis in the main body of Chinese music culture. The introduction of the pentatonic score allowed the Chinese to appreciate the convenience and advantages of the symbols used to record tones - rhythm, beat, pitch, intensity and performance notation - and greatly increased the uniformity and circulation of versions of works. As a result, Chinese humanistic thought was gradually replaced and Chinese music theory was gradually dismantled. There is much to be learned from the systematic Western music theory and composition techniques, but the wholesale Westernization of music teaching, replacing national music theory with Western music theory, is a naked cultural invasion, with extremely serious consequences. Since the countries that promote cultural imperialism are often developed countries in the West, they have strong economic power, strong scientific and technological base, and advanced military technology, and they promote their own culture and value system by virtue of these strong comprehensive strengths, so that some Chinese people and young students with weak knowledge of traditional culture and weak socialist core values are assimilated and easily develop a cultural nihilism mentality. mentality; cultural nihilism is the twin sister of cultural westernization, not recognizing the importance and value of national culture, not realizing the independence and specificity of Chinese cultural spirit, the cultural confidence of the people as well as the change of cultural identity, the roots of the national culture and the culture of the nation are shaken, leading to the cultural rift of disregarding the national culture and the difficulty of ideological unification, which in the long run will even reduce the national cohesion.

In the early twenty-first century, Guan Jianhua's paper "Philosophical Criticism of Aesthetic-Centered Music Education and the Cultural-Philosophical Construction of Music Education" questioned and criticized the philosophy of aesthetic-

centered music education, which has had a wide and far-reaching impact on the academic community. In this article, the author argues against the "aesthetic core" from the perspective of philosophical hermeneutics and the postmodern critique of aesthetic modernity, arguing that the philosophical foundation of "aesthetic-centered music education" is based on the epistemological universalist philosophy that has been in place since Descartes. In the same way that the philosophy of international music education has shifted to a cultural philosophy of music education based on 'music as culture', the field of philosophy has long since achieved a philosophical linguistic turn."

Focusing on the relationship between traditional music culture and students' cultural identity, i.e., what kind of music culture is chosen as the symbol that identifies one's own musical cultural identity and thus constructs a cultural identity that distinguishes the self from the other, cultural belonging is an important aspect of establishing the identity of the self and an important support for establishing college students' cultural subjectivity. There are obvious differences in college students' emotional belongingness to traditional music. Emotional belongingness is students' perceptual understanding of traditional Chinese music, and students can like traditional music, discover the beauty of traditional music, and feel proud of traditional Chinese music through the experience and study of traditional music culture, etc. Emotional belongingness is the initial stage of students' traditional music cultural identity formation, and whether students have certain Whether or not students have a certain degree of emotional attachment to traditional Chinese music culture is the key to the establishment of their traditional music cultural identity. Only by establishing college students' cultural belonging to Chinese traditional music culture and establishing the main status of the development of Chinese traditional music culture can we better inherit the excellent Chinese traditional music culture.

2.4.3.1 Aesthetic Preference Survey of College Students

Duwei, in *My Educational Creed* (杜威 2009), believed that interest is the starting point of teaching and the real center of determining the progress of the curriculum, and that college students' interest in Chinese traditional music is the intrinsic

motivation and intrinsic inducement for college students to explore Chinese traditional music, and the best effect of teaching Chinese traditional music in this state. Random statistics placed by the author at various universities, 600 copies were sent out and 527 copies were returned, with an effective return rate of 87.8%.

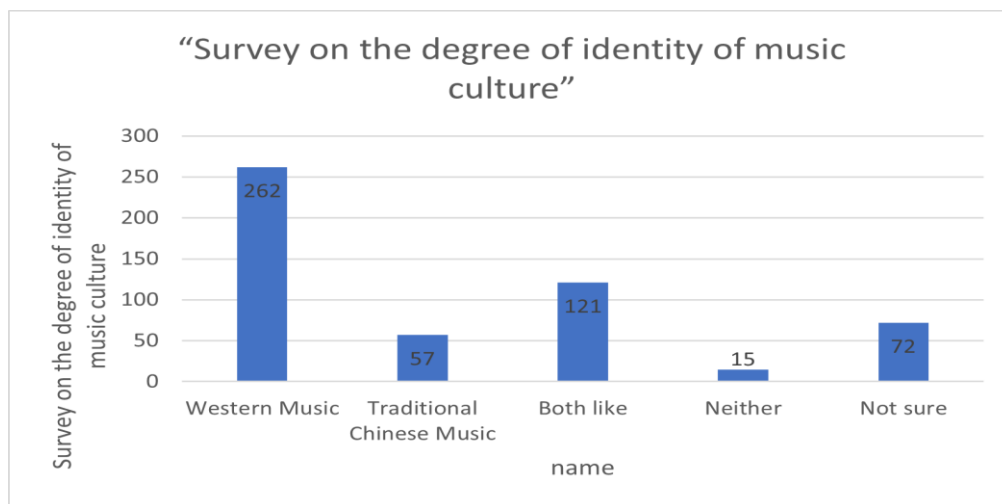


Figure 7 Survey on the degree of identity of music culture

The percentage of college students who do not like Chinese traditional music is 52.6% , those who like Chinese traditional music is 10.8% , those who choose "both" is 23% , and those who choose "neither" is 2.8% . It can be seen that college students have a very high recognition of Western music and a good interest in learning it, while their love for Chinese traditional music is low, and about 13.7% of college students have no clear emotional affiliation to Chinese traditional music. There is a relationship between students' music preference and students' musical and cultural identity, among which the highest degree of identification with Western music culture is found, while the rest do not reach the middle value.

The individual's music aesthetic condition is closely related to the music cultural identity, and from the chart of the above results, it can be seen that in the case of simply comparing students' preference for foreign music and their preference for traditional Chinese music, the number of students who prefer foreign music accounts for

about 49.7% , which is close to half; thus indicating that the music aesthetic condition of Chinese college students has a subjectivity crisis and needs to be optimized accordingly. The purpose of education is to enhance students' cultural knowledge and comprehensive literacy, to guide their patriotic feelings, and to constantly strengthen their understanding of and sense of identity with their own culture, so as to enhance their cultural self-confidence, love their motherland more, and have the consciousness and action to contribute their own power to their motherland. The current "Westernization" of students' musical aesthetics suggests a crisis of cultural identity in Chinese music education, a situation that deserves the attention of educators in China, who should recognize the seriousness of the situation and take appropriate measures to address it.

Each person lives in a given culture and acquires his or her own ideology and behavioral patterns under the influence and constraints of the given cultural background, thus gradually forming the self. The uniqueness of the "self" from the "other" is its cultural uniqueness and the fundamental reason for its existence. Due to the enrollment requirements of music education majors in Chinese universities, college students in music education majors have received Western-style music education since childhood, and have little knowledge and understanding of traditional Chinese music in the process of long-term social learning and school curriculum learning, resulting in the gradual "westernization" of students' aesthetics, the dilution of traditional and national consciousness, and the reduction of their sense of identity with traditional music culture. The students' mainstream consciousness, values, and the criteria for judging values begin to westernize.

In order to investigate the real situation of the aesthetic and cultural concepts of music students, I designed the Questionnaire of Music Aesthetic Preference of Music Education Students to meet the needs of the research topic.

Questionnaire of music aesthetic preference of college students in music education:

1. What musical instruments have you studied and do they include traditional Chinese instruments, if so, please write the names of the instruments.
2. Have you ever watched any traditional music performance? Which genre do you prefer for symphonic and folk music performances?
3. What is your attitude toward traditional Chinese music?
 - A. Have never heard of it
 - B. Interested in it
 - C. Have little exposure to it
 - D. Don't like it much
 - E. Don't like the music that elders like
4. Why do you like or dislike traditional Chinese music?
5. Through which channels do you come across traditional Chinese music?
6. Which of the following types of Chinese traditional music have you ever known?
(You can choose more than one)
 - A. Ritual music
 - B. Court music
 - C. Music of literati
 - D. Folk songs
 - E. Opera music
 - F. Folk instrumental music
 - G. Folk songs and dances
7. Are you interested in the Chinese music courses offered by the school?
8. Do you teach Chinese ancient poetry and music in the vocal music course?
9. In the vocal music course, do you choose folk singing or American singing?
10. Do you think it is necessary for schools or society to offer courses related to the popularization/appreciation of Chinese traditional music?
11. Would you be willing to participate in traditional music courses such as poetry music and Guqin if they were offered in schools?
12. Which type of music do you prefer to study between Western music and traditional Chinese music, without involving education and work? Why?

The subject of this questionnaire survey is mainly college students of music education in Shaanxi Province, but in order to ensure the authenticity and objectivity of the questionnaire, the questionnaires were distributed to students of different schools, genders and grades by anonymous means. There were 300 questionnaires in total, and 216 were collected. The basic situation is shown as follows:

31 students indicated that they had learned traditional musical instruments such as guzheng, erhu and Guqin before they enrolled in school, accounting for 14% of the total number of questionnaires. In the question of attitude held towards traditional music, 137 students said they had little exposure and were not familiar with it, 25 students said they did not like it, 13 students said they had never heard of it, and 41 students said they were interested in it, accounting for 19% of the total number of students. Which of the following types of traditional Chinese music have you ever known? Ritual music, court music and dance, literati music, folk songs, opera music, folk instrumental music, folk songs and dances, 216 people chose folk instrumental music, of which 187 people also chose folk songs. In the experience of watching symphonic music and folk band performance, 193 people thought symphonic music was more in line with their aesthetics. In the question of whether they were willing to accept traditional music courses, 106 thought there was no need, 71 thought it was acceptable, and 39 thought they were looking forward to it.

According to the questionnaire, it can be seen that the vast majority of students' aesthetic preference tends to western music and lack of understanding of important musical traditions such as ritual music and literati music in traditional music culture. It is obvious that the long-term Western music teaching mode has made students unconsciously accustomed to the Western music way of thinking and aesthetic interest to interpret themselves, indifferent to and ignorant of traditional culture, and lacking a sense of identity and belonging to traditional music culture.

2.4.3.2 Survey on college students' knowledge of Chinese traditional music

Starting from local and regional music, the author designed a questionnaire containing knowledge of hometown music, minority music, and ethnic

instrumental music with music education students as the target of the survey. Statistics were collected from four universities in Shaanxi Province: Yulin University, Weinan Normal University, Xianyang Normal University, and Shaanxi Provincial Preschool Teachers' University for music education students. A total of 1,000 questionnaires were administered and 793 questionnaires were collected, with an effective rate of 79%.

Through the questionnaire, "Do you know or can you sing your hometown folk songs or ditties; A. Know and can sing; B. Know but can't sing; C. Can sing; D. Don't know and can't sing".

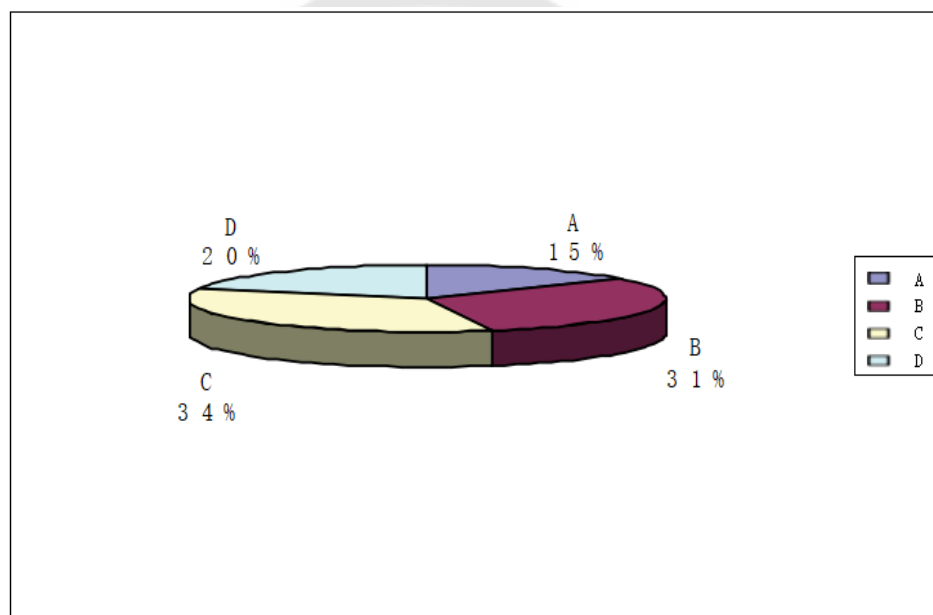


Figure 8 About "Do you know and can sing the folk songs and ditties of your hometown?"
Survey

As shown above, only 119 of the college students know and can sing their own hometown folk songs and ditties, accounting for only 15% of the total number; 246 of them know but cannot sing, accounting for 31% of the total number. The number of those who know but can't sing is 270, accounting for 34% of the total. The number of those who do not know and do not know how to sing is 159, accounting for 20% of the total number. From the students' answers, it is clear that contemporary college students lack knowledge of traditional music in their hometowns, which is not conducive to the

sustainable development of traditional music in their hometowns and the inheritance of traditional music.

The questionnaire "Which ethnic minority folk songs do you know or have you learned to sing in China?" There are six minority groups with large numbers and wide distribution in China (multiple choice): A. Uyghur, B. Tibetan, C. Mongolian, D. Yao, E. Hui, and F. Zhuang.

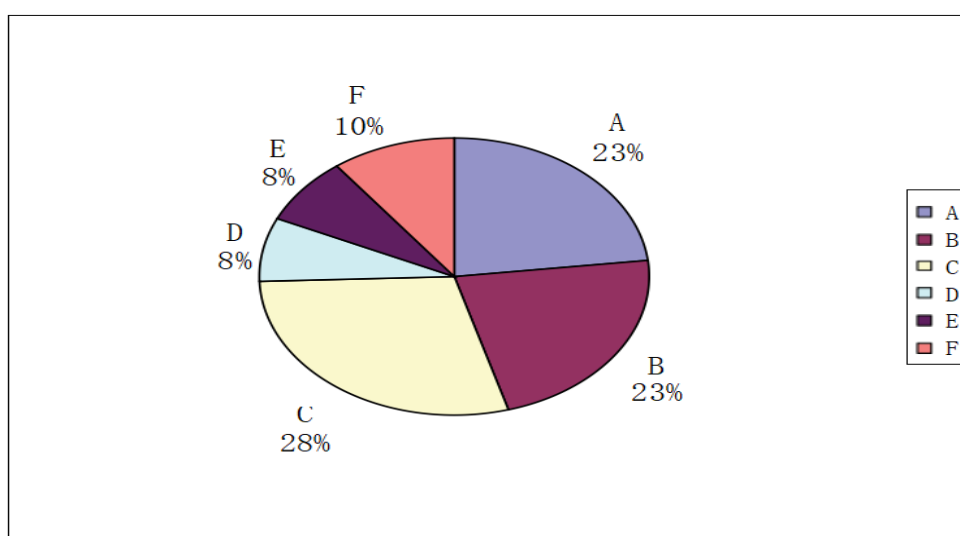


Figure 9 Questionnaire on the knowledge of ethnic minority folk songs among student groups

The results of the survey are shown above, and we can see from the graph that more students know Mongolian folk songs and fewer students know Yao Hui and Zhuang folk songs. All of them do not exceed 10% of the total number of questionnaires. As a multi-ethnic country with 56 ethnic groups, China, and the folk songs of ethnic groups that students know are limited to Uyghur, Tibetan and Mongolian, accounting for 74% of the total number of students. This result is related to the fact that most of the students participating in the study are from the northwestern region, but it can be seen from the results that Xinjiang, Tibet and Inner Mongolia Autonomous Regions are strongly supported and guided by the national tourism development, which subconsciously influences the students' focus to a greater extent;

at the same time, it is necessary to recognize that the teaching of ethnic and folk music performance and practice courses in university music education is very weak. At the same time, it is necessary to recognize that music education in colleges and universities is very weak in teaching ethnic and folk music performance and practice courses.

The questionnaire "Please select the Chinese musical instruments you are familiar with": A. Guqin, B. Erhu, C. Bamboo flute, D. Pipa, E. Yangqin, F. Xiao, G. Konghou, H. Chimes. This includes both jinshu and common silk and bamboo instruments.

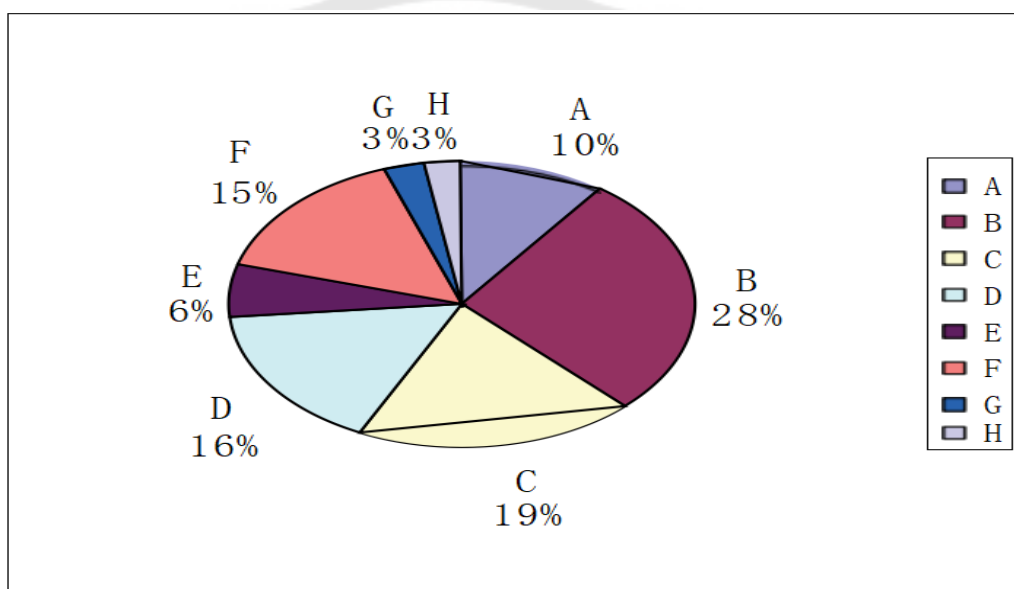


Figure 10 About "What do you know about Chinese musical instruments?" Survey

From the results of the questionnaire, students who knew about Konghou and Chimes were the least, accounting for 3% of the total number of students; only 6% of the students knew about Yangqin, and only 10% of the students knew about Guqin, an ancient plucked instrument in China that has been listed as a World Intangible Cultural Heritage. The questionnaire is very broad and requires only a basic knowledge of the instrument, not a systematic study, which is much lower than expected. It also reflects the singularity of the instrumental music curriculum and the weakness of the folk

instrumental music curriculum in the college music education majors; the effect of popularizing traditional music knowledge is not achieved.

The students who participated in this questionnaire are music education majors, and they all have a good foundation of music education before enrolling, so this result shows that the state of traditional music culture transmission and dissemination in the society is not optimistic; it suggests that educators should pay attention to the education of students' native language music, including folk songs and ditties of various regions, as well as the teaching and promotion of folk instrumental music. We should be deeply aware of the shortcomings in current education and continuously enrich the resources of Chinese cultural music education.

2.4.3.3 Aural experience of traditional music

Music is an auditory cognitive activity, and students' perception of traditional Chinese music through the listening process plays an important role in establishing students' emotional affiliation. Students' auditory perception of traditional Chinese music is an important reason for the formation of students' interest and an important support for maintaining students' in-depth study of traditional Chinese music. Therefore, the author selected six representative traditional music works and conducted a traditional music listening test on 317 students in grades 1-4 of the School of Music Education of Yulin College of Arts, the workplace of the author.

Table 10 Listening test tracks

Category	Song Name
Guzhin	Flowing Water
Guzheng	Spring River Flowers and Moonlight Night
Erhu	Erquan Ying Yue
Suona	Hundred Birds Facing the Phoenix
Classical ancient poetry song	Pipa Xing
Folk music ensemble	Duck mixing

The following results were obtained:

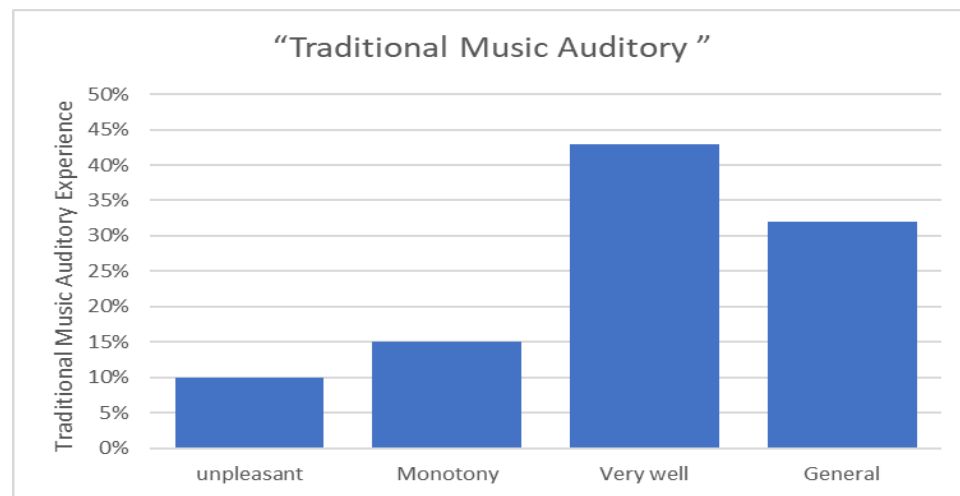


Figure 11 Traditional music listening experience survey

The percentage of students who thought Chinese traditional music was difficult to listen to was 10%, those who found it monotonous and boring was 15%, those who thought Chinese traditional music was very good and exceeded expectations was 43% , and those who thought it was average was 32% . It can be seen that college students have a better acceptance of traditional music in terms of listening to it. From the above statistical analysis of students' data on emotional belonging to Chinese traditional music culture, it can be seen that college students have high emotional belonging to Chinese traditional music, but there are still more students who lack emotional belonging or have not strong enough emotional belonging to Chinese traditional music culture.

After comparing this survey with the previous questionnaire "Aesthetic Preference Survey of College Students", I found that the percentage of those who think Chinese traditional music is very good and exceeds expectations has increased from 10.8% to 43% , while the percentage of those who think Chinese traditional music is difficult and boring has decreased from 52.6% to 25% , which indicates two problems: firstly , students are exposed to traditional music through a single channel and content, and fail to form a correct understanding of traditional music; second, the substantial

increase in students' recognition of traditional music in their auditory perception indicates that traditional music has a high aesthetic acceptance and is feasible for popularization.

2.4.3.4 Interview-based Research

The author conducted an interview survey with some college students who like traditional Chinese music at Yulin College and Shaanxi Normal University in Shaanxi Province around three themes: what types of traditional music do you like and why; what knowledge related to traditional music have you learned from school; and what kind of troubles you have encountered when learning and perceiving traditional music, to understand the specific performance of college students who have emotional affiliation to traditional Chinese music. The following students' names are replaced by their initials for confidentiality reasons.

When L, a student from Shaanxi Normal University, talked about his experience of learning Guqin music, he said, "The tone of the Guqin is clear and transparent, and when I play it, I can't help but calm my mind; what I like most is the ritual of purifying my hands and burning incense before playing the Guqin, which brings the novel experience of traveling back to ancient times; at the same time, the required calligraphy and poetry courses have given me a deeper understanding and love of traditional culture through the Guqin." Z said, "I have never studied folk instrumental music, but I think Chinese traditional music is very beautiful, especially wearing Chinese costumes and playing Chinese instruments, it has a fairy-like feeling." Student W said, "I like to listen to poetry music, I like the rhythm of ancient poetry and the slow and long tune, it is not noisy and not boring, it is relaxing and can be played as background music when I study. But this course has too little time, only one semester, and many songs can only be enjoyed once, let alone sung along, so it is impossible to form a deep impression and almost forgotten after the course is over, as if I had not studied." S from Yulin College said, "I like erhu and suona, my father often plays them at home; I like to listen to the erhu song "Horse Racing" and the suona song "Hundred Birds Pilgrimage", the fierce and enthusiastic tone makes me energetic, and the subtle imitation of the

song of a hundred birds in Hundred Birds Pilgrimage makes me marvel; I would like to learn these instruments in school, but the school does not offer I would love to learn these instruments at school, but the school doesn't offer such courses." Student C said, "I originally studied the guzheng before I enrolled in the school, and the instrument I took for the entrance exam was the guzheng; but after I enrolled, I found out that the school did not have a guzheng teacher or a course for this instrument, and I had to study piano with other students, which was very difficult for me." Y said, "I like pipa, it can not only show the grandeur of "Ambush from Ten Sides", but also can be used with playing and singing Jiangnan ditties with soft words; but I don't like to take Chinese music history course, there are too many knowledge points that need to be memorized for ancient Chinese music, and it's over after the exam, I won't use it at all in the actual study, so I don't understand the meaning of learning it What." All the students in the audience expressed the same confusion.

Through the interviews with students, it is clear that students' emotional attachment to traditional music is mostly influenced by their experience of traditional music practice in their daily lives, and the more they are exposed to traditional music in their lives, the more emotional attachment they will have. Because traditional music teaching in schools is not systematic, it is difficult for students to apply the theoretical knowledge they have learned in the classroom to practice and integrate it into their lives, and the inability of theory to relate to practice is an important reason why students lose interest in learning. Repeated perception, appreciation, and listening are what allow students to gradually develop a deeper understanding of traditional music, rather than relying on theoretical learning and imagination of sound to achieve a complete understanding of traditional music. Therefore, the setting of performance courses, the development of traditional music activities in schools, and the viewing of traditional music categories are all conducive to creating a vivid image of traditional music in students' minds.

"Cultural identity is the process by which members of a nation recognize, acknowledge, and approve of their own culture, thereby creating a sense of belonging and thus gaining cultural self-consciousness...Identity allows the relationship between individual and group members of a nation to be confirmed, certain cultural symbols to be used, the same cultural ideas to be adhered to, shared patterns of thought to be worshiped, and Common norms of behavior are observed."(詹小美 and 王仕民 2013) It is only on the basis of achieving traditional music cultural identity that people will have a rational understanding of traditional music culture, build a deeper affection, and gain a better aesthetic experience of traditional music.

From the above research results, we can see that the long-term musical and cultural hegemony of the West over China has subconsciously changed the aesthetic orientation and cultural identity of the people as well as college students through international cultural exchanges, cultural product exports and mass media, which are more inclined to Western music. The sense of traditional cultural identity has been weakened, and traditional music has long been marginalized in urban communication and music education in Chinese colleges and universities; the curriculum of music education in colleges and universities has the obvious problem of single Westernization. If China wants to inherit and carry forward traditional culture and regain the confidence of traditional music culture, it needs to use this favorable educational carrier of colleges and universities to give more attention and focus. On the premise of objectively understanding and respecting its own foundation, summarizing historical experience and focusing on the construction of the subjectivity of traditional music education. By changing the management mode, strengthening the construction of teaching materials for traditional music culture, optimizing the curriculum and constructing the framework of traditional music education curriculum, in order to realize the mission of inheriting and developing traditional music culture through the education system of colleges and universities.

3. Innovative development of teaching management mode in universities

Based on the study of ancient Chinese music education and heritage, the influence of western music culture hegemony and the current situation of Chinese traditional music, I believe that the "total westernization" of Chinese university music teaching and management system is an important reason for confining the development of traditional music and causing the survival crisis of national traditional music; however, the dissemination and transmission of music culture should not be limited to university music education. However, the propagation and transmission of music culture should not be limited to music education in colleges and universities, but should form a circulatory system of collaborative development among the state, schools and society. The school, as an important place for the transmission of traditional music culture, should organize educational experts under the guidance of national policies to be responsible for conducting research on traditional music theory and construction of teaching materials; school leaders, teaching management departments, as well as teachers and students should actively cooperate in the construction of discipline systems and revision of talent training programs, establish new training goals and educational concepts, and make corresponding adjustments to curriculum, teaching methods, academic exchange activities, and school-society cooperation. On the basis of understanding the diversity of music culture, promote national traditional music culture, lead students to establish correct aesthetic concepts, cultivate excellent traditional music talents, and increase students' national cultural self-confidence. To reserve teachers for traditional music teaching in primary and secondary schools, so that more primary and secondary students can know and love traditional music culture through learning and applying theoretical and practical knowledge of traditional music, and then provide more traditional music talents for colleges and universities. These links are interlinked and complementary, centering on the music education majors in colleges and universities, increasing the scale of traditional music's audience, rebuilding cultural identity, and inspiring people's cultural confidence through the circular interaction of

policy and teaching; they play a crucial role in the protection and inheritance of traditional music. The author has drawn charts to illustrate this.

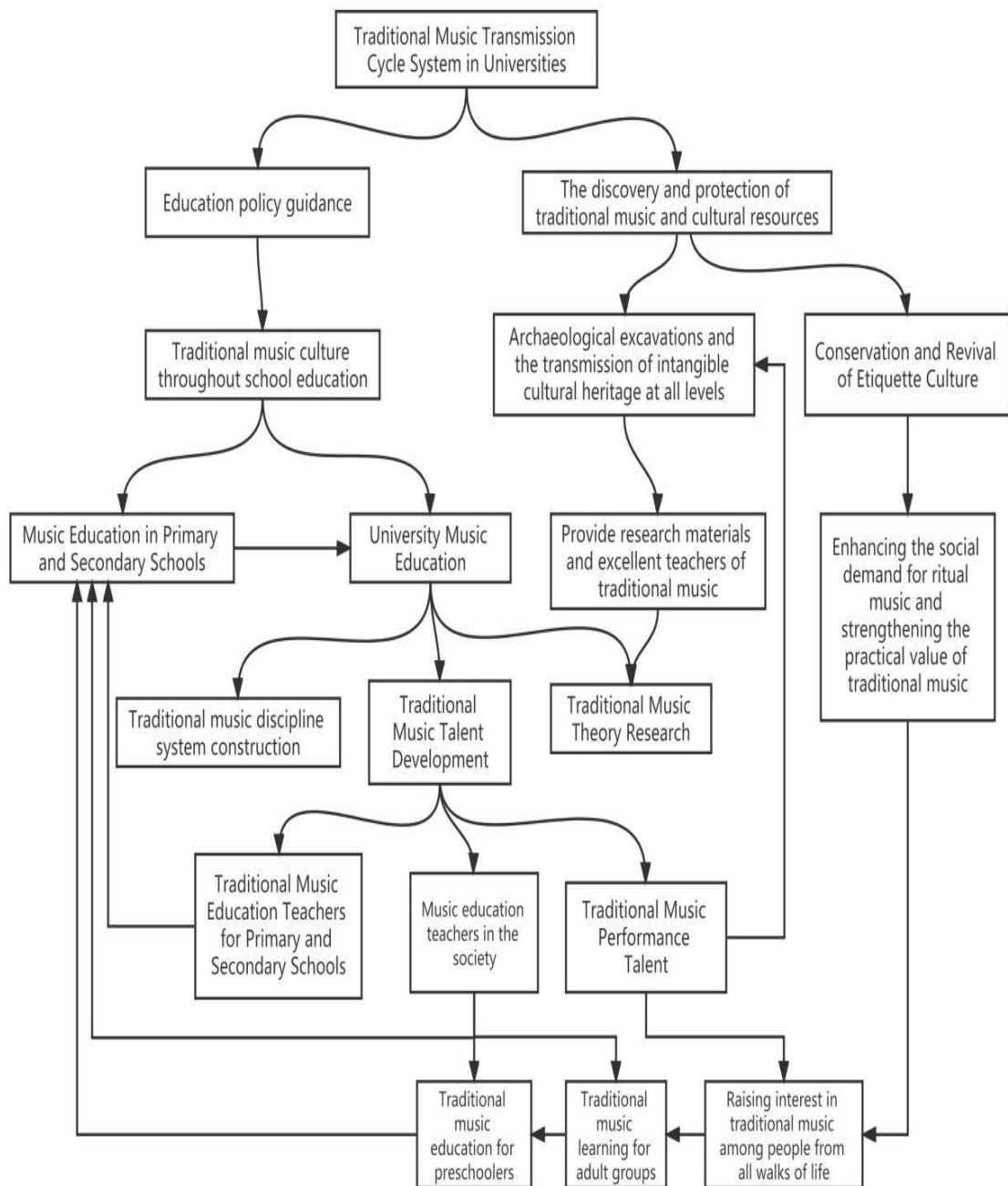


Figure 12 Traditional Music Education Cycle Icon.

In order to ensure the core position of traditional music in university music

education and to let traditional music be effectively inherited and spread in universities, the author intends to change the existing university teaching management model by starting from three aspects: national education policy guidance, the construction of a comprehensive traditional music teaching management model and the revision of traditional music curriculum system construction and training program, in order to establish a new Chinese traditional music as the core of the management model.

3.1 High-level policy guidance

The inheritance and development of traditional music is a century-long project, which is far from enough just by the efforts of university education and experts and scholars. A series of national policies, art funds and social capital support become the solid backing for colleges and universities to carry out traditional music inheritance work.

At the national policy level, since 2015, the state has issued a series of documents to promote the spirit of traditional Chinese culture and strengthen the education of excellent traditional music culture; for example, on September 11, 2015, the General Office of the CPC Central Committee and the State Council issued the document "Opinions on Prosperity and Development of Socialist Literature and Arts", which requires bridging the boundary between national education and folk heritage, and a two-pronged approach of policy guidance and public opinion propaganda to In 2017, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued a document on the development of traditional music and music education, which called for bridging the boundary between national education and folk heritage, and for a two-pronged approach of policy guidance and public opinion propaganda to promote the inheritance and dissemination of traditional music culture, General Office of the State Council issued " Opinions on the Implementation of the Project of Inheritance and Development of Excellent Chinese Traditional Culture", requiring all regions and departments to seriously implement it in conjunction with the actual situation. The opinion points out that "Chinese culture has a long history and is splendid and brilliant. In the development of civilization for more than

5,000 years in the breeding of the excellent Chinese traditional culture, precipitated by the deepest spiritual quest of the Chinese people, representing the unique spiritual identity of the Chinese nation, is the Chinese nation is alive, the development and growth of the rich nourishment, socialism with Chinese characteristics is rooted in the cultural fertile ground, is the development of contemporary China's outstanding advantages, the continuation and development of Chinese civilization, promote the progress of human civilization, plays an important The implementation of the project of inheritance and development of excellent Chinese traditional culture is a major strategic task of building a strong socialist cultural state, which is of great significance to the inheritance of Chinese culture, to comprehensively enhance the cultural literacy of the people, to maintain national cultural security, to enhance national cultural soft power, and to promote the modernization of the national governance system and governance capacity. " Explicitly put forward traditional culture education should be, this is also the first time in the form of a central document thematic elaboration of the work of inheritance and development of Chinese excellent traditional culture. This is an important milestone marking the transformation of Chinese music education in to traditional music education as the center, it heralds the development of Chinese music education career is about to enter a new stage.

3.1.1 Supporting Folk Ritual Culture and Providing a Soil for Traditional Music to Survive

From the previous section on ancient Chinese music culture, we can learn that the ruling class followed the concept of "ritual and music together" and combined music with multi-type, multi-level and multi-system state rituals in an institutional way. While using the rich emotions of music to delight the body and mind, it also emphasized the social and practical functions of multi-type and multi-level rituals, forming a unique vein of simultaneous development of rituals and popular music, which laid a solid foundation for Chinese rituals and music civilization.

The purpose of parallel rites and music is to educate people, to make them behave in a kind and good manner, and to act in accordance with the rules of rituals, so as to achieve order, harmony, and unity in society; and the official rituals and music

concepts once prescribed by the state system are being passed on in the form of folk music in a living state. Pay attention to and support folk ritual culture, pay attention to the living transmission of national ritual and music tradition in the folk, and explore the great tradition of Chinese ritual and music culture from folk rituals and folk activities, which is conducive to enhancing national cultural identity and increasing cultural self-confidence; on this basis, we can talk about effectively and comprehensively reviving the excellent traditional culture and rebuilding the ritual and music culture tradition of the Chinese nation, which is exactly the embodiment of "Searching for lost rites from the wild".

3.1.2 Provide guidance and policy support for traditional music culture "throughout the national education"

In the "Tenth Five-Year Plan of Chinese Education Science", the project "Research on Ethnic Culture Inheritance and School Art Education" put forward thoughts on how to inherit traditional music in school education, and proposed measures such as strengthening the construction of ethnic music teaching materials in schools, strengthening the training of ethnic music teachers in schools, organizing extracurricular ethnic music activities, and correcting the position of Chinese and Western music education. The policy direction shows that the state has been making a lot of efforts to improve the quality of music education. It is clear from the policy orientation that the Ministry of Education attaches great importance to the transmission of traditional music in schools. As an important part of China's traditional culture, the promotion and development of traditional music cannot be achieved in one hand; it requires the collaboration of the state, schools, and society. In order to systematically integrate Chinese traditional culture education into school music education, it is necessary to comprehensively improve the level of teachers for Chinese traditional culture education and to build a unified and efficient training program and curriculum system. To guide the specific work of transmitting "traditional music" from the national policy level and to give more policy support to universities. It has also become a series of theoretical and practical guides to promote the outstanding culture of the nation.

3.1.3 Guide universities, local music and cultural institutions and folk music organizations to promote each other

In the traditional music transmission mode in the past, music education in colleges and universities failed to build a suitable platform for traditional music transmission and inheritance due to the influence of westernization of education system; and the influence brought by social force and folk groups alone is very limited. Even though the government has made great efforts to support intangible cultural and musical heritage in recent years, it is difficult for traditional music to expand its cultural influence and social benefits under the deteriorating cultural soil due to the change of people's aesthetic experience and the pervasive hegemonic culture. At this time, the intervention of colleges and universities can not only provide new cultural soil for traditional music, but also serve as the core of the traditional music inheritance cycle system, and build a bridge of traditional music culture: government, colleges and universities, and society synergistic development under the guidance of government policies, resulting in a synergistic effect of mutual progress and mutual benefit.

3.1.4 Inclusion of Guqin courses in compulsory music education courses in colleges and universities

The Guqin has various variations of individual tones, especially in timbre, and it has a rich repertoire of excellent music and genres. On the other hand, the Guqin has a complete theoretical system, with many works on musical aesthetics and music theory such as: qin theory, qin fu, qin temperament; it can embody the irreplaceable characteristics of musical forms taught in Western music systems, and is also extremely important for understanding the stylistic types of traditional Chinese music art genres.

3.2 Change and development of teaching management model

Constructing the framework of traditional music education disciplines in colleges and universities is based on the relevant documents issued by the State Council, the Ministry of Culture, the Ministry of Education and local governments at all levels one after another, which is also an important guarantee for the introduction of traditional music into the campus. The implementation of traditional music education programs in colleges and universities began in the 1990s, but the real attention to this

issue came in the 21st century with the strategic layout of "intangible cultural heritage protection". Previously, although the Ministry of Education had issued curriculum standards for different levels of school music programs, these standards mentioned "promoting national culture" and the new concept of traditional music into the classroom content of school teaching, but only at the conceptual level, in terms of implementation measures, most schools around the world are unable to effectively connect traditional music with school classroom music content. In terms of implementation measures, most schools around the world are unable to effectively dovetail traditional music with school classroom music content, and fail to comprehensively and completely form the framework of traditional music education curriculum in colleges and universities. For this reason, universities should promptly adjust their education policies, make effective and positive breakthroughs in education philosophy, management mode, teaching mode and curriculum construction under the guidance of policies, pool the excellent music education and scientific research forces in the country for extensive discussions, and coordinate and plan a reasonable and standardized curriculum guidance program with traditional music curriculum as the core and diversified music coexistence. The new program is not a simple repair or addition to the original music education curriculum, but a new starting point and a new music curriculum design that is independent and complete in a systematic way. It will abandon the existing model of studying and learning local traditional music with the Western music theory concept as the center and using it as the criterion of musical interpretation; it will establish a Chinese traditional music education system and establish the cultural value and unique status of Chinese traditional music, rather than as an accessory or supplement to the Western music education system; thus, the traditional music education in colleges and universities will shift from new ideas to new measures and from theoretical exploration to school teaching practice. Through developing the practical operation mechanism of traditional music and school music education, traditional music will move to a new realm in school music classroom teaching.

The author puts forward new requirements for the school's teaching management in terms of educational philosophy, teaching methods, curriculum assessment methods, campus culture construction, and practical teaching. For example, the campus culture construction through traditional music performance, traditional music and culture lectures, traditional music and culture club activities, etc. to guide the students' ideology. To establish the concept of music education in which native music education is the mainstay and multiculturalism coexists. Focus on the assessment methods of traditional music courses, and conduct comprehensive assessment in terms of theoretical foundation, comprehensive analysis and practical ability. Focus on the combination of school-enterprise and school-society to build a platform for students to teach and practice traditional music, etc.

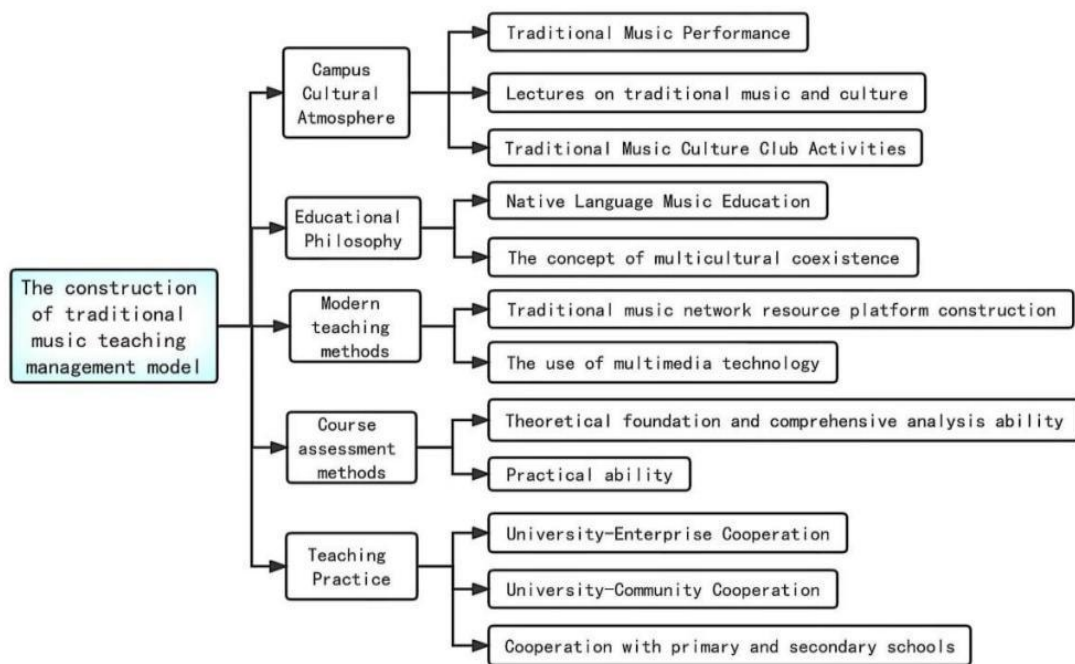


Figure 13 New development of teaching management model

3.2.1 Emphasis on Mother Tongue Music Education and Enrichment of Chinese Cultural Music Education Resources

The mother tongue is the root of all kinds of cultural traditions. The famous philosopher Cassiel once said: In a sense, verbal activity determines all our other

activities. Our perceptions, intuitions and concepts are bound up with the words and verbal forms of our native language. A people unite their culture, their history, and their various experiences in response to their environment within their language, and also contained in the language of music, which is passed down through the generations and sustains the life of the entire ethnic group.

The current music curriculum uses Western music grammar or music morphology to understand the current situation of Chinese music, including the conceptual, aural, and aesthetic experience patterns, which is not in line with the inherent systematic nature of language learning itself, and the confusion of music conceptual systems prevents us from truly communicating with each other and recognizing the differences between the Chinese and Western music language structures and aesthetic experience behavior patterns, let alone accessing the "cultural" and "aesthetic" patterns of both cultures. We are not able to enter the "contexts" inherent in the musical languages of the two cultures, to find the distinctive features of their respective musical language structures, and to achieve a higher level of awareness of musical language patterns. The essence of the teaching of Chinese native music that we advocate is to break the constraints of the cognitive framework and the curriculum and pedagogy that are based on the ontological structure of Western music, and to carry out our own independent and systematic construction of the curriculum.

3.2.2 The conceptual orientation of traditional music teaching in colleges and universities

The author also explored the current situation of professional music education in contemporary music colleges and universities. It is found that the teaching of traditional music in colleges and universities is mainly based on theoretical lectures, and the theoretical courses are mainly set up in Western music theory, while the traditional music courses are only individual theory courses such as Chinese music history and folk music, and the teaching time is only one semester long. Because of the short lecture time and the inability to teach systematically, students have only partial knowledge of traditional music but cannot get a glimpse of the whole picture, and with the difficulty of reading purely theoretical courses and ancient literature, students are

mostly reduced to learning for the sake of credits, and are unable to mobilize their interest in learning and enthusiasm for research. The most fundamental change measure is the reform of traditional music teaching methods and contents in colleges and universities, elevating traditional music education from the mere learning of music theory in individual courses to the level of culture, and laying out the curriculum from the comprehensiveness and wholeness of music culture, expecting that students can learn traditional music from performance techniques, professional theoretical foundations, composing skills, and various aspects of music history and music education, and in students' minds. The overall image of traditional music is shaped in order to reverse students' aesthetic tendencies and stimulate their interest in learning traditional music.

The concept of traditional music teaching in colleges and universities should be positioned to improve traditional culture and promote national spirit as the ultimate goal; to popularize and improve students' awareness of traditional music as the fundamental goal; to focus on the inheritance of traditional music teaching, and to promote the harmonious integration of school education and social culture. In colleges and universities, we should form a traditional music culture as the core, traditional music skills and theory as the main body, and improve students' traditional music singing and playing skills while systematically educating students on the popularization and cognition of traditional music, thus enhancing students' aesthetic cognition of traditional music and cultural confidence, and promoting the inheritance and development of excellent traditional music culture.

3. 2. 3 Exploring textbook content innovation and course assessment methods, and implementing the application and research of modern teaching methods

The formation of the curriculum framework mainly relies on the content of the teaching materials, therefore, the innovation of the content of the teaching materials plays a very important role in the formation of a scientific curriculum framework. When making the selection of textbook content, colleges and universities should strictly follow the new talent training program with traditional music as the main subject for selection. One should not let the authority, popularity and influence of the textbook content influence one's judgment. At this stage, the teaching of traditional music in universities is

still in its initial stage, and there is a shortage of existing textbooks in terms of variety and quantity; besides choosing existing textbooks, universities can also hire specialized professionals to write textbooks according to the talent training program of our university. Teachers can also form a team according to their own professional ability and write their own teaching materials. Through a series of measures, the content of traditional music in the teaching materials will be enriched, innovative and practical. In the process of self-organized writing, attention should be paid to the quality as well as practical value of the content of the teaching materials when collecting the content, and to the cultivation of students' performance ability and overall cognition of traditional music. At the same time, the problems or reflections found by teachers and students in the process of teaching traditional music courses can also be added to the textbook after corresponding processing, which is conducive to continuously optimizing the framework of traditional music education courses in colleges and universities.

Course assessment is an important index to measure the effectiveness of education, and it can also be an important index to measure whether the construction of course framework is scientific and reasonable, so by exploring the way of course assessment, it can be of great help to gradually optimize the construction of course framework. Due to the current general lack of attention to the construction of traditional music education curriculum framework in colleges and universities, students can learn relatively little knowledge in the course. In response to this situation, universities should strengthen the assessment of the course so that students can pay attention to the construction of the course framework, and the assessment methods should be diversified, such as: assessing students' course framework about the construction of the music teaching content of the day in class, arranging corresponding music essay design to discuss the course framework, and assessing students' knowledge and gains of the whole music course and the construction of the corresponding music education in the form of homework at the end of the semester. The course framework will be assessed at the end of the semester. The assessment results can be included in the percentage of students' total grades to strengthen students' attention to the construction

of traditional music education course framework in colleges and universities, and at the same time, students can summarize their music knowledge for a semester through the course assessment and deepen their understanding and application of theoretical knowledge. When it comes to students' relatively weak basic ability, the course assessment time can be appropriately adjusted. Teachers can divide the assessment content into several pieces to help students absorb and digest music theory knowledge and promote the combination of theory and practice. Through the course assessment, the comprehensive musical analysis ability of college students can also be improved to a certain extent.

Nowadays is the era of rapid development of information technology, so for the current situation of traditional music education courses carried out in colleges and universities, making full use of multimedia teaching, network platform resources and other scientific and reasonable construction of the curriculum framework is the inevitable trend of the development of the discipline. According to the content of the textbook, the teaching objectives of the course are refined and the knowledge points that students need to master are summarized. Then, according to the progress of traditional music course syllabus in colleges and universities, the music modules are divided so that students can master the main points of the course as soon as possible. As some students have relatively low comprehension ability, the knowledge harvested in the classroom cannot reach the teaching objectives. The teacher's teaching content can be accessed through multimedia technology and network resources to facilitate after-class learning. It is possible to exchange music theory knowledge with teachers through college network platform, and teachers can understand and master students' knowledge and adjust teaching content through the network platform. Teachers can also release teaching content on the Internet through multimedia so that students can study the course in advance. This is helpful to improve students' classroom comprehension and improve the quality of classroom teaching. The application of modern teaching methods can promote communication between teachers and students, which can be of great help in improving students' musical ability.

Many college music majors do not have a solid foundation of music theory knowledge when they begin their studies, and teachers can use the Internet and other platforms to track teaching in all directions. Firstly, the content of the teaching and the teaching objectives of the course should be refined in an all-round way, and then a comprehensive summary should be made according to the relevant knowledge points. The teacher can set up special WeChat and e-learning platforms for students to understand the corresponding learning process. For example, in the analysis of the musical work "Liang Zhu", a comprehensive analysis of the musical score can be conducted. Choose "analysis of musical elements" and "musical versions" to learn in three stages. Since many students have relatively poor comprehension skills, they are unable to achieve their goals faster in the classroom. Therefore, it is particularly useful to exchange music theory knowledge with the teacher through the e-learning platform. And teachers can use this to adjust the teaching process. If the content of teaching and learning can be released to the network in advance, students can also study the course in advance, which is very helpful to improve students' understanding.

3.2.4 Multicultural concept of music education approach in colleges and universities

Traditional music culture and multiculturalism should permeate every corner of the school environment, creating a school management model in which traditional music is the centerpiece and multiculturalism coexists. To create such an atmosphere, schools need to change not only their curriculum and teaching programs, but also the overall school environment; informal school programs and school music performances are as important as classroom learning. The first step is to improve the diversity of curriculum content and teaching styles. China is a multi-ethnic country, and even Han Chinese regions have different musical cultures due to different regions, dialects, and folk customs; Han Chinese also maintain a multi-ethnic musical culture in areas where they live together or in mixed ethnic groups. Therefore, in the compilation of textbooks and curriculum, attention should be paid to the integration of Han Chinese music culture from different regions and multi-ethnic music culture, including the integration of music from foreign ethnic groups, as well as the integration of ethnic music culture from major

regions of the world. The library and resource center should be equipped with artistic resources such as literature, history, music, folklore, and books and images of different ethnic and cultural groups. Traditional Chinese music and multicultural art forms should be presented, designed, performed, and exhibited in the school environment. In order to create a culturally diverse environment, the school should develop a systematic and sustainable staff training program that is not limited to teachers, but includes school administrators, counselors, librarians, and administrative and logistical support staff. The main objectives of this training are to clarify and analyze their feelings, attitudes, and understandings about their own and other regions' Han and ethnic music cultures; to acquire knowledge and understanding of the historical context and social characteristics of China's ethnic groups; to improve their cultural communication skills; to improve their skills in curriculum development related to ethnic and regional cultural diversity; and to improve their ability to design, select, and revise instructional materials.

3.2.5 Organic integration of Chinese traditional music and college art education

3.2.5.1 Promote excellent traditional music culture and establish the cultural confidence of college students

Establishing moral education is the central link and fundamental task of college education. The Opinions on Strengthening and Improving the Ideological and Political Work of Colleges and Universities under the New Situation points out that: "To establish moral education as the root, to reflect the core socialist values into the whole process of teaching and educating people, to adhere to the whole staff, the whole process and all-round education, and to cultivate qualified builders and reliable successors of socialism with Chinese characteristics who are both moral and talented and develop comprehensively. The Opinions further deepen the connotation of cultivating people with moral character, and also put forward the guiding direction for higher art education."

Chinese traditional music culture is characterized by plurality and diversity. As contemporary college students, they need to fully experience the infinite charm of Chinese traditional music culture, and at the same time, they should be good

at excavating the essence in Chinese traditional music, combining the excellent traditional music culture with the times, and taking up the heavy responsibility of preserving Chinese traditional music culture. No matter what majors, college students should absorb the humanistic values and aesthetic ideas of traditional cultures of various ethnic groups with an inclusive temperament, promote the positive interaction among various ethnic groups in China, realize the communication and fit of national psychological emotions, promote the excellent Chinese traditional culture, and establish the spirit of traditional music culture and national self-confidence.

3.2.5.2 Systematically improve the traditional music curriculum system and practical activities to provide innovative power of art education in colleges and universities

Hu Jintao, former president of China, emphasized in his speech at the conference celebrating the centennial of Tsinghua University: "To improve the quality of higher education comprehensively, we must vigorously promote cultural inheritance and innovation." "Cultural inheritance and innovation" has become "a new development of higher education thinking and university functions, and an extremely important new task for higher education to keep pace with the times in the new era". In the new situation of modern economic globalization and cultural diversity, as an important place for preserving, researching and disseminating knowledge and science and technology, the university should inherit excellent traditional culture, innovate ideological power and promote cultural exchange, which is not only the natural mission that the university should take up based on its own nature, but also the new requirements put forward to the university by the progress of the times and social development.

Through the construction of traditional music curriculum and practical activities to achieve "cultural heritage and innovation". Chinese traditional music has rich cultural and artistic characteristics and is the mother of nourishing Chinese culture, which should become an important part of university education. We should set up Chinese traditional music courses or music intangible cultural heritage courses in college art education, integrate these traditional music into college art education, and establish local college music majors with traditional music characteristics. Besides, we

should offer general education courses for non-music majors and include them in their study, strengthen the development of local traditional music courses with various characteristics, and vigorously carry out some practical activities about traditional music, such as field collection and survey to collect folk music, traditional culture and art festival for college students, opera art festival, etc. In the process of learning the courses and participating in the practice, college students are cultivated to identify with Chinese traditional music culture, and college students not only learn and understand Chinese traditional music culture, they also need to have a strong sense of responsibility for passing down Chinese excellent traditional music culture. In addition, college students need to pay attention to and absorb the excellent traditional music culture of other countries in the world with an open mind, so as to deepen their understanding of the connotation of Chinese traditional music culture.

3.2.5.3 Enhance teachers' traditional cultural literacy and strengthen the awareness of cultural ecology in art education

Teachers are the "engineers of human souls, with a sacred mission". Teachers are the key element in the cultivation process of art education in colleges and universities, and university teachers and college students are the two main subjects of art education teaching activities, and the deep interaction between the subjects is fundamental. Teachers need to improve their own traditional cultural literacy, when they interact with students teaching, "so that the traditional music teaching classroom from the classroom content, presentation form, teaching channels, learning feedback path design, are reflected in the student-centered teaching position, so that they become the conscious inheritors of traditional arts". The essence is to create an ecological atmosphere of traditional culture for the majority of contemporary college students. Teachers should not only "preach, teach and solve problems", but more importantly, they should gradually strengthen the awareness of cultural ecology in college art education, guide students to learn traditional culture actively as much as possible, encourage students to actively participate in traditional culture practice activities, "invite folk artists to give lectures in the school in teaching. In addition to inviting folk artists into the school to give lectures, more 'going out' activities should be appropriately arranged,

so as not to be detached from the native language environment." Students should be inspired to think seriously about the spirit of traditional culture, to develop greater interest and passion in the process, to become better themselves, to learn and master the ideological essence of traditional culture, and to establish correct values, outlook on life and worldview.

3.2.5.4 Establishing Chinese traditional music research institutions to promote the development of traditional music and cultural industries

Establishing educational and research institutions of Chinese traditional music or intangible cultural heritage in colleges and universities can be more conducive to the excavation, collation and protection of Chinese traditional music or intangible cultural heritage, and also better devoted to the integrated resource management of Chinese traditional music and college art education. At present, many universities take "quality project" as an opportunity, and university research institutions can make full use of modern hardware equipment and strong educational and scientific research capabilities to carry out innovative development experimental programs, allowing college students to directly participate in scientific research activities, and fully develop independent, cooperative and research-oriented education methods, so that the majority of students can get Humanities and social science research training. From the perspective of preservation and inheritance, the innovation development experiment program can select some traditional Chinese music and culture projects as the research objects, and through the way of letting students check the data, design the projects and argue independently by themselves, the comprehensive quality of students can be cultivated, and the awareness and understanding of traditional Chinese music and culture of college students will be greatly enhanced. Regular student forums can be held between colleges and universities within a certain geographical area to exchange the research results of college students of each university on Chinese traditional music culture and to discuss various problems in its protection and inheritance work. This will not only help to broaden the horizons of college students, but also help to improve the efficiency of college students' participation in the protection and inheritance of Chinese traditional music.

At the same time, the inclusion of the inheritors of intangible cultural heritage in the research institutions of traditional Chinese music in colleges and universities is also very beneficial to the construction of specialties in colleges and universities, and the rich practical experience of the inheritors can be integrated into the art education of colleges and universities. Universities can take advantage of the great situation of traditional cultural industry development to develop and utilize traditional cultural resources and protect property rights, and teachers can guide college students to create and directly transform creativity into productivity, which can make it a cultural industry with Chinese characteristics.

3.2.6 Traditional music teaching practice in colleges and universities

" Campus culture is a group culture with students as the main body, extracurricular cultural activities as the main content, campus as the main space and campus spirit as the main characteristic". Music performance activities, a way to show the achievements of music clubs, are also a key link to drive and guide the healthy development of campus culture. Music performance activities can not only be carried out in our school, but also in various college exchange art festival rendezvous, which can not only communicate with each other and other institutions, but also become an important way to enhance the visibility and influence of the school. Here we need to briefly describe the functions of campus culture.

I think the function of campus culture mainly includes two points, one is the guidance function and the other is the cohesion function. The orientation function refers to the guidance of the campus culture value system on students' ideology. The campus culture value system is a kind of ethos formed by the school in long-term teaching practice and teaching management, which provides students with a reference and a specimen to work on in terms of ideology and style, so that students' moral behavior, conceptual awareness, outlook on life and values can be improved as much as possible. The cohesive function refers to the influence of the campus cultural atmosphere on students' ideology, especially the school spirit and school motto, which is like a flag, inspiring students' pride and sense of belonging to the school with an

invisible force, while this cohesive force has a great binding function for students themselves, making them form a kind of responsibility and identification with the collective. This has a very high promotion effect on the formation of a positive, harmonious and healthy campus cultural environment.

The ultimate goal of music education is to sensitize people through music, so that they can understand the truth, goodness and beauty. Music experience and practical activities are the boosters of music teaching. Only in music activities can students truly feel the connotation of music and the meaning of its existence. From the perspective of the development of music education, the key is the connection between music education and social culture, which is a necessary way to promote cultural heritage. Education itself is an act under social requirements, and the process of achieving educational goals is all under the influence of a certain social environment and the constraints of social philosophy. Traditional music education no longer exists in isolation, but should be a social act carried by the school, and its final result should be fed back to the society.

3.2.6.1 Participate in practical activities of community, enterprise and other groups

The school-enterprise cooperation and industry-academia combination of higher education provide students with more practical opportunities to a large extent. Such opportunities are not only conducive to the dissemination of school culture, but also conducive to enhancing the music culture atmosphere of social groups, uniting people and promoting the construction of social spiritual civilization.

Based on the specific requirements of social practice activities, teachers should arrange and coordinate with plans and purposes in the process of designing practice activities. Make full use of double holidays, vacations and festivals to organize musical activities with traditional music culture as the theme in cooperation with various related groups in the society. This initiative is by no means empty, as the author has found its feasibility and operability in the process of teaching practice and survey visits.

With the implementation of China's policy of cultural development and prosperity, the cultural activities of various social groups are now in full swing. With the

front-line workers as the mainstay of manufacturing and maintenance enterprises, and the grassroots people as the mainstay of residential communities, these groups are more involved in traditional music culture compared to other social groups because they themselves come from the grassroots people and have not been separated from the soil and environment of folk life. The author visited the Xi'an City Garden Community, Lin Booth Community, Licheng Garden Community, and Urban Garden Community, and obtained the following information, which is detailed in the following table:

Table 11 Establishment of some community cultural groups in Xi'an

Community name	Artistic groups and performance items	
Chengjian Garden Community	Beijing Opera Troupe; Yangge team; Old People's Choir	he above four
Lintan Community	Peking Opera Troupe; Dragon and Lion Dance Team; Old people's choir	commu nity- based
Licheng Garden Community	Old people's choir; Peking Opera Troupe; Boat Dance Group	literary groups are
Andongwei Community of Lanshan District	Ocean work song team; Drum and gong team; Lüju Opera Troupe	very commo

involving folk customs and ethnic traditions. Beijing opera, as the national essence of Chinese art, is widely inherited within the community elderly, and they not only set up specific organizations, but also often engage in some ticket holders for exchange activities between communities, and often participate in the competitions held by the Municipal Federation of Literary and Artistic Circles and the sympathy performances organized by the General Labor Union. Although the author did not have an in-depth understanding of other communities, but through the above four communities, enough to

cover the surface with points. According to the survey, community arts and cultural activities are mainly arranged in the annual March 8 Women's Day, May 1 Labor Day, 9-9 Chung Yang Festival, 11 National Day and Spring Festival. According to my understanding, every year during the Lantern Festival, Rizhao city townships and streets, community people will arrange some traditional cultural programs, such as dragon dance, lion dance, stilt walking, fan dance, drums, twisting rice-song, etc., staged in Rizhao City Hall Square, the wonderful program every time to win the applause of the audience, attracting many people to stop and watch, this activity has become the highlight of the Lantern Festival every year.

In terms of the content of traditional music teaching, it covers most of the folk and folklore things, and many social arts groups, their performance content, performance form can express some of the original flavor of the vernacular to the fullest, which is the height of any school education can not reach. The exchange between traditional music teaching in schools and social groups has become a very popular topic of practice nowadays. For example, the China Conservatory of Music, which carries the burden of teaching traditional Chinese music, is also the initiator and practitioner of the Beijing Traditional Music Festival, which has been successfully held three times until October 2021, realizing the combination of the school's music teaching practice and social culture inheritance, and this platform is not only a classroom for students to learn and practice, but also an important initiative in promoting traditional music culture, demonstrating the effectiveness of the school's traditional music teaching, and enhancing the school's brand value. This platform is not only a classroom for students to learn and practice, but also an important initiative to promote traditional music culture, showcase the effectiveness of traditional music teaching, and enhance the school's brand value.

By going out to enterprises and grassroots groups, students will be able to bring the results of their studies to the masses and get things from the masses that they cannot learn in school, broadening their horizons and enriching their knowledge. Complement and promote each other with the grassroots masses, so that the purpose of

education and the development of society are closely linked, and the healthy transmission of national culture is truly achieved. Secondly, the exchange of music and culture with social groups should be "introduced", selectively introducing excellent folk music and culture into the campus that can match with the teaching content. For example, the traditional music culture that has been listed as national intangible cultural heritage and the traditional music culture that is campaigning for intangible cultural heritage, the folk music that is very representative of the local customs and habits, humanistic thoughts, etc., can be used as the content of traditional music teaching practice to exchange.

3.2.6.2 Strive for cooperation and exchange with professional literary and artistic groups

From the perspective of music sociology, the exchange between traditional music teaching and professional groups is another important supplement to teaching, which has a positive effect on improving students' knowledge level, expanding the vision of traditional music culture, and enhancing the connotation of traditional music culture.

"Currently, 80% of elementary and middle schools in New York City enjoy the arts teaching services of professional groups," says Professor Guo Shengjian of Hunan Normal University in his book, "A Report on Music Teaching in the United States". "New York City's arts and cultural groups are a tremendous asset to New York's public schools. They provide world-class level arts performances and exhibitions for New York City teachers and students, and come directly into the schools to bring professional instruction and teaching in the arts to students." Students who interacted with the art experts received a rich art experience that they could not obtain in the school classroom. It is understood that Rizhao City has taken many specific actions when carrying out the "Year of Cultural Construction" activities, such as the "Folk Art in Campus", which is a very meaningful initiative to promote traditional culture and strengthen national awareness. This activity is an important initiative of Rizhao's literary and artistic circles to go to the grassroots, change their style and carry out the "Year of Cultural Construction" activities. During the event, more than a dozen folk artists

performed a variety of traditional folk music and dance, opera and operatic arts to the students, and carefully instructed them how to perform and create the art, so that the teachers and students had a good look at the charm of folk music and art, and benefited greatly.

It is hoped that such activities will continue with the support of municipal authorities and school authorities, so that professional performances will go to the masses and simple culture will enter the eyes of students in institutions, making a monumental contribution to the development of traditional music education and to the promotion and transmission of national culture from generation to generation.

3.2.6.3 Active participation in competitions in the form of traditional music

Music competition activities are the most effective method and implementation way to show the results of music teaching. School music competition activities mainly include two aspects, one is organized by the school and the other is organized by the society. Combined with traditional music teaching, it is perfectly possible to use traditional music as a guide and a criterion for judging the competition rules score during the preparation, organization rehearsal and implementation of these activities. Through the recent competition activities, it has already had a positive impact among teachers and students, especially in the participation of the competition, students have achieved excellent results while enhancing their confidence in learning traditional music and strengthening their in-depth understanding and love of traditional music.

3.3 Revision of the training program

Music education majors in colleges and universities have a new mission to inherit and promote traditional Chinese music at this stage. In order to better cultivate music education talents who are competent for the mission of traditional music dissemination, the author has revised the original professional talent training program under the framework of national guiding policies and documents. The study of traditional music courses was explicitly included in the training objectives and graduation

requirements, etc., and the framework of the main courses of the training program was adjusted to fit the new training program.

3.3.1 Cultivation Objectives

Music education majors are oriented towards music education in primary and secondary schools as well as the field of music and art activities in enterprises and institutions, cultivating a well-rounded development of morality, intellect, physique, aesthetics and labor, with good humanities and scientific literacy, social responsibility, professional ethics of teacher education and innovative consciousness, with cultural self-confidence, proficient in playing a Chinese traditional instrumental music, familiar with the history of the development of Chinese traditional music, understanding the world Through knowledge and skills in basic music theory, sight-singing and ear training, vocal music, instrumental music, teaching materials and teaching methods, they can solve the problems involved in music education teaching and music activities such as analysis of music teaching materials, curriculum design, applicability of education and teaching methods, music program choreography and performance in primary and secondary schools, and meet the needs of traditional music education in primary and secondary schools, and be competent in teaching, research, and creation in primary and secondary schools, group art museums, factories, mines and They will be able to teach, research, and create music programs in primary and secondary schools, group art museums, factories, mines, and institutions, and will be able to protect, inherit, innovate, and promote traditional music culture.

3.3.2 Graduation Requirements

The graduation requirements for music education students in colleges and universities are subdivided into 11 items, including professional ethics, music knowledge and skills, problem analysis, classroom design, communication and writing, team spirit, program choreography, etc. The author has adjusted the requirements for the professional core competencies.

3.3.2.1 Basic music theory knowledge and professional foundation skills

Be able to audition and sight-read proficiently for the simple and pentatonic scores, analyze and answer questions in various types of music using

correct music theoretical knowledge, have a solid grasp of the basic theory of Chinese and foreign vocal music and practical singing skills; have strong instrumental music playing ability, have basic skills and theoretical understanding of folk dance, and have the ability to choreograph small folk dances.

Indicator Point 1-1: Students should be able to master and apply the basic theoretical knowledge of musicology, master the score reading and accurate sight-singing of major and minor keys and national pentatonic modes, and be able to proficiently use both simple and pentatonic scores, and perform live sight-singing of both first and fixed tones.

Indicator Point 1-2: Master basic singing methods and be able to apply them to practice singing; master certain instrumental playing skills and be able to play at least one traditional Chinese musical instrument; be able to complete improvisation in both simple and pentatonic scores; have basic folk dance theory and practice skills and be able to choreograph and create small folk dances.

Indicator Points 1-3: Ability to choreograph and conduct small and medium-sized choral works as well as some ability to compose and adapt.

3.3.2.2 Ability to inherit and promote Chinese traditional music culture

Students should pay attention to and study the music culture of various regions and ethnic groups in China, taking poetry and music, folk songs, folk instrumental music, and drama as the starting point, and combine the music art of their regions to inherit and promote the excellent Chinese traditional music art, and have certain innovative ability.

Indicator Point 3-1: Be able to sing some of the classical traditional poetry and music repertoire, as well as folk songs and ditties with regional characteristics; be able to play one or two folk instruments skillfully; and gain an in-depth understanding of the stories behind traditional music and the history and culture they carry.

Indicator Point 3-2: Study the composition characteristics, singing and performance methods of traditional Chinese poetic music, folk songs and folk

instrumental music, understand and compare their differences and interconnections, and have the ability to adapt, compose and innovate through in-depth study.

Indicator Point 3-3: To be able to promote traditional music culture in the position they are engaged in, based on the regional ethnic folk music culture, and to spread and perpetuate traditional music culture in the form of teaching, scientific research, as well as performance and singing.

3.3.3 Textbook selection and teaching content

The selection of world music textbooks covering a wide range of different musical styles from around the world broadens students' musical horizons; guides students' exploration and understanding of the humanistic background behind music, so that they learn to observe and understand different musical cultures from different perspectives, thus developing diverse aesthetic and listening habits, breaking the existing mono-musical cultural barrier of Western music, and establishing a basis for intercultural dialogue on an equal footing.

First, if the textbook content involves foreign music, we need to pay attention to whether it covers the music content of most regions of the world, and avoid choosing a single textbook that focuses on Western music content. Second, for music culture and music criticism course materials, try to choose materials that include traditional Chinese music content. Third, give comprehensive consideration to the authenticity and authority of the content of the textbooks, and try to choose publications by top domestic publishers or textbooks recommended by the national textbook plan.

Through the updating of course materials and content, the proportion of required courses related to traditional Chinese music has increased from 18 percent to 55 percent, and Western music culture, theory and appreciation has been changed to world music culture, theory and appreciation. The elective courses related to music culture and criticism all choose to cover a wide range of materials that include the introduction and criticism of Chinese traditional music; it is beneficial to establish the main position of Chinese traditional music and break the monolithic situation of Western music.

Table 12 Suggestions for textbook subscriptions

Courses	Available Textbooks	Publisher
Music Theory and Sight Singing and Ear Training	Music Theory and Sight Singing and Ear Training by Chen Yaxian	Shanghai Music Publishing House
	Tong Zhongliang, Cui Xian, et al.'s Basic Course of Chinese Traditional Music Theory	People's Music Publishing House
	Shi Yong's Cultural Vision of Basic Music Theory	Southwest Normal University Press
	Yin Lixin's Practical Course of Guqin Music Theory	Shanghai Music Publishing House
	Zhao Fangxing's Sight Singing in Simplified Music	People's Music Publishing House
	Feng Xiangqian's Sight Singing and Listening Training in Simplified Music	Hunan Literature and Arts Publishing House
	Du Yaxiong's Chinese Basic Music Theory, Chinese Traditional Music Theory Course	Shanghai Music Publishing House
Vocal Music	A Collection of Vocal Music, Fundamentals of Vocal Music Theory, by Xiao Lisheng	Shanghai Music Publishing House
History of Foreign Music and Appreciation of Masterpieces	A Brief History of World Music by J.L. Iriarte	

Table 12 (Continue)

Courses	Available Textbooks	Publisher
	A General Course in Music: A Brief History of World Folk Music by Hu Defu, edited by Hu Defu	
	World Music - Traditions and Transformations by Michael B. Bakan , translated by Wang Xiaoxi and Wang Tingting	People's Music Publishing House
Chinese Music History and Masterpieces Appreciation	Kong Fanzhou and Kong Xiangcui's Music Art Classics Appreciation	Shanxi People's Publishing House
	Guo Shuhui, The Sound from China - An Overview of Traditional Chinese Music	Shanghai Music Publishing House
	Tian Kewen, The History of Chinese Music and Masterpieces	People's Music Publishing House
Chorus and Conducting	Yan Baolin's Choral Conducting	People's Music Publishing House
Comparison of Chinese and Foreign Music Education	A Comparison of Chinese and Foreign Music Education by Yang Qiuyi and Lv Zhongfu	Huazhong Normal University Press
Music Culture	Culture in Music and Music in Culture by Luo Qin	Shanghai Conservatory Press
Music Criticism	Tian Kewen's The Perspective of Music Criticism	Shanghai Music Publishing House

3.3.4 Course system construction

The author has reworked the original professional training program under the framework of national guiding policies and documents. The study of traditional music

courses was explicitly included in the training objectives as well as graduation requirements, etc. The framework of the main courses of the training program was adjusted to fit the new training program, and an attempt was made to build a traditional music curriculum framework. Through the reform of training objectives, curriculum and teaching contents, the training program for music education students is revised and a new framework of traditional music curriculum is established.

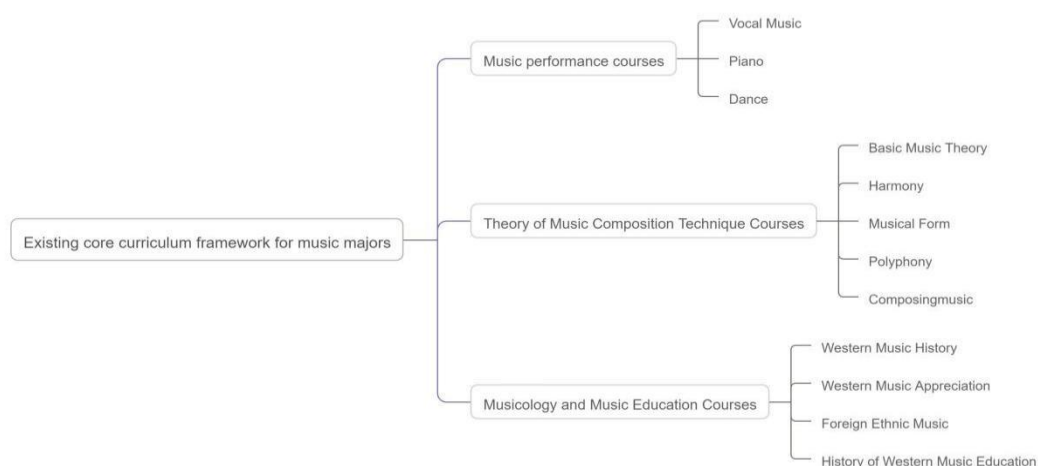


Figure 14 Existing core curriculum framework for music majors

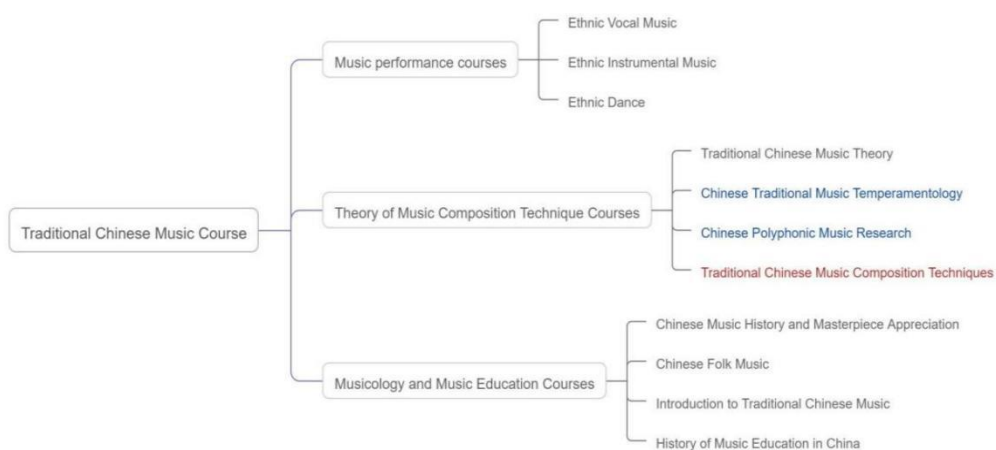


Figure 15 Traditional Chinese Music Core Curriculum Framework

In order to guarantee the comprehensiveness of traditional music teaching, the core curriculum framework for traditional music divides the traditional music

curriculum into three broad categories: music performance courses, music composition technique and theory courses, and musicology and music education courses. The new core curriculum framework for traditional music starts from the overall connection between courses and establishes horizontal connections between music history, music education, performance techniques, and theory-based courses, so that the core traditional music courses are holistic, continuous, systematic, and comprehensive with each category supporting and promoting each other; The weakest link in the framework of traditional music core curriculum at this stage is the theoretical course of music composition techniques, because for a long time the western music theory, harmony, polyphony, tune and composition courses have been used as the standardized curriculum model for technical theory courses in colleges and universities, and many traditional music theories related to these courses have not been written into the national guiding program. Some of these courses cannot be offered independently in a short period of time, but instructors can teach them as extensions of the basic music theory courses by combining existing theoretical works and their own practical experience.

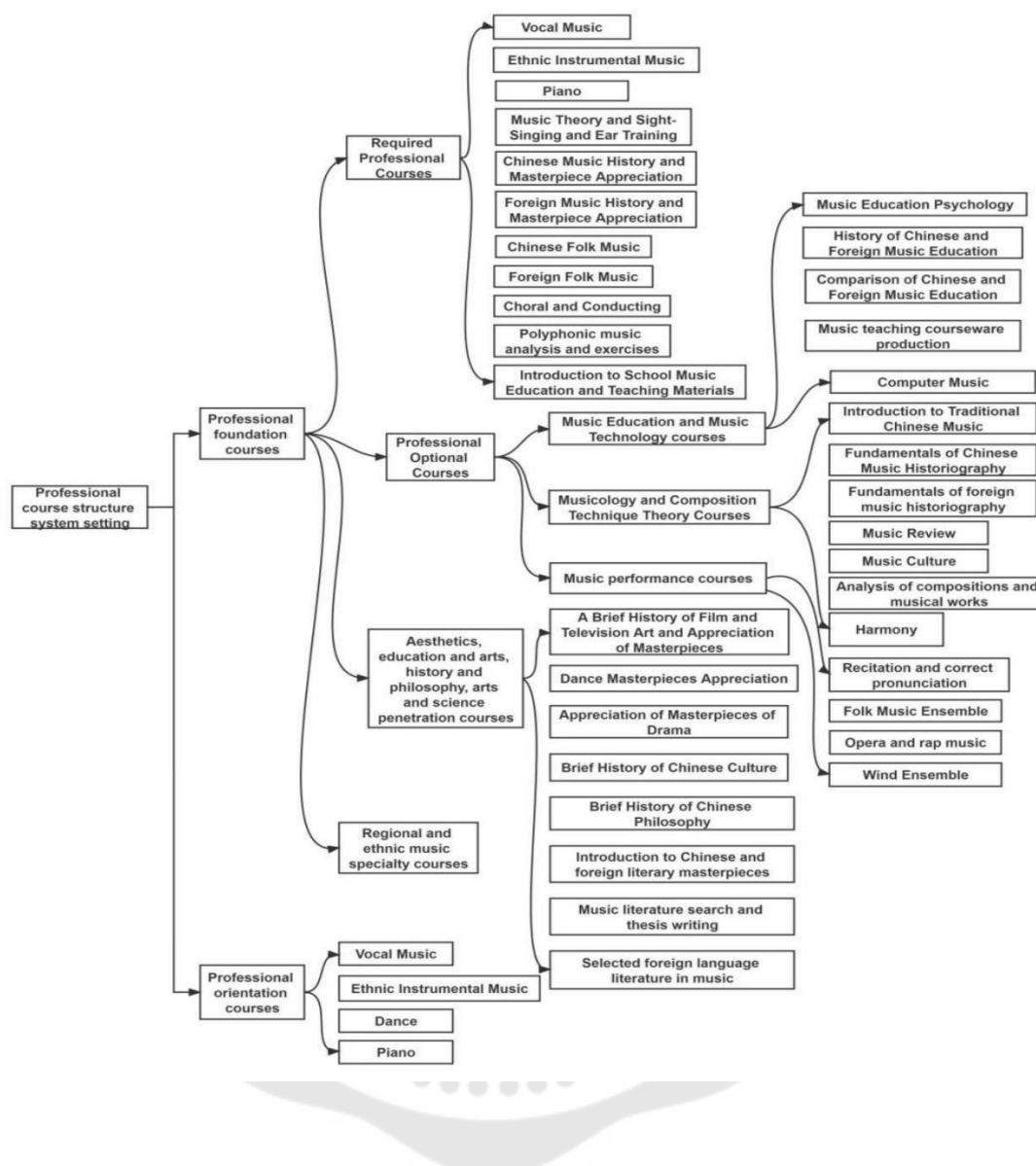
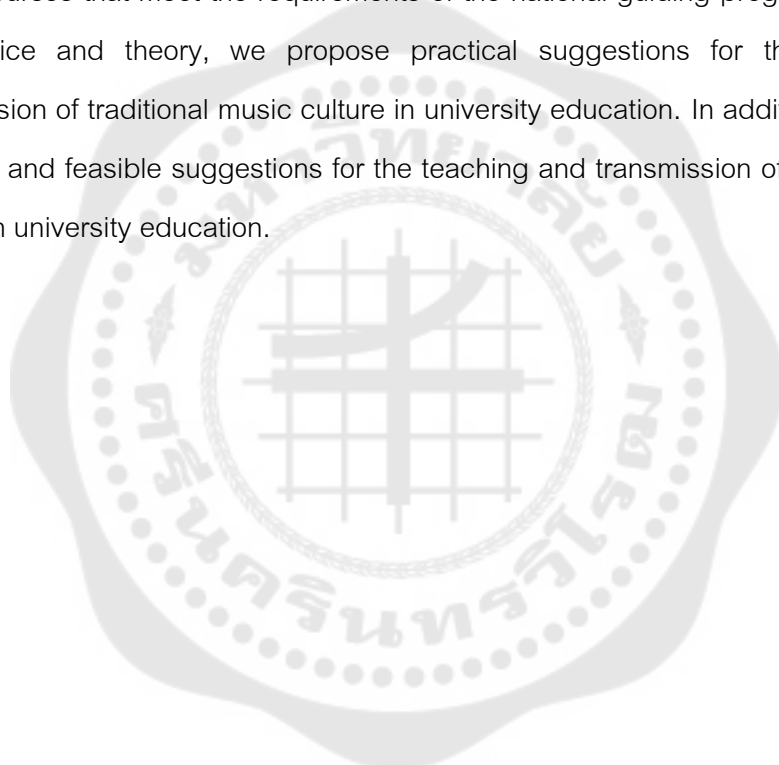


Figure 14 New curriculum system for music education majors

In constructing the complete curriculum system, I choose the curriculum with the core curriculum framework of traditional music as the core, which strengthens the breadth and depth of students' learning of traditional music, so that students can understand the whole picture of Chinese traditional music through systematic and systematic learning, and ensures the core position of traditional music curriculum in college music education to the greatest extent. Mobilize students' enthusiasm and interest in learning traditional music.

This topic summarizes the shortcomings of the professional music teaching mode in the process of education practice in colleges and universities, and ensures that traditional Chinese music is an important part of music teaching in colleges and universities from a macro policy perspective, We propose the framework of traditional music core curriculum, repair the status quo of the Chinese folk instrumental music course among the compulsory Chinese and foreign instrumental music courses, reduce the courses of western music technology and music history, and select the traditional music courses that meet the requirements of the national guiding program; on the basis of practice and theory, we propose practical suggestions for the teaching and transmission of traditional music culture in university education. In addition, we will make practical and feasible suggestions for the teaching and transmission of traditional music culture in university education.



CHAPTER 5

DISCUSSION AND CONCLUSION

Resisting the impact of cultural globalization and giving national traditional music its rightful place in professional music education in colleges and universities has an enlightening and normative effect on the succession and development of traditional music in contemporary times. Teaching management is reflected in all aspects of the teaching process in schools, and it closely connects management objects such as faculty and curriculum with teachers and students who are the main subjects of teaching. On the basis of extensive attention to the objects of teaching management, it is undoubtedly constructive to actively bring into play the dynamism of the management subjects and adopt reasonable management institutions and scientific management modes to guarantee the smooth implementation of teaching work. This chapter presents a summary of the research results of the topic, and explores the necessity of changing the teaching management mode of music in colleges and universities from the current overall pattern of world music and the development status of westernization of Chinese music culture, explains in detail and discusses in depth the feasible guidelines of changing the existing teaching management mode of music majors in colleges and universities and building a teaching management mode with traditional music as the main body proposed in this topic, and discusses the effectiveness and executability of the research results from a new perspective. The research results will be considered and summarized, and the problems encountered in the practical application of the research results will be analyzed by means of expert argumentation, and practical and effective solutions will be proposed.

1. Conclusion

This study compares the past modes of transmission of traditional Chinese music culture and summarizes the operation of the ancient traditional music education cycle system. By exploring the lineage of transmission and musical categories of ancient Chinese music culture, the main line is the establishment, evolution,

stereotyping, and extinction of ritual music culture in Chinese successive generations, and the forms and contents of music education institutions and music education from the state to localities as the base point; the occurrence, development, and changes of ritual music and popular music are elaborated, and the social motives for the changes of music education activities in successive generations are discovered, and it is concluded that the Chinese music education system was dominated by The top-down music education organization and system, which was composed of government schools and government-run ritual and popular music education led by the ruling class, private music education prevalent among the noble literati, elegant music societies and folk class houses, and family inheritance, had established complete regulations and implementation rules in music education, organization and management as well as performance, so that music education and dissemination activities were effectively It has also revealed the basic historical facts and development laws of music education in ancient China. It is clear that the transmission of music culture in ancient China was based on the transmission of ritual and popular music, with music education as the link.

This topic reflects on the history of the development and proliferation of Western music culture in China in the context of cultural hegemony. It is pointed out that the connotation of Western cultural hegemony is that one class dominates the ideology and culture of another class, and achieves domination by controlling cultural content and establishing important customs to unify opinions; it is the process by which the ruler promotes the ideology favorable to himself to all classes of society, not by coercive means, but by penetrating into the consciousness of the masses and being accepted by the subordinate classes or the masses as It is accepted as "normal reality" or "common sense" by the subordinate classes or the masses, and depends on the voluntary agreement of the members of society. The crisis of cultural subjectivity in China, such as low national identity and the decline of traditional culture, is understood from the means of cultural hegemony: international cultural exchange, cultural product export and mass media. It is pointed out that the invasion of Western music culture has led to a situation in which traditional music, Western music and new music are separated in the city, and

due to the long-term dominance of Western music in the music education system; coupled with the great influence of Western culture on the mass media and the aesthetics of the public, it has largely led the public to perceive and identify with Western music culture; as a result, the dissemination of traditional music culture in the city has suffered a great blow and gradually been replaced by Western music culture. The traditional music culture in the city has suffered a huge blow and gradually been influenced and replaced by the western music culture.

This dissertation examines the changes that have occurred in China's music education system and musical genres as a result of the strong impact of Western musical cultural hegemony on traditional Chinese music. It is clarified that Chinese traditional music culture has always been in a disadvantaged position in the process of exchange and integration with Western music culture over the past hundred years, and has experienced a bumpy journey of being abandoned by the public and marginalized by professional institutions. We evaluate the influence of Western cultural hegemony on the transmission and dissemination of Chinese traditional music culture in the field of professional music education in colleges and universities, and clarify that the professional music education in Chinese colleges and universities has been influenced by Western hegemonic culture and has established a "total westernization" of Western music education model, and point out that the reasons for its formation mainly come from the following aspects. First, the early pioneers of music education lacked the necessary knowledge of Chinese traditional music culture, and labeled Chinese traditional music as "feudal and backward" without systematically sorting out and studying traditional music culture; they preached the authoritative statement that Chinese traditional music lagged behind Western music, and transposed all the teaching methods, curriculum objectives, curriculum contents and curriculum concepts of the Western music education system into China by active acceptance. In the same vein, he has also adopted the teaching methods, curriculum objectives, content and philosophy of the Western music education system into the practice of Chinese music education. Their educational rhetoric and philosophy have seriously affected the

popularization of traditional Chinese music and misled the perception and evaluation of traditional Chinese music by all levels of society. Secondly, the national policy level failed to take the lead in restoring traditional Chinese music education and professional music education, which had been transferred to the folk after the war, and lost the best time to discover, organize and restore traditional music, resulting in the loss of many excellent traditional music talents, the destruction of documentary materials, and the gradual loss of some traditional music inheritance due to the lack of successors. The separation of traditional music resources, social music resources and school music education has resulted in the lack of students' knowledge of traditional music culture and the loss of the roots of national music culture in school music education. It is argued that the serious problems facing music education in Chinese universities under cultural hegemony include: a curriculum model centered on the Western music education system; few research results on music and its historical and cultural education in Asia and Africa; the teaching of traditional music in universities is concentrated in performance majors, floating on the technical level, lacking the construction of professional disciplines based on cultural heritage; the lack of traditional music culture in university education. The lack of traditional music culture in university education has put China in a one-sided reception rather than a two-way, multi-directional and equal dialogue in international music cultural exchange. The "total westernization" of western music education mode has caused a great impact on the ideology, musical culture and musical knowledge system of college music students, which directly leads to the students' misjudgment of the value of Chinese traditional music and is not conducive to the development and inheritance of Chinese traditional music.

This thesis proposes a new development of the teaching management mode in colleges and universities, clarifies that the dissemination and transmission of music culture should not be limited to college music education, but needs to form a circulatory system of coordinated development among the state, schools and society. On the macro level, we set up the teaching objectives with traditional music as the core and establish the music education concept with mother tongue music education as the main

body and multicultural coexistence. Through the construction of traditional music curriculum system, the construction of campus culture such as traditional music culture club activities and the organization of teaching practice activities such as traditional music performances and lectures, the operation and coordination of the teaching system is configured to focus on the combination of school-enterprise and school-society, to guide students' ideology and to build a teaching practice platform of traditional music for students; to make students reacquaint and feel the rich resources of traditional music and to realize national The school is also responsible for the teaching of traditional music. Microscopically, we are responsible for managing and monitoring all aspects of teaching. Starting from the teaching content and course assessment methods, we focus on the assessment methods of traditional music courses, and conduct comprehensive assessment from theoretical foundation, comprehensive analysis, and practical ability; the original professional talent training program has been revised under the framework of national guiding policies and documents; the study of traditional music courses is explicitly included in the training objectives and graduation requirements, and the teaching management mode on In addition, the framework of the main courses of the training program was adjusted, and the framework of the core courses of traditional music was proposed; the status quo of the Chinese folk instrumental music course among the compulsory courses of Chinese and foreign instrumental music was repaired, the courses of western music technology and music history were reduced, and the traditional music courses that meet the conditions of the national guiding program were selected. The course is designed to meet the requirements of the new training program. The program will mobilize administrative, faculty, and student efforts to ensure the quality of teaching and the successful completion of the traditional music program.

Through an innovative study of the music teaching and management mode in Chinese colleges and universities under cultural hegemony, we provide literature for consideration in the development and innovation of the teaching and management mode of professional music education in colleges and universities under the existing

guidance programs; on the basis of practice and theory, we make practical suggestions for the teaching and transmission of traditional music culture in college education. Through the effective integration of traditional music culture education and inheritance into the main channel of music teaching in colleges and universities under the existing national policy framework, we propose practical suggestions for the teaching and inheritance of traditional music culture in college education. We will make some contribution to the music education in colleges and universities to get out of the "monocultural trap", adapt to the diversified international music education environment, and realize cultural consciousness.

2. The discussion of dissolving the hegemony of Western music culture by changing the teaching management model

2.1 The necessity of changing the teaching management mode of universities

Music is an artistic expression reflecting people's joy, anger and sorrow in real life with the background of political culture in certain historical period and the content of soothing or high melody. With the advent of the information age, different cultures are exchanging and integrating, which implicitly influences people's ideological values and thus the creation direction of music works. Music education in colleges and universities is an important component of traditional music culture inheritance, shouldering the mission and responsibility of traditional music inheritance and innovation. Exploring the construction of a comprehensive curriculum framework for traditional music in colleges and universities can help enrich the value of traditional music education and achieve the purpose of enhancing the value of the discipline.

The inheritance of Chinese traditional music culture occupies an important position in the music education of colleges and universities, which is the synthesis and art forms containing various national characteristics and is the wisdom crystallization of various nationalities in the process of long-term historical development. It is not only a musical phenomenon, but also a concentration of the language, folklore and aesthetic characteristics of each region in each era, which embodies the family sentiment of the ancient Chinese people's spirit, and the emotion and spirit it contains are the soul and

thought of the nation, and the carrier of the nation's spirit. The Hungarian musician Kodaj once said, "The organic inheritance of the national tradition can only be found in our folk music."

Traditional music culture is extremely rich in connotation and extension, and can be expressed in a specific context as folk music culture, indigenous music culture, vernacular music culture, ethnic traditional music culture, etc. On October 15, 2014, Chinese President Xi Jinping pointed out in a literary and art symposium that to achieve the goal of "two hundred years" and to realize the role of literature and art is irreplaceable in realizing the Chinese dream of the great rejuvenation of the Chinese nation. As an important part of Chinese culture, the inheritance and development of traditional music has the important value of enhancing cultural identity, gathering national centripetal force, and improving national self-confidence. Music education in colleges and universities should pay attention to the inheritance of traditional music, and through in-depth interpretation of the ideas of musical works in order to express the deeper meanings of music, lead students to a more multidimensional understanding of the traditional music culture of their country and enhance their sense of identity with the national culture. To study the inheritance and innovation of traditional music culture, it is necessary to closely combine traditional perspective and modern perspective. As an important place for knowledge production, dissemination, integration and innovation, colleges and universities have unique resource advantages and dissemination conditions, so it is important to study the necessity of constructing a comprehensive curriculum framework of traditional music in colleges and universities under the influence of western cultural hegemony from the perspective of college music education.

The impact of Western music culture on traditional music culture can be traced back to the Republican period. After the fall of dynasties, warlords, foreign invasions and civil strife, the Chinese people were forced to lower their noble heads amidst the humiliation and pain of war, and unconsciously lost their national pride and self-confidence, and began to look up to and blindly worship the West in a passive and

unconscious manner. The early pioneers of music education in this period created a large number of catchy but single-form new vocal works in the style of Western music and filled in the lyrics with Western music tunes, which caused a great impact on the popularity of traditional music. In the early years of reform and opening up, the impact of Western music culture was more multi-dimensional, and the people accepted Western music as elegant music and traditional Chinese music as vulgar music, and the content of music creation was not only limited to the adaptation of songs, composers created more multi-dimensional Western music works, and the inheritance and development of traditional music was declining and almost replaced. Moreover, with the substantial improvement of material conditions in China, the pursuit of spiritual civilization is far from being able to provide the impetus for the construction of material civilization, and the continuous strengthening of the national subject consciousness and the increasing growth of national pride and self-confidence have put forward higher requirements for the reconstructing of the traditional cultural value system, which is an inherent requirement. To promote traditional music culture is not only to excavate and organize traditional music cultural resources, but also to inherit and promote those traditional music cultures that are engraved with the memory of the times. Therefore, how to reconstruct the value system of traditional music culture has become an urgent problem to be solved.

At present, Western and popular music occupies an important position in the musical life of Chinese people, while traditional Chinese music hardly attracts the attention and love of young people. As demand determines supply, traditional Chinese music has lost its audience, and the lack of aesthetic demand has led to the disappearance of its aesthetic entertainment and social functions, resulting in the deviation of people's cultural values and cultural subject consciousness, and the loss of national cultural confidence. The protection and inheritance of traditional music is also in trouble. As an important part of school education, colleges and universities are responsible for training teachers for preschools, primary and secondary schools, and shaping students' correct worldview, culture, and values, and the educational contents

and concepts they implement need to set an example for other stages of school education. The purpose of the music education program is to provide a pool of music teachers for Chinese secondary and elementary schools, and students are mainly employed in local secondary schools, elementary schools, and kindergartens after graduation. Without a specialized course in traditional music in universities, music education majors will not be able to guide secondary and elementary school students and preschoolers to have sufficient understanding of traditional music, which will indirectly make it difficult for Chinese underage groups to access Chinese traditional music culture, and even less able to trigger the identification and love of traditional music culture, which will be an important reason for the extinction of Chinese traditional music. In the course of music development, how to guarantee the main position of Chinese traditional music, reconcile the contradictions between traditional music and modern music, local music and western music, so that Chinese traditional music can be better inherited and developed is an important task at the present stage of colleges and universities, so it is necessary to change the existing teaching management mode centered on western music teaching system, and build a new systematic teaching management mode and traditional music education curriculum framework. Therefore, it is imperative to change the existing teaching management model centered on the Western music teaching system and build a new systematic teaching management model and traditional music education curriculum framework.

2.1.1 From the development status of westernization of Chinese music culture

The Westernization of Chinese musical life is mainly reflected in the penetration and influence of Western musical elements in life. In the modern society, China focused on learning from the West in its development, so the phenomenon of westernization in both music composition and education emerged, which led to the unconscious development of Chinese traditional music towards Western music. In the new era, the establishment of professional music academies in China has largely changed the direction of music education in China, gradually forming a professional music education model based on Western music. In the early years of the People's

Republic of China, many conservatories taught mainly Western music systems. During that period, students of the Central Conservatory of Music reflected to Comrade Mao Zedong that the current conservatories were too Westernized and that traditional Chinese music was not emphasized. This initiative has greatly promoted the development of traditional Chinese music theory and performance in both directions, as well as the creation of works for solo Chinese instruments and national orchestras, and has injected new vitality into the creation of folk instrumental music. However, there is still a need to strengthen the efforts to pass on Chinese traditional music, and there is still a gap between Chinese traditional music and Western music in terms of quantity and influence. In Chinese music colleges and universities, the piano, orchestra, and vocal opera departments are still dominated by Western majors; in the curriculum of musicology departments, piano is a compulsory course, and the study of Western music theory, harmony, and works has become the mainstream, while the teaching of Chinese traditional music accounts for a relatively small proportion and cannot get enough attention from students; the professional talent training programs of music colleges and universities are more about shaping students into musicians who can read pentatonic music, play piano, and have a familiar understanding of Western This has greatly restricted the development of traditional music.

However, in the development of traditional Chinese music, a unique mode of music transmission has been formed. Traditional music transmission is not through school music education, but through the teacher-apprentice system, through the master with apprentices or music class style, the transmission of music skills, according to the characteristics of the transmission mode is generally referred to as "oral transmission", Chinese traditional The inheritance and development of Chinese traditional music relies heavily on the "oral instruction" mode of education. In the development of traditional Chinese music, the use of music score is early, and traditional Chinese music has a unique music score, such as the subtractive score of the Guqin, and the common traditional music work-shape score, in terms of content and expression form, through the record of the backbone of the sound, in the actual performance, the need to modify the

music score in order to complete the performance, and this melodic modification or perfect the music melody that is to run the score (the Guqin is called playing the score). In the process of music rundown, the work of the score will be perfected, called "humming", or "akou", thus forming a rich and complete melody. Therefore, traditional Chinese music requires the composition of the score, then the singing and finishing, and finally the performance. Because of this characteristic, different musicians have their own styles of music composition, and different versions of the music appear, resulting in a situation of multiple variations of a song. However, modern Chinese traditional music education has basically abandoned this way of teaching music, and has instead borrowed the western five-line score for teaching, even taking the knowledge of the five-line score as the basis for learning music, and recognizing the ability to play by sight as a high musical ability. In addition, in Chinese music education, Western music theory is considered to be the theoretical foundation of music, while Chinese house tune theory is gradually forgotten and rarely studied systematically, and traditional Chinese tunings such as dashi, xianluigong, xiaogong and zhengong have become unfamiliar terms. These situations show that the development of Chinese music is already on the road of westernization, and the preservation and development of Chinese traditional music is urgent.

2.1.2 From the current overall pattern of world music

All countries in the world have their own different music genres, and different music genres have formed a diversified world music pattern.

First, many countries in the world have chosen to base their music development on Western professional music, hoping to create unique "new music" through Western music principles. Professional music schools are generally guided by Western professional music education concepts, and the traditional music of each country has gradually changed its inherent ways to form curricular and collective models. In some countries where western music is flourishing, there are many high level national musicians who combine western music thinking to produce a large number of fusion music talents and composers, and the composers produced in this way will use

western professional thinking and combine their own country's traditional music to compose music, and also specially add their own national instruments to the music, in order to put the composer's national feelings, this kind of active fusion of Western professional music and national music has contributed greatly to the "nationalization" of Western professional music in these countries.

Secondly, different countries have their own traditional music and instruments, which carry the history of the country's musical development and interpret the traditional music of each country. However, inspired by the professional music of the West, many countries have formed orchestras with their own folk instruments, changing the single form of expression of most traditional music, and Chinese folk music has achieved remarkable results in this regard. The folk orchestra is flourishing in the repertoire and ensemble classes of the folk music departments of Chinese conservatories, and is gradually becoming an "orthodox," "professional," "artistic," and "elegant" form of music. The folk orchestra is the product of a new era of musical development in the last century, and the new folk orchestra is gradually becoming an important direction for the development of traditional music.

Thirdly, countries around the world are actively engaged in the protection of traditional music, and the selection of the Intangible Cultural Heritage List conducted by UNESCO has also triggered the attention of countries to the protection of traditional music, and many countries have started to review their own folk music development situation and take active measures to deal with the disappearing traditional music. For example, the publicity of traditional music has been strengthened, and people's sense of identity and pride in traditional music has been enhanced; secondly, many countries are also actively recovering traditional music types that have disappeared, and actively taking protective measures for traditional music types that are about to disappear to encourage their transmission; finally, traditional music that is pure and not influenced by Western music is usually preserved in folklore, and passed down and protected by folk musicians. However, with the development of modern society, folk music and art inheritance are facing numerous difficulties, and countries are also actively taking

protective measures, such as adding traditional music to the teaching scope of music academies and carrying out the transmission of traditional music in academies.

Fourthly, in the inheritance of Chinese traditional music, we can find the value of Chinese traditional music in the world music pattern, and then we can get rid of the conflict and contradiction between Western music, Chinese traditional music and modern music to a certain extent. The pattern of world music has influenced the development of traditional music in various countries to a certain extent, and there is a high degree of consistency in the development of traditional music around the world, i.e., "we are the main, we use it for us". The fundamental reason for this situation is the convergence of the musical needs of contemporary people. In addition, the high degree of acceptance of Western music by people around the world has made Western music a specialized genre of music for people around the world to communicate and understand each other across languages and cultures. In addition, countries around the world actively protect national music, which can reflect the development of their own country's music culture and national music characteristics, so as to enrich the world music and realize the development of world cultural diversity.

To sum up, in the world music pattern, it is very necessary to inherit and protect Chinese traditional music. Chinese music composers have turned some of the creative styles of Western music into our own, fully demonstrating the fusion and creativity of Chinese musicians to Western music; preserving and inheriting Chinese traditional music can showcase China's national characteristics and rich and colorful musical variety, so that Chinese music culture can be recognized by music lovers in the world.

Building a comprehensive curriculum framework for traditional music in colleges and universities can clarify where the unique value of Chinese music lies and the importance of making Chinese music known and understood by music participants around the world. This is the core issue around which the teaching of Chinese traditional music should be reflected from the beginning to the end, and it is only around this core issue that the teaching of Chinese traditional music can establish its own unique status

and value significance. This system of teaching is capable of reflecting the value of Chinese music in a modern and global sense. Due to the limitations of traditional thinking, certain features of Chinese music are often described in literary terms in a way that can only be understood but not communicated.

Therefore, it is necessary to gradually shift the theoretical system of Chinese traditional music to the academic level of modern psychology, aesthetics, philosophy and other natural and social sciences, and to elaborate it in a modern cultural way, in order to better fit the cultural and psychological structure of modern people, and to have modern meaning and value. The essence of the interpretation of world meaning is a worldwide musical and cultural value identity. Chinese music belongs to the characteristics of the Eastern music culture type, and it is an important support point to interpret the characteristics of Chinese traditional music different from the Western music culture type from the perspective of the long history, art, philosophy, aesthetics, and culture that the Eastern music culture has. In general, modern meaning and world significance encompass a reconstruction of theoretical values and history of music, which requires the cooperation of research and teaching, as well as the support of various new disciplinary fields.

The construction of a comprehensive curriculum framework for traditional music in colleges and universities can help clarify the mechanisms of the development of traditional Chinese music culture, and can be an inspiration for musical cultural innovation. Eastern and Western music have different historical development patterns, such as musical art genres, styles, and the way the repertoire has mutated, and they are different in musical patterns, musical behavior structures, and in the process of musical concepts and musical composition processes. Today, Western music has entered a period of post-modern musical and cultural development, and the value system of music theory has undergone significant changes, and the development of music is considered in terms of a pluralistic view of music and the complementarity of Eastern and Western civilizations. At this time, understanding the characteristics and historical development

mechanism of Chinese traditional music can provide valuable and individual creative elements for the development of world music.

Constructing a comprehensive curriculum framework for traditional music in colleges and universities can clarify those misconceptions about traditional Chinese music and enhance the nation's understanding of its own music and self-awareness of its culture. There has long been a perception that "the Western system of musical expression is scientific and the Chinese system of musical expression is unscientific. This view is limited to the history of music before Western musical expressionism, and lacks both the sense and experience of Western post-modern music and the understanding of the theoretical framework of the connotation of Chinese and Oriental music art, and its level of understanding is limited to the theoretical value system of Western traditional science and philosophical monism. It should be seen that the organic musical ontological framework that Chinese and even Oriental music has is a method of musical composition that avoids the inorganic musical ontological framework of the West. Strictly speaking, it is meaningless to make a simple denial or affirmation of the value of a traditional music (especially a long-established one), and it may even serve to inhibit or detach the development mechanism of a traditional history from this traditional music. On the contrary, uncovering elements in a traditional music that may provide value for the development of human music is very difficult, but it is far-reaching. Only by knowing oneself clearly and objectively can one accept and absorb foreign musical culture well to strengthen oneself, and only then can one face the world and establish the base for the development of one's own musical culture.

The author conducted a demonstration on the necessity, validity and research value of this topic in the College of Arts of Yulin College, with the Dean of the College of Arts presiding over the meeting and all the faculty members of the College of Arts participating, and inviting the Vice President in charge of teaching and research as well as the head of the Department of Academic Affairs, Department of Education and Science and Technology to attend the meeting.



Figure 15 Workshop on the framework of dissertation research in the school of Arts with the participation of the President

In the meeting, the author introduced the necessity of constructing a traditional music teaching management model on this topic, and told the facts and hazards of the marginalization of traditional music culture with the support of preliminary research data; on this basis, I proposed my own conceptual framework for constructing a new traditional music teaching management model, It is explained that building a comprehensive curriculum framework for traditional music in colleges and universities can clarify those misconceptions about traditional Chinese music and enhance the nation's understanding of its own music and self-awareness of its culture. For a long time, there exists a view that the Western musical expression system is scientific and the Chinese musical expression system is unscientific. This view is limited to the history of music before Western musical expressionism, lacking both the sense and experience of Western post-modern music and the understanding of the theoretical framework of Chinese and Oriental music art connotation, and its level of understanding is limited to the theoretical value system of Western traditional scientific and philosophical monism. It should be seen that the organic musical ontological framework that Chinese and even Oriental music has is a method of musical composition that avoids the inorganic musical

ontological framework of the West. Strictly speaking, it is meaningless to make a simple denial or affirmation of the value of a traditional music (especially a long-established one) , and it may even serve to inhibit or detach the development mechanism of a traditional history from this traditional music. On the contrary, uncovering elements in a traditional music that may provide value for the development of human music is very difficult, but it is far-reaching. Only by understanding oneself clearly and objectively can one accept and absorb foreign musical culture well to strengthen oneself, and only then can one face the world and establish the base point for the development of one's own musical culture. It was widely recognized by the leaders and colleagues. The Dean of the College of Arts proposed that the research of the subject involves some professional fields, so it is necessary to organize experts to carry out validation when the subject has sufficient progress, and draw on their valuable opinions to ensure the accuracy, validity and feasibility of the research direction of the subject.

2.2. National Policy Guidelines

The will of the government plays a decisive role in music education policy, which directly drives the direction of music education, and its development is closely related to socio-historical development and the direction of social thinking. In order to make traditional music culture develop healthily and to give traditional music its rightful place in the field of school music education, the support and guidance of national policies are needed.

2.2.1 Policy guidance and economic support

Folk ritual culture provides the soil for the survival of traditional music and is an important link in the preservation of traditional music culture. In traditional Chinese society, rituals are responsible for regulating people's physical appearance and behavior, regulating their moral behavior, making them respectful and subordinate; music is responsible for harmonizing people's temperament, making them compassionate, upright and honest. As an important part of traditional Chinese culture, etiquette is a concept and form of cultural identity, which has "upward and downward" effects in the upper class and the people. When social changes occurred, many of the former state rituals began to spread among the people; especially in modern times, after

the disintegration of the state system in feudal society, with the disintegration of the state ritual system, the former rituals such as the auspicious rituals, the funeral rituals, the military rituals gradually turned to the people and were widely passed down. Nowadays, the folk ritual culture widely exists in rural society, which is a kind of ritual formed by folk customs, closely related to the concept of "ritual" in traditional Chinese ritual and music culture, and can be said to be a product of the combination of ritual culture and folk activities, which is the accumulation and transformation of the official ritual culture in the folk in history. The rituals of the state system came down to the folklore and were applied to folk customs and rituals, and were also combined with music to manifest the rituals. The official musicians, who once served the government at all levels under the state system, served the public with their ritual and music culture. Traditional music was influenced and conditioned by the social and cultural environment to coordinate and interact with its surrounding people and environment, and in the process, purposefully developed and transmitted this valuable human behavior. The traditional music culture is built with some kind of ritual form carrier and musical behavior to perpetuate the living body, and the ritual music behavior itself maps the spiritual essence of human beings and exists stably in the psychological structure of people through ritual behavior. The people are both spectators and participants, and these stable psychological structures are also the epitome of social and cultural differences and many humanistic factors, which are the key factors for the inheritance and development of Chinese traditional music culture.

In recent years, the state has made great efforts to support intangible cultural music heritage, but it is entirely left to local music institutions as well as folk music organizations, resulting in the separation of musical skills and theoretical foundation, which is not conducive to the inheritance and development of traditional music. Therefore, it is necessary to guide universities and local music and cultural institutions and folk music organizations to promote each other through national policies, so as to build a suitable platform for the dissemination and transmission of traditional music. The government provides human resources support for universities and bridges

the communication and interaction between folk music organizations and universities. Provide universities with written and video materials of traditional music collected and organized by local music and cultural management agencies, so as to reduce the waste of resources caused by repeated collection of materials. Promote exchanges and interactions between folk music organizations, intangible cultural heritage inheritors and colleges and universities to further expand the audience of traditional music. Provide more platforms for cultural dissemination and art exchange, and opportunities to exhibit fine works of traditional music in the Spring Festival Gala and various domestic and international cultural exchange activities to enhance the visibility of universities and the influence of traditional music culture. Encourage all kinds of social organizations or enterprises to make social capital injection through sponsorship and other means to provide financial support for colleges and universities to inherit traditional music, which can protect and inherit traditional music while also enhance the visibility of enterprises and expand their social influence, achieving the purpose of mutual benefit and win-win situation. By creating a traditional music culture industry highlighting local cultural characteristics, universities can export their culture and create a good social image. At the same time, it can also inject new music culture vitality into the local tourism industry and carry out the secondary dissemination of traditional music culture while attracting tourists and generating economic benefits.

National education policy should provide guidance and policy support for traditional music culture "throughout national education". First, there is a need for the state to take the lead in providing clear guidance and action guidelines for the construction of the traditional music curriculum system at all levels of government, and to provide clear guidelines for school music education. It is necessary to put forward different educational and teaching requirements for each school level, and to orderly promote the curriculum reform and construction of teaching materials that are not conducive to the implementation of traditional music culture in elementary schools, junior high schools, high schools, and universities by school level; to effectively combine the excellent Chinese traditional music culture with ideological and moral education,

traditional cultural knowledge education, art education, and social practice education; to let traditional music education run through all fields of enlightenment education, basic education, vocational education, higher education, and continuing education. We will make traditional music education permeate through all fields of initiation education, basic education, vocational education, higher education, and continuing education. Efforts have been made to enhance the diversified support for the education of excellent Chinese traditional culture. Second, governments and cultural departments at all levels promote the construction of traditional music education practice bases under the guidance of national policies. Educational bases and research centers are opened under the approval of relevant parts of the government to provide colleges and universities with policy inclination and site construction to carry out various types of traditional music conservation and excavation work. Thirdly, it provides substantial financial support for colleges and universities to carry out research on traditional music culture topics. The support of national and provincial and municipal social science funds and arts funds is an important driving force for the inheritance of traditional music in colleges and universities, such as the development of teaching materials, the protection of traditional music, the rehearsal of large-scale traditional stage plays and works, the communication and promotion, and the training of talents for performing intangible cultural music are all topics that cannot have short-term economic benefits, so they need to be carried out with the support of the state. For example, the Xi'an Drumming Talent Training Project hosted by the Xi'an Conservatory of Music was successfully carried out with the support of the National Arts Foundation. Chime-Bells and Chime-Stones, which are important ritual instruments of Chinese traditional music, are very large instruments; they are expensive and were cast and used by the palace and government in ancient times; therefore, to popularize these instruments in colleges and universities, to let students know and play them, and to synchronize the development of teaching, learning, and research of musical instruments of gold and stone, requires a lot of national policies and financial support.

2.2.2 The discussion of including Guqin courses in the compulsory music education courses in colleges and universities

Guqin music is an art that has accompanied the life of Chinese scholars and literati throughout the ages, and was used for the purpose of cultivating one's moral character by "restoring ritual to oneself". It is a spiritual symbol of the Chinese literati's pursuit of a perfect personality, and expresses the aesthetic interest of the Chinese literati in the harmony of heaven and man and the return of all things to their hearts. The unique musical character and spiritual quality of the instrument are in line with the spiritual connotation of the Chinese culture as a whole, so that the musical and cultural activity of qin inheritance is not only the inheritance of skills, but also has a certain social significance of spiritual and cultural inheritance. As a gathering place for intellectuals, colleges and universities have a large number of students and teachers, and a strong humanistic atmosphere; the students are highly educated and have a strong desire for knowledge, which is suitable for the transmission and dissemination of Guqin culture. The Guqin was formally introduced into the field of professional music education in colleges and universities in 1956, but for many years it has only been used as a performance major for skill transmission, and the number of students enrolled each year is extremely small, such as 2 students enrolled in the undergraduate program of Guqin at the Central Conservatory of Music in 2022, and 3 students enrolled at the Tianjin Conservatory of Music, lacking a broader audience. The teaching of Guqin in college music education majors allows more college students majoring in music to receive the inculcation of Guqin culture, which can cultivate more Guqin performance talents and reserve professional talents for the opening of Guqin courses in primary and secondary schools; at the same time, the teaching of Guqin culture in colleges and universities is also conducive to improving the humanistic cultivation of college students, regulating speech and behavior, and enhancing cultural self-confidence. It is conducive to promoting the construction of humanistic environment in colleges and universities and promoting excellent traditional culture.

2.2.2.1 Variation within a single note

In both traditional instrumental and vocal music there is a great deal of variation within individual tones that differs from the ornamental tones of Western music. The close relationship between the melodic structure of Guqin music and the four tones of the Chinese phonetic system: flat, up, down, and in, with clear dynamics, position, and rich variations in timbre, intensity, and pitch in a single syllable, reveals its close connection with Chinese literati and poetry; and the varied timbre and wide range of the Guqin, as a solo instrument or as an accompaniment to string songs, can perfectly express the as a solo instrument or as an accompaniment to stringed songs, it can perfectly express the qualities of traditional Chinese music.

2.2.2.2 Flexible rhythmic beat

Western music is mostly referenced to absolute time, which can also be called rigid rhythmic beats. Chinese music, on the other hand, makes extensive use of loose plates and loose rhythms that rely on mental volume clocks can be called flexible rhythmic beats. Guqin music mostly uses flexible rhythmic beats, as well as linear harmonic layout, and has formed many unique rhythmic beat patterns. For example, the scattered slow and fast section style; scattered start on the upper board, slow start gradually fast; scattered slow fall section style: the upper phrase is scattered board, the lower phrase is slow board; and fast scattered section style, slow scattered section style, etc.

2.2.2.3 A polyphonic harmonic structure different from that of Western music

Traditional Chinese music polyphony is not based on the principles of Western harmonic structure. The Western melodic line and harmonic structure are fused together in the same way that the Western painting principle of fusion of line and light and dark three-dimensional expression is "hidden and standing". Traditional Chinese music is characterized by linear polyphony, with monophonic melodies as the matrix, forming a combination of similar but not identical voices, with the principle of horizontal creation of horizontal, similar to the "flat decoration" in Chinese painting, and also

analogous to the lines in Chinese calligraphy. He emphasizes the horizontal connection between tones, which is a linear movement in the sense of hearing.

2.2.2.4 String Song

The Guqin was not only a solo instrument, but also an important accompaniment to ancient poetry and music; in the course of its development and evolution, it was constantly combined with poetry and songs, resulting in the unique musical genre of "string songs. As a compulsory course for the literati in ancient China, it includes both music and lyrics, and its lyrics are usually derived from poetry and lyrics, which can be effectively transferred to the study of ancient poetry in contemporary language courses, complementing each other and serving as an important bridge between traditional music and literature. It is an important bridge between traditional music and literature. Therefore, the Guqin course also provides the most suitable accompaniment for traditional song teaching.

The academic value of the Guqin is not only reflected in its performance techniques, but also in its close connection with related disciplines such as ancient genealogy, musicology, ancient music history and ancient music aesthetics, which constitute the disciplinary system of Guqin art, called qinology. It also provides theoretical support for the construction of a traditional music discipline system. As an important part of traditional Chinese culture, the Guqin, an instrument of ritual and music, is a tool for the Chinese literati to cultivate their moral character and a symbol of perfection with its low-frequency resonant tones that harmonize the emotions and calm the mind. The music of the Guqin is rich in traditional Chinese ways of thinking and acting, such as the many glissando sounds in the music, which are extremely weak or even silent, and can be compared to the white space in Chinese painting. Why do we need to leave white space? We can interpret it as the need for proportionality in speech and behavior, not to say too much, not to do too much, but to leave room for maneuvering. The music of the Guqin is based on the five tones of the pentatonic scale, which is soothing and natural, gentle and calm, and contains the Confucian idea of morality and ethics for the family, the state, and the world with its elegant and simple

rules. Therefore, the classroom can deepen students' understanding of Guqin culture and link it to the current thinking and behavior, which not only can improve the aesthetic standard, but also can enhance the moral consciousness of college students and have a subtle effect on their personality building and spiritual connotation, so that students can understand the inheritance and consistency of the excellent Chinese traditional culture. This is the charm of Guqin art. The inclusion of Guqin as a compulsory course in college music education can further improve the level of professional Guqin teaching in colleges and universities, cultivate more talents in Guqin performance and education, and cultivate students' rich cultural connotation and humanistic spirit, which is an ideal form and effective initiative to inherit and protect Guqin culture and traditional music culture.

2.3 Discussion on the feasibility of the traditional music teaching management model

This project discusses the current situation of traditional music education programs in universities, and discusses the feasibility of building a new teaching management model without touching the current system. from comprehensive optimization of teaching methods, exploration of innovative ways of teaching materials content, exploration of course assessment methods, exploration of diversified teaching methods, and comprehensive application and research on modern teaching methods.

2.3.1 Systematic teaching with native language music education as the core

The Sixth Symposium on National Music Education in China featured extensive discussions on the theme of Chinese culture as a mother tongue and the positive role of music education in national quality education. Many scholars believe that the fracture of tradition and the loss of the "mother tongue" in China's music education is a serious reality for the survival of traditional music culture in the internal environment. The lack of education in the traditional mother tongue is the result of many factors. In particular, the economic, cultural, scientific and technological backwardness of China in recent times has objectively caused an impact on the transmission and development of Chinese civilization. The impact of Western civilization on traditional culture in recent

centuries has led to the continuous marginalization of traditional Chinese culture. This juggles the need to strengthen the inheritance and development of national culture and to communicate with other cultures on an equal footing with an open mind. Although the society, families and schools are aware of the marginalization of our traditional culture in the modern era, they are still struggling due to the lack of effective measures.

The Chinese people have a long history of 5,000 years and a rich cultural heritage. Traditional culture is the essence of the material and spiritual culture created by our predecessors. Culture is the soul of a nation, and the loss of the heritage of the national culture loses the basis on which it survives. Traditional culture is composed of philosophy, politics, economy, history, literature, art and other aspects together, and traditional music culture is also an integral part of traditional culture. In his article entitled "The Nature and Significance of Music Education in Chinese Culture as a Mother Tongue", Mr. Guan Jianhua points out that "music education in Chinese culture as a mother tongue is composed of the contents of different musical styles of various Chinese ethnic groups and regions, and has a profound cultural and philosophical system of Chinese cultural spirit, psychology, behavior, art, way of thinking, aesthetic ideals and values, etc. The foundation Of course, "native language music education" is not simply the compilation of Chinese folk music into classroom materials. Any complete systemic language teaching must include listening, speaking, reading, writing, and translating. However, the listening, reading (e. g. , sight-singing and ear training) , speaking, writing (acting out concepts, grammatical structures), and translation (thinking about musical sounds, cultural and philosophical interpretations) that we currently teach in Chinese music are all Western music systems. The Chinese musical works that we are exposed to are only "garnishes" or "decorations" in music teaching.

Cui Xian of the Institute of Music Research of the Ministry of Culture says, "The situation we are facing is very serious because the main music education in the conservatory is a Western set, and it is still like that, the real practice and theory of Chinese traditional music accounts for a very small proportion, and the music grammar of our "mother tongue" has not been summarized yet. The "mother tongue" music

grammar and so on have not been summarized. Secondly, some authorities and students in folk music have a serious inferiority complex and have learned very little about the Western music system and very little about the local tradition. Third, our folk bands are mainly developed according to the theory of western music system. So the issue of native language is not only a matter of music education, but also involves the professional music community and professional colleges and universities. Therefore, the discussion of music education in the mother tongue is a general issue for the whole of Chinese music." Establishing a system of music education in the native language of Chinese culture will take quite a long time, and there is a long way to go, and it cannot be achieved overnight. However, it is still feasible to gradually strengthen the education of ethnic music, to make a shift from the concept of thinking and to enrich the teaching content. Therefore, colleges and universities need to change the teaching mode formed by history as soon as possible, to examine the previous teaching materials from a comprehensive and new perspective, to open up our vision and to contribute to the promotion of national culture.

2.3.2 Details of the conceptual orientation of traditional music teaching as the core in colleges and universities

Professor Fan Zuyin of the China Conservatory of Music, in his article "The Current Situation and Reflections of Traditional Music Education in Music and Art Colleges", gives an authoritative overview of the current situation of traditional music education, which can be said to be "the coexistence of emphasis and decline, manifested as "four advances and one regression". " The "four advances" refer to the increasing intensity of academic seminars on traditional music education; the setting up of traditional music research directions in all doctoral and master's degree granting units; the opening of ethnic traditional music education in most music colleges and universities in minority areas; and the continuous emergence of teaching materials and monographs related to traditional music. The "one regression" refers to the fact that the teaching of traditional music in music and art colleges has not been able to form a certain atmosphere, no more than in the 1960s. It is believed that folk music courses

were held separately at that time, and each course had to be studied for two or three academic years, and the atmosphere was more intense.

2.3.2.1 To improve traditional cultural literacy and promote the national spirit as the ultimate goal

Music, as an art form, can be a few notes, can be a melody, in short, it is the sound as a carrier that expresses the human thoughts. In most people's mind, music is music, that is, music itself, but the real source of music is people and its culture. Music culture" is the reflection of different times, different regions, different nationalities, different ideas and concepts, is the product of the historical space and living soil integrated environment. If the same thing is placed in a different environment, the cultural connotation will be different. For example, after the Chinese invented gunpowder, the Chinese used to make fireworks for festivals and popular entertainment, while in Western countries, they use gunpowder to make guns and cannons, which are widely used in the military business, so that the understanding of culture, it is not determined by the culture itself, but by its specific function. The art of music, in both Chinese and Western countries, although it belongs to the category of music, there are great differences in its understanding due to the great differences between Chinese and Western cultures, not only reflected in the emotional level of intuitive feelings, but also in the rational analysis and understanding of the differences.

Chinese traditional music is a treasure that has been produced and accumulated during thousands of years of historical and cultural development, and its artistic value and the cultural connotations it contains exude a unique aesthetic meaning and charm. To pass on traditional Chinese music culture is an initiative and mission to inherit and carry forward the national spirit, defend the national soul, enhance national self-confidence and pride, and has strong practical significance. For the college students nowadays, music education is either unfamiliar only a vague concept in their minds, or has formed a habitual and unchangeable mindset, because these students, in the primary and secondary school stage, have either received almost no systematic and standardized music education, or most of them have received the teaching methods under the western music education system, if they simply bring traditional music and

use the If traditional music is taught to them in the same way as before, the effect can be imagined. Therefore, the emphasis of this dissertation is on changing the concept of teaching and learning to pass on the national culture and promote the national spirit as the ultimate teaching purpose. The students' learning of traditional music skills and techniques should be diluted, and the atmosphere of traditional music culture should be created by means of colorful teaching activities, so that they can feel traditional music and accept traditional culture in a subtle way.

2.3.2.2 The fundamental goal is to popularize and improve students' awareness of traditional music

One of the purposes of music education is to enhance students' sense of identification with their own traditional culture. Due to the influence of the international environment and the infiltration of diverse musical cultures, most of the music students are familiar with is pop and popular music from all genres of the world. On the contrary, the phenomenon of obsession with traditional music can only be seen among some older groups. Traditional music needs to be passed on, and most fundamentally, it needs to be popularized, and the most important way to implement it is through school music education.

Recently, I found an article in the journal "Music Exploration", an article written by Xiang Yang, a teacher of the Chinese Music Research Institute, on "The Cultural Perception of Traditional Music in Chinese Universities". The article is very innovative from the point of view of teaching concept, which is very valuable for us to learn from. Mr. Xiang Yang pointed out that "if students cannot identify with traditional music, our education can hardly be said to be a university success". The most fundamental purpose of learning traditional music and understanding traditional culture is to let students understand "who I am" and "why we have such a culture". Colleges and universities promote students' sense of identity with traditional music. Rather than emphasizing the mastery of technical skills, the teaching of traditional music is a subtle way of forming a different mindset through the integration of the historical context of the work, the spirit of the times and the aesthetic sensibility it reflects.

2.3.2.3 Pay attention to the inheritance of traditional music teaching, and promote the harmonious integration of school education and social culture

The development of anything is not unchanging, social changes, changes in current affairs will inevitably lead to changes in its development rules. Nor does anything exist in isolation, but is inextricably linked to its surroundings. From a macro point of view, school education and music education are cultural dissemination activities in the general environment of society, and the effect of education will eventually be fed back to the society, and the result of the effect on the society will eventually be sent to the school. Traditional music is a product of certain social environment, so in the teaching of traditional music, we should grasp its regional and social characteristics, make full use of the unique school mode and communication platform of colleges and universities, expand the teaching forms and enrich the teaching contents, deepen the teaching results of traditional music in the most real social environment, widely spread the spirit of traditional music culture, and make mutual penetration and mutual influence, so that The traditional music teaching in schools is closely connected and integrated with social and cultural activities, forming an atmosphere of common heritage between schools and society, and focusing on cultivating the national and social aspects of students' ideology.

The teaching efficiency and effectiveness of the integrated music curriculum occupies a very important position in measuring the teaching quality of the music curriculum. To make the course more feasible, we need to start reforming the teaching methods. In the past, teachers generally used theoretical knowledge as the basis for teaching and followed by specific elaboration and explanation of the major chapters of music. In addition, there is a need to better analyze the content, artistry, and technique of musical works thoroughly. The teacher can have the students listen to the piece before teaching it, and then focus on the internal melody and the motivation of the composition. In the process of teaching music work analysis, students should especially learn to interpret the positive meaning of music from a new perspective, to have a comprehensive control of the musical background of the time and the style of the

musical characters, and to explain each chapter of different types of music in detail in order to finally impart the methods of music learning and appreciation to students.

2.3.3 Multicultural concept of music education approach in colleges and universities

The strong discourse of western culture as a single culture has been implemented globally for a long time, but it is not natural, but the result of multiple power games, it does not reflect the real music world, and a single culture must widely absorb other music cultures if it wants to stay young forever. There are many different cultures in the world, and likewise, there are many different kinds of music. "It is well known that there is no human culture without music, that music is everywhere, and that the learning of music occurs in the process of socialization as much as the intergenerational transmission and practice of cultural values." The phenomenon of music is prevalent in human society, and it can be said that wherever there are people, there must be music. Different cultures have different kinds of music. Since music is a socially acquired behavior, different social customs, religious beliefs, and cultural concepts have created a colorful musical landscape. While the world's diverse musical cultures have enriched the world's musical treasures, they have also brought about cultural impacts. Local music often undergoes cultural changes when it encounters foreign musical cultures, and they either conform, fuse, or separate. However, it is indisputable that the interplay of musical cultures is bound to occur. Therefore, the kind of cultural stance adopted will determine the fate of the development of local music culture.

According to Guan Jianhua's scholarly research, "Chinese music school majors and teachers are dominated by the Western music system and are dependent on the West in terms of civilizational value systems, teaching methods, composition and evaluation." The German and Austrian music systems are the main axes of the current music education in China's universities. The music curriculum system then has a very strong closed and exclusive nature. For example, the system of harmonic functions based on twelve mean meters inevitably excludes other musical and cultural traditions, making other cultures have to face a change of face in order to adapt to the German-Austrian music system, so that they lose their own excellent traditions. Therefore, in

recent years, although music schools have offered some courses on traditional Chinese music, such as song and dance music, rap music, opera music, folk music, folk songs and other courses of general nature, most of them are more formal than content, and even the teachers who teach them lack awareness of their importance. In this teaching mode, students mainly receive the western music teaching system, which results in the instrument performance majors not understanding the development history of Chinese musical instruments and knowing little about the traditional Chinese instrumental works, so that they cannot grasp the stylistic characteristics of their works well in performance. This is especially true for students of theoretical composition. I am not saying this to reject or despise Western music, but to take the traditional music of our nation as the main body, in learning, studying and absorbing all the excellent music culture in the world.

2.3.3.1 Asserting the Self and Understanding the Other

When the musical discourse of a culture is replaced by the "other culture", what does it mean for that culture? What does it mean for the nation? And what does it mean for a culturally diverse world? The transmission of knowledge is the focus of school education, but the question of what kind of knowledge to transmit is a question that deserves careful consideration. Foucault points out that "the essence of knowledge is power, because power determines the creation of knowledge objects not only in discourse, but also as real objects, and in modern society power is exercised precisely through the production of knowledge machines that produce knowledge in the first place." We cannot give up our own cultural values because of the oppression of some powerful culture in a short period of time.

When our own musical mother tongue is replaced by "other cultures", we lose more than just our native musical culture! What we lose is the native way of thinking of Chinese culture. As we all know, language is the shell of thinking, and the human thinking process depends on the language process. What kind of language there is what kind of way of thinking there is. Rather than being shaped by culture, we are shaped by language. We are slaves to language. During the long evolutionary process,

human beings have gradually developed a language to convey their thoughts and emotions; during the long evolutionary process, the communication and widespread use of language has enabled the human brain to evolve rapidly, and the mass use of symbols has enabled human beings to communicate their thoughts and ideas by means of symbols. When a symbol is accepted and fixed by a specific group, the thinking pattern of this group will be fixed along with it. Therefore, from a technical-philosophical point of view, cultural selection begins its journey when a language is recorded in symbols, so that it can be preserved, reproduced, and transmitted. In the process of converting language into written symbols, much of the "original" information is torn into fragments, while some fragments are preserved and even reinforced, and others are discarded or intentionally ignored by the culture. Take the traditional Chinese ruler notation and the Western pentatonic notation as an example: the traditional Chinese ruler notation tends to be abbreviated, presenting a cultural landscape of "simple notation", while the Western pentatonic notation tries to mark each note clearly and precisely. In Chinese music, the ruler's notation is used for memorization, thus strengthening the backbone of the music and weakening many of the "cadences". In this sense, if one wants to make up for those "cadences", one needs to be attentive and careful in order to make the music "come alive", which requires considerable artistic training and creativity. In the West, the pentatonic notation attempts to write down all the notes so that the performer can restore the played music. Therefore, the pentatonic notation strengthens the highs and lows of each note, and even uses quantization to make the high and low time values of each note clear, but it weakens the scene of performance and the uncertainty of music reproduction and individual creativity.

By comparing the notation of Chinese and Western music, we can see that when one culture is replaced by another, what we lose is not just the music culture itself, but our way of thinking, values and discourse. Professor Song Jin of the Central Conservatory of Music, speaking of the differences between the music of different cultures, argues: "In the music of many peoples, including traditional Chinese music, there are not only fixed-pitch musical materials, but also non-fixed-pitch musical

materials. For example, the "cadences" in our traditional music cannot be explained by the concept of "ornamentation" in Western music. In the Western music education system, fixed pitches and rigid meters are reinforced through teaching, so that this fixed pattern is instilled in students, and in the process the Chinese musical discourse is lost." When we are dominated by Western musical and cultural paradigms, our way of thinking changes as well. Everything from the concept of composition to the technique of composition, from the aesthetic paradigm to the identification of cultural values can change significantly, even subversively. For example, when we are immersed in the Western music creation paradigm for a long time, we will have prejudice against our own traditional cultural creation techniques, thinking that the complexity of Western music creation techniques is far beyond our own music creation tradition; when we use the Western music aesthetic paradigm to examine Chinese traditional music, we will find that Chinese traditional music is bland and boring; when we use the Western music criterion to evaluate Chinese traditional music, we will have a sense of cultural inferiority and a sense of cultural identity. The "backwardness of Chinese music" is a concrete manifestation of this idea.

With the rapid development of the discipline of music anthropology in the 20th century, a great deal of non-Western music has become the focus of international music education, and many developing countries have realized the importance of establishing the centrality of local cultural heritage. The existing monocultural teaching model, which is mainly based on Western music, inevitably has great limitations due to the closed conceptual and logical system inherent in a monoculture. This has led college students who have been in a monoculture for a long time to intentionally or unquestionably ignore "other" cultures and to reinforce their existing musical experiences. It is important for colleges and universities to change the historically homogenized Western music teaching model as soon as possible, to emphasize the promotion of traditional music culture while also understanding, respecting, and learning from other countries' music cultures, and to broaden students'

horizons, establish confidence in traditional music culture and multicultural values through school music teaching. We will review the previous curriculum culture, curriculum and teaching mode from an all-round and new perspective, change the proportion of practical and theoretical courses in Chinese traditional music, and establish a new teaching concept of accepting and learning from excellent foreign music culture on the basis of ensuring the main position of Chinese traditional music education and the equal exchange of multiple cultures. To cultivate high quality music talents who, on the basis of mastering basic music theories and skills, take the inheritance of local characteristic music culture as their responsibility, have cultural autonomy and self-awareness based on cultural confidence, international literacy with cross-cultural understanding and communication, critical thinking ability, as well as education and teaching research and innovation ability.

2.3.3.2 Diversity-oriented and subject-oriented

Campbell, a famous American music educator, called for the abandonment of the notion that the "West" is the "best", and a few years later, music educators such as Southcot and Joseph also reaffirmed this notion. A few years later, music educators such as Southcot and Joseph similarly reaffirmed this notion. The author argues that abandoning this notion is essential to breaking out of the monocultural trap. For it is only when we move out of monoculture that we can better understand that culture itself.

In response to the existing problem of scarce resources of excellent teachers in colleges and universities, the author visited two professors from two professional category institutions, Central Conservatory of Music and Xi'an Conservatory of Music, respectively. The author consulted with Ms. Yin Qiujiang, a retired associate professor of Xi'an Conservatory of Music, regarding the existing teachers of each general vocal specialty to be able to teach traditional poetry and music songs and folk songs competently. Ms. Yin believes that if there is no shortage of teachers' resources it is better to introduce new teachers' resources, because folk vocal music and American voice are different singing systems, although the current folk vocal music pronunciation

methods and positions are designed with reference to the western American voice pronunciation system; however, it has different requirements for pronunciation positions, breath, oral forms and resonance, and even for students' vocal cords and pronunciation timbre; at the same time At the same time, it is important to see that the singing of traditional poetry and music songs as well as the singing of newly composed ancient poetry songs have only become popular in colleges and universities in the past five years; there is a breakthrough only when there is research, and new teachers who have studied systematically the singing skills of such songs as well as the vocalization and singing of folk songs can be better qualified for the course requirements. But too much introduction of new teachers' resources will inevitably lead to a surplus of teachers' resources and the problem that teachers' workload cannot be saturated; therefore, it can be considered that some teachers who have themselves studied folk vocal music can learn new singing methods by means of visiting scholars and individual further training, which is originally a basic requirement for college teachers to update their professional skills and should be properly solved.



Figure 16 Meeting with Professor Qiujiang Yin

The author consulted Professor Zhao Jiazhen of the Central Conservatory of Music regarding the lack of traditional music education teachers in general colleges and universities. The professor believes that there are two problems that cause this phenomenon; one, demand and supply; ordinary colleges and universities think that they cannot carry out curriculum construction without teachers, while as a teacher training institution, there is a large demand before they will consider expanding enrollment to meet the demand; if no one wants to be a pioneer, then the status quo is hard to break. Second, universities at this stage have high requirements for the introduction of teachers, basically requiring a Ph.D. and above, while the number of Ph.D. supervisors in music majors is now small, and the annual enrollment is its limited, just like Prof. Zhang Junren of Shaanxi Normal University, Prof. Dai Xiaolian of Shanghai Conservatory of Music and others, as well as the professors themselves, all have a quota for Ph.D. recruitment only for two years; students in Western music majors can study abroad at the Ph. However, it is not uncommon that students in the ethnic music direction can only wait in line at home, even for four to five years; such a phenomenon has no proven solution for the time being, so the introduction of traditional music education teachers in colleges and universities cannot meet the requirements in a short period of time, but must be planned and stocked early in order to gradually meet the requirements of curriculum construction.



Figure 17 Meeting with Professor Jiazhen Zhao

Diversifying the curriculum allows students to develop a better self-awareness, which includes the following three aspects: self-identity, cultural identity, and national identity. Helping students maintain a high regard for their original language dialect, music, and culture. Through multicultural comparison and reflection, students will understand why our music is the way it is, how it differs from the music of other ethnic and cultural groups, and what ethnic music and culture mean in their daily lives. This helps students to identify and understand the often conflicting perceptions and social realities that occur.

Take traditional Chinese music, for example, which has a long history and contains its own rich historical and humanistic values. However, in order to accommodate the traditions of Western German and Austrian music culture, Chinese music has had to be artificially transformed, for example, the "cadences" (also called "shakes" by some scholars) in the highly distinctive regional music culture have been reduced to the ornamental sounds of the Western music conceptual system. This is especially serious in choral music. This situation is especially serious in choral music. As we all know, the rhythm of Chinese music is precisely in the "cadences".

2.4 Change of cultivation program

Over the past century, Chinese traditional music has gradually established a fledgling disciplinary system through the unremitting efforts of Chinese musicologists, and an unprecedented flourishing situation has emerged in the theoretical community. The content and scope of research has evolved from the initial study of music history, music aesthetics, the broad study of minority music, and ethnic performance: folk songs, songs and dances, rap, opera, and instrumental music, to thematic and targeted in-depth research. The research field has made great progress in the "systematic description of classes" and the "study of morphological and structural patterns and stylistic characteristics" of music. In addition, he has conducted thirteen specialized research fields, including general research, distribution research, taxonomy research, music species and music catalog research, morphology research, instrument research, image research, music history research, musicology research, musician research, music

society research, and music custom research, and has made achievements in all of them. He has carried out the work of preserving, collecting and organizing traditional Chinese music, such as the four major collections of Chinese folk music. At the same time, comparative studies across regions and ethnic groups have been widely conducted. However, this prosperous situation is only limited to the academic world, but Chinese traditional music has not been popularized and promoted, and the important means of popularization is education. In order for Chinese traditional music to develop and grow, it is necessary to begin with the teaching of basic theory, organize extensive discussions among experts and scholars, and establish a complete education and teaching system for the basic theory of Chinese traditional music in terms of education and teaching system, philosophy, means, and teaching materials. China's modern professional music education system was gradually established on the basis of learning from the West. Although it has its own characteristics in terms of curriculum and teaching contents, the general aspects are not fundamentally different from those of music schools in Western countries. Therefore, the urgent task is to revise the training program for music education majors through the reform of training objectives, curriculum setting and teaching contents, and to establish a new framework of traditional music curriculum.

2.4.1 Establishment of training objectives and clarification of graduation requirements

Teaching management is an activity with a clear direction, and it needs to establish clear cultivation goals. The starting point of teaching management mode in colleges and universities is to sort out the tasks that should be accomplished in the teaching process, plan the orientation of teaching management and set the cultivation standards under the guidance of the national education policy and according to the education and teaching conditions of colleges and universities themselves, so that teaching can be carried out smoothly and achieve the expected results.

Cultivation objectives and curriculum settings are closely related: cultivation objectives are the guide, which determines how to set the curriculum of the major; while curriculum settings are the basis of cultivation objectives, which determines whether the

cultivation objectives can be realized and has a great influence on the quality, specifications and types of music education talents cultivated in colleges and universities. Therefore, when specifying the training objectives, we should fully consider the relationship between the positioning of talents cultivation in colleges and universities, with the main goal of cultivating high-quality primary and secondary school music education talents with cultural confidence and global vision who can be competent in traditional music teaching, and on this basis, then cover and extend to social music education institutions, teachers of art training institutions, corporate culture department and other positions that meet the needs of society.

The graduation requirements for music education students in colleges and universities are subdivided into 11 items, including professional ethics, music knowledge and skills, problem analysis, classroom design, communication and writing, team spirit, program choreography, etc. The author has adjusted the requirements of professional core competencies among them and explicitly included the requirements of traditional music course completion in the graduation requirements, in order to change the fact that traditional music teaching is not paid attention to, the assessment method is In order to change the status quo that traditional music teaching is not paid attention to, the assessment method is single, and the assessment content is not comprehensive, and to clarify the main position of traditional music in the teaching of music majors in colleges and universities.

2.4.2 Changes in the curriculum framework

The first task of establishing a traditional music curriculum framework is to break the existing Western music curriculum constructs. The author has conducted an in-depth analysis of the "National Curriculum Guidance Program for Musicology (Teacher Education) Undergraduate Programs in General Colleges and Universities", and through the investigation of the types and quantities of course materials and their contents, The author proposes a framework for the core curriculum of traditional music, fixing the current situation that the Chinese folk instrumental music course in the compulsory curriculum of Chinese and foreign instrumental music performance exists in

name only, reducing the courses of western music technology and music history;and selecting the traditional music courses that meet the requirements of the guidance program,including the construction of folk instrumental ensemble and folk orchestra in the training program.At the same time, the traditional music curriculum system needs to pay attention to the foundation of traditional Chinese culture, so the author chooses courses related to Chinese language and culture for the elective courses of aesthetic education and literature and history penetration.

2.4.3 Direction of textbook selection and flexible change of teaching content

It is also obvious from the textbook subscription form that the proportion of traditional music courses is very small; due to the influence of the long-term Western music education system, courses such as music theory, harmony, composition, polyphony, orchestration, etc. form the theoretical basis of the Western music system in college music education through layers of progression, while the quantity and quality of the existing traditional music theory works and textbooks in China are not comparable to the existing Western music The quantity and quality of traditional Chinese music theoretical works and teaching materials are not comparable to the existing Western music theoretical works. The Chinese music theory curriculum is still in the process of being researched and organized at this stage, but some promising achievements have been made in the study of music theory.

Table 13 New traditional music theory works

Name	Theoretical Publications	Name	Theoretical Publications
Wang Yaohua	Notation Study on Traditional Chinese music	Tong Zhongliang, Gu Jie, etc.	Chinese Traditional Music Theory
Xiu hailin	History of Chinese Musical Aesthetics	Cui Xian	Chinese Traditional Music Temperamentology
Wang Zichu	Chinese Music Archaeology	Li Mei	Theory of Chinese Tuning System Past and Present
Wang Yaohua, Du Yaxiong	Introduction to Traditional Chinese Music	Du Yaxiong	Chinese Basic Music Theory
Wang Zhou Wang Yaohua	Structure Study on Traditional Chinese Music	Feng guangyu	Study of Chinese Traditional Instrumental Tune Chinese Folk Songs of the Same Clan Vocal transmission of opera
Fang Baozhang, Zheng Junhui	Chinese Music Philology	Shen Qia	A Phonemic theory on Traditional Chinese Music

Table 13 (Continue)

Tong Zhongliang	Symmetrical Temperament Discourse Sets	Chen Yingshi	China Phonetics Exploration
Qiao Jianzhong	Land and Song	Yuan Jingfang	Chinese Music Ethnography
Tian Qing	Chinese Religious Music	Fan Zuyin	Research on Chinese Polyphonic Folk Songs

To break the deep-rooted Western music education system under the existing national guidance program, it is necessary to change the existing curriculum structure, but also to improve it in two ways: to make new textbook selection and teaching content adjustment for the compulsory courses, and to select appropriate textbooks for the new elective, optional and local music courses related to traditional music. By increasing the proportion of traditional music theory and practice teaching in textbooks and classroom teaching, the main position of traditional music teaching is established; the misconception that Western music is world music is broken, and more national and ethnic music is introduced into the classroom.

2.4.3.1 Required Courses

Table 14 Required Courses

Course	Credits	Course	Credits
Music Theory and Ear Training	8	Polyphonic Music Analysis and Composition	8
Voice	6	Piano (including song accompaniment)	6
Instrumental Performance (one Chinese instrument and one foreign instrument)	6	Chinese Music History and Masterpiece Appreciation	3
Foreign Music History and Masterpieces Appreciation	3	Chinese Folk Music	3
Foreign Folk Music	3	Choral and Conducting	6
Introduction to School Music Education and Teaching Materials	6		

From the research in the previous chapter, we found that the course of Music Theory and Sight Singing and Ear Training in college music teaching is divided into two ways of teaching, one is taught as one course, and the other way is to divide the course into two courses, Music Theory and Sight Singing and Ear Training, which are taught separately; schools that only teach as one course can choose Music Theory and Sight Singing and Ear Training, edited by Chen Ya Xian. The book takes the learning of basic skills of sight singing and ear training as the base, infiltrates the basic theoretical knowledge of music into the feeling of musical sound, makes the theoretical knowledge figurative, reproduces the content of each category with sound, expresses and interprets the basic concepts, content, characteristics and categories of music theory through playing, singing, reading, listening and writing, and also integrates the traditional Chinese five-tone tuning, the first tone singing method and the three-tone melodic patterns based on the five-tone tuning. The course also provides an in-depth explanation of the traditional Chinese pentatonic system, the first tonic chant, and the tritone melodic patterns based on the pentatonic system as important contents, guiding students to acquire comprehensive basic music knowledge and information, including traditional Chinese music theory, in a convenient way. For example, "The Basic Course of Chinese Traditional Music Theory" edited by Tong Zhongliang and others systematically describes the basic knowledge of music theory such as the traditional Chinese rhythmic system, the twelve rhythms, the pentatonic modes and scales, the rotary palette, and the working scale. The Basic Chinese Music Theory by Yaxiong Du introduces in detail the basic theoretical knowledge of music, such as Chinese musical forms, rhythm, notation, pentatonic tuning, plate and board, tune, aesthetic characteristics and philosophical basis of traditional music, and discusses the position of music in Chinese traditional culture as a whole, the kinship between music and other traditional cultural disciplines, aesthetic characteristics, philosophical basis and operating system characteristics. There are also Cultural Perspectives on Basic Music Theory edited by Shi Yong and Practical Course on Guqin Music Theory edited by Yin Lisin, which are excellent textbooks on traditional Chinese basic music theory with a

framework in the form of course teaching. In the selection of basic music theory textbooks, colleges and universities also choose Chinese traditional music theory textbooks, and increase the proportion of Chinese traditional music theory teaching content in the classroom teaching of music theory courses.

In addition to the existing vocal music curriculum, which is mainly based on the Western American vocal system, the basic music perception training of traditional Chinese poetry, folk songs and drama singing, as well as the singing of traditional vocal repertoire and drama are added. This includes traditional Chinese poetry chanting, singing forms, timbre tones and the syntax, rhyming white, cadences, and liner notes of major drama genres, as well as poetry music, folk songs, rap music, and drama singing, and gradually increases the proportion of traditional music in classroom teaching. The course will also include a selection or update of the "Vocal Music Training Collection" and "Fundamentals of Vocal Music Theory" published by the Shanghai Music Publishing House and edited by Xiao Lixing. The Vocal Music Training Collection integrates Chinese and foreign vocal music culture in the selection of teaching repertoire, and correctly takes into account the relationship between traditional Chinese vocal music, foreign vocal music and newly composed music, selecting traditional Chinese vocal works and classical vocal works from all over the world with high artistry and training value, as well as selecting and editing new and excellent vocal works composed in the past 20 years. Emphasis is placed on the selection of repertoire rich in Chinese and foreign national and regional characteristics. The genre of the works covers different types of Chinese and foreign operas, traditional poetic and musical works, art songs, folk songs, etc. It is systematic, comprehensive and extensive. The Fundamentals of Vocal Theory is based on the requirement of completing the basic training and basic skills needed for teachers to train students to sing, and provides detailed theoretical guidance on the singing of traditional Chinese vocal works as well as vocal works from around the world in terms of acoustic fundamentals, skill training, performance fundamentals, and development history. These two textbooks are new achievements of the 21st century Chinese educational curriculum reform, and their selection as vocal

music textbooks for college music majors will enable vocal music teachers to teach traditional vocal repertoire with a rationale, works to sing, and a combination of theory and practice.

In the course of foreign music history and masterpiece appreciation, there is no suitable textbook in China so far, and the textbook once used has been "Western Music History and Masterpiece Appreciation", which excludes most of the music in the world although there is only a difference in two words. In order to change the unilateralism of the teaching of European music history and Western music history series, which ignored the plurality of world music, J.L. Iriarte's *A Brief History of World Music*, Hundert's *General Music Course: A Brief History of World Folk Music* by Hundert, and Michael B. Bakken's *World Music - Tradition and Transformation*, were chosen. -The book is a real world music textbook, which can help students to open up the global vision of music cognition and to learn more about the diversity of music cultures of various peoples and regions in the world, such as Asia, Latin America, and Africa. In particular, the textbook *World Music - Tradition and Change* by Michael B. Bakken is not limited to the description of European music, but covers a wide range of different musical styles around the world, including Gamelan music, Indian music, African music, Egyptian music and dance, Jewish music, etc. Traditional folk music and classical styles from around the world are covered, as well as current contemporary pop, jazz, and experimental music. The entry point of the textbook breaks with the characteristics of most world music course materials in Chinese universities that focus on the analysis of music elements ontologically and on overall theory. By comparing the presentation of a ritual music or a piece of music in different times and among different people, the textbook analyzes the different meanings of the music in terms of its cultural and social functions. This course will help students to understand the humanistic background behind the music, to learn to observe and understand different musical cultures from different perspectives, to develop diverse aesthetic and listening habits, to break the existing mono-cultural barrier of Western music, and to establish the basis for intercultural dialogue.

Tian Kewen's *History of Chinese Music and Appreciation of Masterpieces* is one of the traditional Chinese music theory textbooks written by the state in the country after General Secretary Xi Jinping put forward the slogan of reviving Chinese traditional culture in the 21st century, and its selection as the textbook for the course *History of Chinese Music and Appreciation of Masterpieces* can break the original lack of combined textbook of *History of Chinese Music and Appreciation of Masterpieces* in terms of curriculum, so that only The course is designed to break the embarrassment of only offering Chinese music history and masterpiece appreciation, which is mainly based on Western music appreciation. Professor Guo Shuhui's book, *Sounds from China*, is a rich and detailed overview of Chinese music, presenting the history, poetry, and art of Chinese music as vividly as a musical map. By correlating the visual, aural, and performing arts with ancient Chinese social norms, political history, and the relationship between music and culture, students can view and listen to the music discussed in the book while examining and contemplating these cultural interconnections, bringing traditional music to life, free from the shackles of dull theory; presenting it to students as a true audiovisual feast, enabling them to experience more of Chinese music's The course is a great opportunity for students to experience the rhythm and beauty of Chinese music and to gain rich aesthetic interest.

In the course of *Chorus and Conducting* in colleges and universities, some schools such as Xi'an Conservatory of Music and Shaanxi Normal University Conservatory of Music do not use the existing textbooks, but adjust them at any time according to the teacher's lecture content, while ordinary colleges and universities do not pay attention to the weight of traditional Chinese music in the selection of textbooks, resulting in many students never being exposed to traditional Chinese choral works in chorus class, and even thinking that chorus is a completely Western It was introduced to China by missionaries during the Qing Dynasty. *Chorus and Conducting*" by Xu Wuguan and Gao Fengren, "A Concise Course on Chorus and Choral Conducting" by Ma Geshun, "Knowledge of Choral Conducting and Selected Choral Works from China and Abroad" by Wen Silong, and other widely used textbooks in colleges and universities

lack choral works other than Western music, and although there are a large number of Chinese music works, most of them are only newly composed songs in recent decades. Although there are many shortcomings, it is a more suitable textbook for choral singing and conducting at this stage.

2.4.3.2 Professional elective courses

For professional elective courses that were less frequently offered in the past to provide suggestions on the selection of teaching materials, such as the history of Chinese and foreign music education, comparison of Chinese and foreign music education, foreign music history and theory, music culture, music criticism and other courses need to pay attention to the following aspects when selecting teaching materials. First, if the textbook content involves foreign music, we need to pay attention to whether it covers the music content of most regions of the world, and avoid choosing a single textbook that focuses on Western music content. Second, for music culture and music criticism course materials, try to choose materials that include traditional Chinese music content. Third, give comprehensive consideration to the authenticity and authority of the content of the textbooks, and try to choose publications by top domestic publishers or textbooks recommended by the national textbook plan. For example, "Comparative Music Education in China and Foreign Countries" edited by Yang Qiuyi and Lv Zhongfu provides a general overview of the meaning of the discipline of comparative music pedagogy and an overall description of the history and form of music education in China and other countries in the United States, Hungary, Russia, Germany, Japan and other Asian countries, It will help students to develop a historical and global perspective on music education culture, and will help them to reflect on the behavior of music education in China. The music culture curriculum textbook, Luo Qin's "Culture in Music and Music in Culture," begins with "The Social Origins of Music Cultures of the World's Peoples," "The Conceptual Elements of Music Cultures of the World's Peoples," "The Meaning of Music in Different The book explains the inseparable relationship between "culture in music and music in culture" from five perspectives: "the social origins of the musical cultures of the world's peoples," "the conceptual elements of

the musical cultures of the world's peoples," "the meaning of music in different peoples and cultures," "the functional role of music in different national cultures," and "the fact that musical cultures are always changing and that musical cultures are always continuing. "It is a broad and detailed introduction that allows students to gain a deeper understanding of the connection between musical behavior and social structure and national culture; and to recognize the importance of passing on and promoting the music culture of their own people. The scope of Tian Kewen's Music Criticism is extensive, covering book reviews, music reviews, concert reviews, character reviews, conference reviews, and journal reviews from all periods in China and abroad, making it the most extensive critical work in China to date.

Through the updating of course materials and content, the proportion of required courses related to traditional Chinese music has increased from 18 percent to 55 percent, and Western music culture, theory and appreciation has been changed to world music culture, theory and appreciation. The elective courses related to music culture and criticism all choose to cover a wide range of materials that include the introduction and criticism of Chinese traditional music; it is beneficial to establish the main position of Chinese traditional music and break the monolithic situation of Western music.

Table 15 Suggestions for textbook subscriptions

Courses	Available Textbooks	Publisher
Music Theory and Sight Singing and Ear Training	Music Theory and Sight Singing and Ear Training by Chen Yaxian	Shanghai Music Publishing House
	Tong Zhongliang, Cui Xian, et al.'s Basic Course of Chinese Traditional Music Theory	People's Music Publishing House
	Shi Yong's Cultural Vision of Basic Music Theory	Southwest Normal University Press
	Yin Lixin's Practical Course of Guqin Music	Shanghai Music

	Theory	Publishing House
	Zhao Fangxing's Sight Singing in Simplified Music	People's Music Publishing House
	Feng Xiangqian's Sight Singing and Listening Training in Simplified Music	Hunan Literature and Arts Publishing House
Courses	Available Textbooks	Publisher
	Du Yaxiong's Chinese Basic Music Theory, Chinese Traditional Music Theory Course	Shanghai Music Publishing House
Vocal Music	A Collection of Vocal Music, Fundamentals of Vocal Music Theory, by Xiao Lisheng	Shanghai Music Publishing House
History of Foreign Music and Appreciation of Masterpieces	A Brief History of World Music by J.L. Iriarte	
	A General Course in Music: A Brief History of World Folk Music by Hu Defu, edited by Hu Defu	
	World Music - Traditions and Transformations by Michael B. Bakan, translated by Wang Xiaoxi and Wang Tingting	People's Music Publishing House

Table 15 (Continue)

Courses	Available Textbooks	Publisher
Chinese Music History and Masterpieces Appreciation	Kong Fanzhou and Kong Xiangcui's Music Art Classics Appreciation	Shanxi People's Publishing House
	Guo Shuhui, The Sound from China - An Overview of Traditional Chinese Music	Shanghai Music Publishing House
	Tian Kewen, The History of Chinese Music and Masterpieces	People's Music Publishing House
Chorus and Conducting	Yan Baolin's Choral Conducting	People's Music Publishing House
Comparison of Chinese and Foreign Music Education	A Comparison of Chinese and Foreign Music Education by Yang Qiuyi and Lv Zhongfu	Huazhong Normal University Press
Music Culture	Culture in Music and Music in Culture by Luo Qin	Shanghai Conservatory Press
Music Criticism	Tian Kewen's The Perspective of Music Criticism	Shanghai Music Publishing House

2.5 Conference Discussion

The author conducted an expert validation meeting on the results of this topic, inviting Professor Wang Junhu from the Yan'an University, President Kang Shijin from the Yulin Folk Art Research Institute, Mr. Houdongrong, a senior journalist from Shaanxi Daily, Mr. Gao Xulai from the Shaanxi Folk Art Research Center, and Professor Xin Tian from History to attend the meeting as evaluation experts. Leaders from the Teaching Management Section of Shaanxi Provincial Education Department were also invited to attend the meeting.



Figure 18 Expert Seminar

The meeting discussed the research results of the topic with the current status of the current music education curriculum system. The leaders of the Department of Education pointed out that the comprehensive revival of traditional culture is an important national policy, and universities should take up this important responsibility and dare to change and try; they affirmed the innovative sense and practicality of the topic. It was pointed out that the Department of Education could provide policy and financial support for traditional music teaching, scientific research and laboratory construction in colleges and universities; take the lead in facilitating cooperation between colleges and universities and local cultural centers and art institutes.

The expert group pointed out that: the research results of this topic, starting from the practical application of the grassroots teaching units, constructs the traditional music teaching management model in all aspects, with a high degree of wholeness and feasibility, and the practical difficulties of implementation are not great. However, changing the curriculum structure will face several problems: the students' acceptance of the traditional music curriculum system, whether the existing teachers' strength is sufficient to support the transformation of the curriculum system, and whether the non-mainstreamed curriculum structure will cause obstacles to students' graduation and job search? After extensive discussions on the above issues, the author proposes a tentative plan with expert opinions, that is, to fully implement the new teaching

management model while allowing the original curriculum system and the new traditional music curriculum system to coexist separately. First, for the original curriculum system: retain the core curriculum framework, change the completely westernized music culture theory to the world multicultural theory, and add traditional music related elective courses to enhance students' understanding of traditional music culture and expand students' diversified vision. Second, a new curriculum system with traditional music courses as the core framework. Having students actively choose the direction of study upon enrollment will alleviate the pressure caused by weak traditional music teachers and reduce students' concerns about changes in the curriculum. In the traditional music education atmosphere created by the school, through the joint study of the two systems, students' aesthetic sensibilities are implicitly influenced, so that they can change from passive acceptance to active choice; at the same time, it provides buffering time for the construction of teaching materials and the accumulation of teachers to improve the traditional music teaching system.

Finally, President Kang Shijin made a concluding speech. Through the discussion, it was agreed that this topic has certain feasibility and cultural and social value. The leaders of the Department of Education proposed that the theory needs to serve the practice, and suggested that Yulin University as a pilot implementation of the research results of this topic.

To this end, the author and the functional leaders of Yulin University and all the teachers of Yulin University College of Arts held two meetings to discuss the feasibility of the research results and the implementation plan.



Figure 19 School of Art workshop on implementation details

All teachers in the College of Arts discussed the brand new teaching management model of the conclusion of this topic, and made specific discussions on its actual operation when reserving traditional music teachers' resources, the acquisition of musical instruments, the preparation of folk orchestra, and the opening of courses, and came to the following conclusions: there are three PhDs in folk theory in the College of Arts, and one PhD in guzheng performance in folk instrumental music; it can support the opening of traditional music theory classes. The course selection will be carried out according to the conclusion of the subject for the time being, and the credit setting will be discussed in a separate meeting. The number of teachers of folk instrumental music is not enough to form folk orchestra and offer basic courses of folk instrumental music, but the course of folk instrumental music can be offered as a priority, starting from the fifth semester, and the duration is one year. The preparatory work for the folk orchestra can be carried out first through external teachers.



Figure 22 Seminar on Traditional Music and Talent Training in Universities at Yulin University

The leaders who participated in the seminar on traditional music and talent cultivation in colleges and universities were: Vice President Kang Wei, Deputy Director

of Academic Affairs Office Zhang Jingquan, Head of Teaching Section of Academic Affairs Office, Deputy Director of Research Office Bao Liangliang, and Head of Talent Section of Personnel Office.

During the meeting, there was an extensive discussion on the research results and the problems that may be encountered in their implementation. President Kang believed that traditional music culture, as a part of Chinese culture, should be inherited and promoted; he criticized the popular "traditional music on campus is a false proposition" in recent years. We hope that this initiative will be implemented as soon as possible through the cooperation between the school and the College of Fine Arts.

3. Recommendation

The study of traditional music education and teaching in China has made some achievements at this stage, but there is a big gap between China and developed countries in terms of research system, research frontiers, depth and breadth of research, and teaching practices; The construction of China's music education system is still in the process of "total westernization" and has not made any breakthrough progress. From a macro perspective, Chinese scholars should focus on the lack of a global perspective for the study of music culture and the music education system; change the status quo of focusing on the applied research of pedagogy but neglecting the holistic grasp of educational disciplines in international music education; pay attention to the relatively lagging research in music education historiography, music sociology, music education philosophy, multicultural music education, music curriculum and teaching research, and The research in the field of basic music education research. From a microscopic perspective, the construction of China's music education system has been influenced by Western cultural hegemony and the constraints of modern music education concepts and systems, and the lack of awareness of traditional music of Eastern music culture and its music education system has led to the identity of Chinese traditional music as an independent music culture missing the judgment and identification of its own cultural values, as well as the lack of Chinese music education in the process of global cultural development of its own This has led to a lack of judgment

and recognition of Chinese traditional music as an independent music culture and a lack of Chinese music education's own positioning in the global cultural development process. If Chinese music education wants to show its unique status and irreplaceable cultural value in the world music education system and gain cultural value recognition, it is necessary to rebuild the Chinese traditional music education system; this is not simply a reform of the education and teaching mode, but to clarify the theoretical value and unique aesthetic experience of Chinese traditional music from the multidisciplinary fields of history, art, aesthetics, and culture, and to analyze the history of the occurrence and development of Chinese traditional music from the perspective of music education. It requires the guidance of macro policies, scientific research in various disciplines, school music education and other multi-disciplinary fields and multi-disciplinary. It requires the guidance of macro policies, scientific research in various disciplines, school music education and other multi-disciplinary fields, as well as the cooperation of teaching and research workers, and cannot be achieved overnight. Therefore, the author believes that higher music education should be the "mother" of basic music education, and basic music education should be the "foundation" of national music education, while paying attention to social music education. One of them is to gradually strengthen traditional music education in colleges and universities at this stage, change the education concept; recognize the importance of traditional music culture for national spirit inheritance and national cultural identity; combine traditional music skill inheritance with cultural view, focus on cultivating students' traditional music listening sensation, combine traditional music with life experience, change the existing disconnect between knowledge and behavior, get rid of the loss of humanistic spirit, and realize the unification of theory and practice. The framework of the Chinese traditional music teaching system and each specific research project and goal in it will be established, so that it will be continuously filled and will tend to be perfected in the near future, providing theoretical basis and practical examples for the final establishment of the Chinese traditional music culture teaching system. Second, to promote the new curriculum reform program for primary and secondary schools to popularize music education and

improve the musical cultivation of all people as one of the important tasks, and to actively promote the traditional music quality education in kindergartens, primary and secondary schools, and universities. Third, to change the current situation that professional music education in colleges and universities is disconnected from music quality education in schools and social music education, and to organically combine traditional music culture with music education.

The hope and the challenge coexist, how to overcome the difficulties, adapt to the multicultural education of the world in the 21st century, promote the development of traditional music culture education in colleges and universities, and preserve and disseminate Chinese traditional music culture is the historical responsibility that contemporary Chinese musicians must take up. Keeping up with the pace of global music education, gaining an in-depth understanding of the contemporary development of music curriculum and teaching contents and methods in the world music education, as well as its connection with the frontier theories of humanities, getting rid of the Western music-centered music teaching mode caused by Western cultural hegemony, establishing various specific research projects and goals for the Chinese traditional music teaching system, so as to implement them in a planned manner and continuously. The aim is to fill in the gaps so that it will gradually become perfect. In the dialogue with the music culture and music education of the world, we will make a new orientation for Chinese traditional music culture, music curriculum and teaching that is in line with our own historical and cultural reality, so that the discipline of music education and music curriculum and teaching can gain more space for development and produce more results and greater social influence, in order to keep pace with the times, adapt to the new historical development of society and culture, and contribute to the comprehensive realization of the revival of Chinese traditional music culture.

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