

## Historical Analysis of the Evolution of Local Music Culture in College Music Appreciation Courses in China

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**Abstract:** This study aims to delve into the multifaceted aspects of the subject matter that plays a crucial role in shedding light toward evolution of local music culture in college music appreciation courses in mainland China. Several historical factors have influenced Chinese music appreciation courses in local colleges, contributing to adopting modern learning curricula for local music education in China. Several historical factors have influenced Chinese music appreciation courses in local colleges, contributing to adopting modern learning curricula for local music education. These historical factors comprise the preservation of traditional music, Incorporation of Western music, Modern and Globalization, Cultural exchange, and Adaptation to changing societies. These factors have been explored through thoroughly evaluating the history of music evolution. Four major music learning colleges and their curriculum have been evaluated to assess the incorporation of these factors into the modern curriculum of Chinese local college music appreciation courses and compared through comparative case study analysis. The chosen colleges, such as Mizu University of China, Central Conservatory of Music, Conservatory of Music, and Academy of Chinese Traditional Opera, have prominent historical records of music learning courses. The study highlights the conflict between accepting global influences and maintaining traditional music, the long-lasting effect of Confucian principles on Chinese music education, and the contribution of technology and online learning to the spread of Chinese folk music. For educators, legislators, and academics interested in the complex environment of Chinese music education, this research thoroughly explains the historical forces influencing the field's development.

**Keywords:** Chinese Music Education; Historical Evolution; Nationalism Globalization; Western music; Cultural exchange

### 1. INTRODUCTION

The rich history of traditional Chinese music dates back around 7,000–8,000 years, and the discovered Neolithic flute lends credence to this lineage. Royal families and high-ranking officials mostly enjoyed music throughout the Xia, Shang, and Zhou Dynasties, expressed via instruments like bells and chimes (Tong, 1983). However, music became ingrained in Chinese culture during the Tang Dynasty, moving beyond its aristocratic roots to enthrall the ordinary people (Marks, 1932). During this time, dance

and singing were more widely accepted as part of the culture, leaving the royal court and into the wider public sphere. Exotic and sacred tunes were introduced into Chinese music via the influence of foreign faiths, notably Buddhism and Islam (Greene et al., 2002). These tunes were often performed at religious temple-sponsored festivals. Another critical turning point was the establishment of unique operatic forms like Nanxi and Zaju during the Song Dynasty. These operas captivated authors and artists, finding their way onto stages in tearooms, theatres, and showplaces. Ci, a unique literary genre similar to songs, emerged throughout this time. During the Yuan Dynasty, the literary-musical genre known as qu surged in popularity. During this era, there was a significant increase in conventional musical instruments, with essential advancements such as the pipa, flute, and zither. The development of Chinese music was intricately connected with cultural and historical transformations, mirroring the dynamic essence of China's creative legacy (Lam, 1994). Traditional opera in China saw significant and varied growth in different places throughout the Ming Dynasty (1368-1644) and the succeeding Qing Dynasty (1644-1911) (Mirchandani, 2022). The amalgamation of numerous regional opera styles started to take place in the capital, now recognized as Beijing, during the performances of these unique forms. The amalgamation of artistic elements resulted in the emergence of Beijing opera, a prominent component of Chinese cultural heritage, alongside traditional Chinese medicine and traditional Chinese painting (Li, 2023). The enduring attraction of Beijing opera is remarkable, even in current circumstances. In addition to the domain of formal opera, Chinese peasants demonstrated their resourcefulness via the creation of folk songs. The folk songs underwent separate evolution, acquiring distinct characteristics that reflect the specific cultural contexts in which they originated. The performers offered a vibrant musical account of the routine experiences and work of the general populace, documenting tasks such as fishing, agriculture, and animal husbandry. Folk songs garnered significant appeal among the lower socio-economic strata, contributing to the diversification of Chinese musical heritage.

### 1.1 Research Objectives

1. To explore the historical evolution of music in China shaped the modern musical landscape in the country.
2. To explore the integration of traditional Chinese music and culture evolved within college music appreciation courses in China over the past Century.

3. To identify the factors that have influenced the evolution of Chinese music education and curriculum development of local music colleges in China

## 1.2 Research Questions

1. How has the historical evolution of music in China shaped the modern musical landscape in the country?

2. How has integrating traditional Chinese music and culture evolved within college music appreciation courses?

3. What factors have influenced the evolution of Chinese music education and the curriculum development of local music colleges in China?

## 2. THEORETICAL FRAMEWORK

The most appropriate theoretical perspective for systematically describing the evolution of Chinese music education has to be “Cultural Evolution Theory.” This view stresses how music education in China has adjusted and evolved under cultural, historical and sociological conditions (Creanza et al., 2017). These phenomena reflect extraordinary flexibility in the development of Chinese music education over time. The organization shows a strong commitment to protecting traditional Chinese music by respecting its cultural heritage. Secondly, it contains elements of a western influence, showing tolerance for the various other forms of art. Historical environments have been of great filtering effect on the curriculum of music colleges. This is especially so in regard to what happened with the introduction of Western music from the late 19th and early 20th centuries (Yani et al., 2024). This long-term influence shows the deep historical impact on music education. Relevance to society is therefore a key consideration which must be driving the transformation of Chinese music education. To adapt to the needs and tastes of modern society, it now also offers classes in popular music, music therapy and digital art design. The impact of globalization on the development of music education is directly reflected in the way that schools have been forced to actively seek internationalization efforts and foreign organizations and scholars. What funds and other resources are needed for music education? The answer lies largely in government initiatives. This revolutionary course is being charged with great care. Revolutionary Chinese music studies have their roots in a deep veneration of the traditional tradition, as well as

openness to influences from modern and foreign music. It offers the “cultural evolution theory” as a useful model that shows how Chinese music education, amid this ever-changing revolution, gradually grows and adapts to reify its own active nature and spiritual vitality.

### 3. LITERATURE REVIEW

Chinese history and culture have been explored throughout the literature review assessment under the complex interaction between globalization and nationalism regarding the curriculum setting of Chinese music appreciation courses. That piece painstakingly explores how numerous factors of history have gradually influenced China's music education system, especially how the drivers of nationalism and, in turn, globalization have played out on it. The current study attempts a comprehensive analysis of the challenges and potential benefits that education in values encounters when applied to music classes from the perspective of the concepts of nationalism and globalization. The Law-Ho study sways similar thoughts by concentrating on specific points.

#### 3.1 The Interplay of Music Education, Nationalism, and Globalization in China's History

In research, Law & Ho examined the correlation between values education and music education within the framework of nationalism and globalization in China (Law & Ho, 2009). This paper examines the many problems encountered in implementing values education within the context of school music classes. The influence of nationalism is of great importance within music education in schools as it pertains to nation-building, the development and preservation of national culture, and the cultivation of national consciousness. The promotion of good citizenship and the development of a strong country are often seen as beneficial. Law & Ho also explore the interplay between nationalism and globalization within Chinese music education, considering their mutually supportive and conflicting dynamics (Law & Ho, 2009). In the context of the historical development of Chinese local musical education, Confucius had a crucial role in elevating the importance of studying music in China. The enduring nature of fundamental beliefs about the function of music education in China may be traced back to the time of Confucius, a prominent figure who lived between 551 and 479 BC. Law & Ho assert that Confucius, a renowned philosopher in Imperial China during the Warring States era

(481–256 BC) (Law & Ho, 2011), acknowledged the capacity of music instruction to foster social peace within a culture characterized by internal strife. The primary focus of Confucius' philosophy principally pertained to the appropriate behavior of people within the complexly organized social order of old Chinese society. The individual believed that music could be crucial in fortifying family connections, making a valuable contribution to the broader framework of societal stability. In order to accomplish this goal, Confucius used educational poetry accompanied by music, as seen in his literary composition referred to as the 'Book of Songs' (Shijing or Classic of Odes). Kim compiled the 'Book of Songs', comprising 305 ancient poetry from the Zhou era (1027?–256 BC). These poems originated from the geographical area located north of the Yellow River (Kim, 2016). The compilation comprised various poetry genres, including folk, ceremonial, love, and sacrifice songs. These songs were seen as a mechanism for inculcating self-discipline and enhancing societal conduct among people. Consequently, Confucius attributed considerable educational significance to music, placing it on par with other fields such as Rites, Archery, Charioteering, Writing, and Numbers within his teachings. Ho & Law sought to thoroughly analyze the strategies used by the central state of China to emphasize musical education to foster a collective identity centered on communist ideology and traditional Chinese values (Ho\* & Law, 2004). The multifaceted impact of music in China, including political and cultural dimensions, has been profoundly influenced by the ideological upheavals throughout the nation's political transitions. The educational system has been used to exert subtle influence by the state. Music education was a political propaganda tool that bolstered opposition to Japanese aggression and cultivated a sense of nationalism during the 1930s. From the 1940s until the 1970s, it persisted as a mechanism for advancing revolutionary principles and the ideology of Communism. In the 1980s and 1990s, China gradually changed its model for music education as it became increasingly open to cultural exchange. Yet this process was often hampered by the natural competition between individualism, collectivism and nationalism. The comparison of historical perspectives on education, nationalism and globalism raises a deeply poignant story regarding all forms of action in China--cultural identity, thought processes and geopolitical sensibilities-that runs through history from ancient times down to the present. What follows draws upon Law & Ho's research studies, etc., and attempts to sketch out on the backstage what kind of play is being enacted behind the scenes between values education, musical teaching and nationalism. discussed in terms of affect from Western

musical culture on Chinese music. This historical analysis seamlessly merges into an easy flow of thought about musical education resulting from it, lending this piece even more realism and sensitivity. It looks at the fundamental spirit behind such epoch-ending philosophical systems as Confucianism and humanity's experience of transcendental representations like music and theories concerning its educational value (which still resonates in popular consciousness), extending across the globe to multilateral interactions. The injection of Western musical elements through the visitation of European missionaries, an increase in contemporary Chinese students studying music in Western classical music schools and a deepening philosophical awareness all reflect changes brought on by globalization. Regarding the globalization of culture, this is a representative transition period between education about music and its ever-changing popular manifestations. What's important here is just how different the cultural background was from earlier generations--from pedagogy through practice.

### 3.2 Western Influence on Chinese Music Education

For ages, China adopted a strategy of self-isolation from the world, and its desire for freedom was also frustrated. However, Europeans who came to China in the five centuries following the 16th were largely missionaries who wanted to spread Christianity among Chinese people. Ho and Law note that the missionary campaign began in 1552 when a prominent Roman Catholic priest (Ho & Law, 2012), St. Francis Xavier, significant founder of the Society of Jesus (or Jesuits). According to Lam, European missionaries had a crucial influence on introducing Western music to China (Lam, 1994). They were probably among the first instructors in Western music, especially imparting knowledge in choral singing and harmonium playing within the context of China. The introduction of Tonic sol-fa, a Western music notation system, to China occurred in 1862 due to the missionary efforts led by James Legge, a renowned sinologist who represented the London Missionary Society in Hong Kong. During the early 20th Century, the introduction of Western-style music education in China was facilitated by the involvement of Chinese musicians and music educators who had received training abroad, as well as the participation of Western artists. Xiao Yu-mei (1884–1940) emerged as a prominent character in this undertaking, often acknowledged as the progenitor of contemporary music instruction in China (Ho & Law, 2012). Xiao believed Western music has a higher degree of advancement than Chinese music and saw the potential benefits of China adopting Western influences to

enrich its musical traditions and instrumental repertoire. During this particular era, there was a notable integration of Western musical elements into the music education system of China. Furthermore, Ho & Law emphasized the impact of Western musical educational curricula on Hong Kong, Taipei, and Shanghai regions (Ho & Law, 2006). This study examined and contrasted the musical practices implemented in educational institutions in different cities. The author has identified the various practices by using the tripartite paradigm. Ho & Law have provided a comprehensive framework that systematically presents the ideas of globalization and its related emphasis areas (Ho & Law, 2006). This study explores the impact of global interactions on local and national settings. Furthermore, this study examines the impact of these encounters on the formation of musical interpretations, specifically within the context of music instruction in schools in Hong Kong, Mainland China, and Taiwan. Globalization is often seen as a mechanism for the global distribution of knowledge and information, with the capacity to enhance society through facilitating global connections among individuals. Nevertheless, it is crucial to acknowledge the existence of a contrasting perspective since several people see globalization as a possible danger to conventional cultures and identities. Within the given environment, this article illuminates the discernible musical preferences evident among students, specifically focusing on their inclination towards popular music. Significantly, their choices show a stark divergence from the conventional approach to classical music education advocated by their music instructors. The contrast in musical preferences highlights the intricate relationship between worldwide influences and regional cultural identities within music instruction. The increasing involvement of Chinese students in pursuing Western classical music education is noteworthy and has garnered much scholarly interest recently. The prevalence of this phenomenon is shown by the observation that over 36 million children in China are now involved in piano education, a figure that exceeds the six million piano learners in the United States. Moreover, according to Liu, it has been stated that almost 50 million youngsters in China are engaged in the study of the violin (Liu, 2008). The growth in Western classical music instruction may be attributed to the significant importance put on it by Chinese parents. The enthusiasm shown by Chinese parents in cultivating their children's musical abilities reflects the broader social emphasis on accomplishment and individual growth. Implementing the one-child policy has resulted in parents dedicating significant resources and efforts towards the achievement and prosperity of their one kid. Furthermore, the education

policy implemented by the Chinese government plays a pivotal role in fostering the pursuit of music studies. A "special ability" in areas such as classical music upon high school graduation might provide a competitive edge in college application and in obtaining future work prospects. As a result, parents often see music instruction as a mechanism to augment their children's opportunities. In addition to pragmatic concerns, there is a profound cultural respect for high-quality culture and the quest for greatness in China. Throughout history, Traditional Chinese culture has placed significant importance on cultivating intellectual and creative endeavors, essential components in developing a complete and successful person. It is stated that classical music is fully compatible with the cultural spirit because it requires qualities such as self-discipline, logical reasoning and a perfectionist outlook. This is the thinking that would put classical music into a historical and artistic context, rather than simply view it as mere entertainment. Beneath this literature review, revealing how the historical scene of Westernization affected Chinese music education turned a new waypoint for understanding the current shape and content Chinese college musical 'education. It relates events from the first contacts with European missionaries in 16th Century, when Western musical influences and pedagogical techniques were introduced to those going on now under global interchange. The exploration extends beyond traditional classrooms to encompass online learning platforms, epitomized by Massive Open Online Courses (MOOCs), ushering in a paradigm shift in music education. Within this evolving landscape, the focus sharpens on the intricate relationship between technology, cultural preservation, and pedagogical innovation. As we delve into the realm of Chinese college music programs, the narrative bridges the historical foundations with the present, unraveling the diverse trajectories that shape the educational landscape and underscore the transformative role of technology in fostering a nuanced understanding of Chinese music culture.

### 3.3 Chinese College Music Programs

China-American exchange programs can be traced back to 1988. Over the past several decades a number of Chinese institutions and colleges have been involved in these exchange activities to promote mutual benefits between students from both sides. In regard to this, for example Rogers actually took part in these exchange programs as a guest of the Hangzhou Teachers College (Rogers, 1989). In comparison to the educational system in the United States, the Communist People's Republic of China functions within a hierarchical framework. At the national level, a governing body is



responsible for developing curricular guidelines and comprehensive educational policies applicable across the country, including all levels of education, including institutions for teacher training and higher education. The aforementioned high-level group assumes a crucial function in influencing the educational milieu. Reimer posits that Chinese culture fosters a propensity for conformity and collective conduct (Reimer, 1989), resulting in a greater prevalence of compliant and homogeneous behavior among Chinese kindergarteners compared to their American counterparts. The significance of conforming to the collective is modest; however, it plays a crucial role in molding the country's collective identity. The homogeneity within this group enhances the effectiveness of music activities since Chinese kindergarteners have a high level of compliance with instructions, exhibit synchronized movements, and excel in ensemble and solo performances. In higher education institutions in China, it is common for music education faculty members to need a degree since degrees were only awarded after the year 1982. A subset of young educators has undergraduate and graduate qualifications from a conservatory or are pursuing a master's degree. Several members of the music education faculty possess a master's degree obtained from international institutions. Nevertheless, there is a need for a more significant number of highly skilled professionals to fulfill China's objective of increasing music education in educational institutions. A disparity exists between the philosophical assertions about music education and the practical implementation thereof in both China and the United States. In China, a notable emphasis exists on the potential benefits of incorporating music into educational settings. However, it is imperative to explore further the practical implementation of these assertions within the pedagogical practices of music educators. Lu's study explores the crucial element of preserving and promoting Chinese traditional music culture within the context of higher-level piano instruction (Lu, 2022). The present research consisted of a sample of 174 students from six distinct Chinese institutions, separated into an experimental and a control group. The study results showed an interesting variation in students' viewpoints. A small proportion of students, namely 8%, considered traditional Chinese music an essential element of their educational experience. In contrast, a significant % of students, amounting to 61%, stated that they seldom included this genre in their musical repertoire. In contrast, Li posited that the emergence of online learning platforms, mainly Massive Open Online Courses (MOOCs) (Li, 2022), has initiated a paradigm shift in exploring and propagating Chinese folk music. The use of computer technology in music education has shown significant

benefits, leading to improved learning outcomes and a heightened comprehension of folk music. The convergence of music and technology, enabled by computer information technologies and internet platforms, has sparked students' excitement, initiative, and curiosity in delving into the diverse realm of Chinese traditional and folk music. The MOOC platform has developed as an efficient method for teaching complicated Chinese traditional instruments, such as the Gu zheng, compellingly. The acceleration of the development in the Chinese music learning system has been propelled by the need for remote learning, which the COVID-19 epidemic has further intensified. This situation has presented challenges to conventional modes of human interaction. As a result, computer technology in music education is generally recognized as a significant pedagogical innovation, making a substantial contribution to the improvement of instructional effectiveness and the increased availability of Chinese folk music education.

### 3.4 Literature Gap

The extant body of literature offers a comprehensive examination of the historical progression of music education in China, with particular emphasis on the impact of nationalism, globalization, and Westernization. However, a noticeable void exists regarding the nuanced exploration of the integration and evolution of traditional Chinese music and culture within college-level music appreciation courses. The existing body of literature mostly centers on the comprehensive examination of overarching historical elements, institutional advancements, and their consequential impacts on Chinese music education. Nevertheless, there is a significant need for more scholarly investigations that delve into the precise metamorphosis of curriculum material and pedagogical methodologies inside Chinese music colleges, particularly concerning the expanding worldwide impact and safeguarding of traditional Chinese music. Furthermore, existing scholarly literature extensively examines the notable contribution of Confucius in emphasizing the importance of music education during ancient China. However, there needs to be more scholarly inquiry regarding the ongoing impact of Confucian values and teachings on present-day music education practices and the establishment of contemporary music colleges. To fully know the growth of music education in China, it is essential to have a more intricate comprehension of how Confucian principles survive and connect with the ongoing development of educational techniques. Hence, the primary objective of this research is to address the significant deficiencies in the current body of literature by analyzing the distinct progression of

curriculum development within indigenous music institutions in China. This investigation will emphasize the assimilation of traditional Chinese music and explore the lasting influence of Confucian principles on contemporary music pedagogy. This study aims to provide a thorough and up-to-date examination of music education in China, elucidating the influence of historical legacies on the current musical environment and pedagogical approaches inside the nation.

#### 4. METHODOLOGY

The current study used the methodology of describing quantitative data to explore development in Chinese music education within the college. Secondary sources pointed out that many scholars began their interpretive art with Fossey et al. (Fossey et al., 2002). Such a research mode is definitely in keeping with the spirit of the subject matter. These academic institutions have long been known in China as places where they pay special attention to music teaching, and this instruction will let us touch on many factors that influenced the history of these schools. This qualitative approach is exceptionally well suited to investigating the internal and external conditions affecting the development of music education in China. From this perspective, an analysis of the subject emerges. The problems faced by these organizations are related to several aspects of history, general organization trends and other factors. The second method is to assemble the history of the evolution of music education from secondary data based on scouring an array of historical sources, books, and documents in archives. Based on their ability to comprehensively grasp the topic, four particular Chinese music colleges were chosen for a comparative case study analysis: Mizu University of China, Central Conservatory of Music, Shanghai Conservatory of Music, and the Academy of Chinese Traditional Opera. These establishments were chosen because they have significantly contributed to the development of music education in China. In order to identify similarities and differences in music programs, this research uses a comparative analytical method, primarily concentrating on identifying their historical effects (Caramani, 2017). The information was painstakingly collected by extensively examining scholarly literature, institutional records, government regulations, and academic publications. The study used a qualitative approach to thoroughly comprehend the complex historical factors that have shaped the course of music instruction at these establishments. To study and analyze the varied relationship between

historical factors with music education in post-school places of learning, current research diligently collected, analyzed it and made connections. The project aimed to enrich understanding of Chinese musical history through exploring the unique stories behind these individual institutions.

## 5. DISCUSSION

### 5.1 Evolution of Chinese Music: A Millennia-long Journey Shaping Modern Melodies

The historical progression of music in China has been instrumental in forming the contemporary musical panorama of the nation. This musical civilization has proven extremely resilient, resourceful and adaptable over the course of three millennia; thus leaving an indelible mark on China's modern-day musical scene. The origins could be traced back to China, where some of the oldest signs appear in pre-13th Century BC documents (Wen-Chung, 1976). During this historical era, Chinese music underwent significant influences from nearby countries in Central and West Asia, resulting in distinct characteristics manifested via the use of musical instruments like bamboo pan-pipes and rudimentary bamboo flutes. Kuttner posited that the first manifestations of musical expression were the fundamental basis for a multifaceted and extensive musical legacy that would transform subsequent ages (Kuttner, 1964). The historical period spanning the 8th and 9th centuries BC in China saw a notable pivotal moment in the development of Chinese music. During this particular era, there was a notable rise in the popularity and significance of tuned bronze bells and lithophones. The use of jade in musical exploration manifests the Chinese dedication to accuracy and the establishment of pitch standards. The advancements above demonstrated an initial comprehension of acoustics and mathematics, maybe inspired by information from the West Asian area. This influence had a significant effect on the progression of Chinese music. During the Middle Chou era, intellectual and social discourse about music was notably developed. Chinese musical traditions developed during this period, including elements from early West Asian ideologies. The concepts that emerged during this particular era significantly influenced subsequent civilizations, including ancient Greece, demonstrating the worldwide interrelated nature of musical progress. The period during which Confucius lived, from 551 to 479 BC, saw notable advancements in regulating and standardizing Chinese music (Qi, 2021). The use of silk strings was established, leading to the incorporation of

music as a fundamental component of the cultural tapestry. This inclusion served as a source of amusement and fulfilled ethical and ceremonial functions. The impact of Confucius on music instruction and the societal significance of music established a foundation for a set of musical principles that endured throughout Chinese history. Nevertheless, during the 3rd Century BC, a significant cultural upheaval occurred due to the decree issued by Qin Shih-huang, the First Emperor of China, which mandated banning books and musical instruments. The action above resulted in a temporary interruption of China's musical traditions but without complete eradication. The enduring nature of Chinese music became apparent as it withstood the challenges of this turbulent era and persisted in its development (Kim, 2016). During the period spanning from 206 BC to 220 AD, known as the Former and Later Han Dynasties, a significant development took place in the form of a Ministry of Music formation. This significant event laid the foundation for the subsequent growth and advancement of ceremonial music and the production of bronze drums. The domains of music theory, acoustics, and mathematics saw ongoing development, whereby Chinese researchers played a pivotal role by producing noteworthy contributions. The Han Dynasty's dedication to the cultivation of musical education and the establishment of standardized procedures played a significant role in the advancement and refinement of Chinese musical traditions.

In the 6th Century BC, China shifted from classical to romantic music, encapsulating an enduring discourse on the interplay between traditional and innovative musical expressions. The enduring conflict between "tradition" and "revolution" in music has endured for several centuries, significantly influencing the ever-evolving character of Chinese music. The Ming Dynasty, which spanned from 1368 to 1644, is widely recognized as a period of significant cultural achievement (Liu, 2008). During this time, musical and historical study had a notable blooming and the emergence and refinement of traditional Chinese opera. During this historical era, a notable process was solidifying and reinforcing the established Chinese musical forms and practices, strengthening music's significance within the Chinese cultural context. During the 20th Century, China significantly transformed its musical milieu. Along with the spread of Western music came a rapid West wareнизation process and enabled the growth of Western form orchestras as well as institutions for study. Some Chinese with great talent in the arts jumped right on bandwagon. Inside China, music festivals, concerts and even criticism of Western classical pieces doubled over overnight. These developments were mostly due to the

influence of Western musical traditions. Accuracy, originality and flexibility have been consistently the goals pursued by music in China from a historical point of view. Ever since the initial appearance of Chinese music, it has been strongly influenced by neighboring regions and later in this century advanced through infusion with Western musical culture. This rich historical backdrop has played a pivotal role in shaping the musical heritage of China. This temporal expedition's ongoing trajectory profoundly impacts contemporary Chinese music, engendering a multifaceted and vibrant musical persona that seamlessly amalgamates traditional elements with innovative expressions (Table 1).

Table 1: Synopsis of Historical Development of Chinese Educational Development of Music

Period	Main Developments and Characteristics
Pre-13th Century BC	<ul style="list-style-type: none"> <li>• Earliest manifestations of Chinese music, with origins in Central or West Asia.</li> <li>• Introduction of bamboo pan-pipes and primitive bamboo flutes.</li> </ul>
9th-8th Century BC	<ul style="list-style-type: none"> <li>• Development of tuned bronze bells and lithopone.</li> <li>• Use of jade for musical experimentation.</li> </ul>
Middle Chou Period	<ul style="list-style-type: none"> <li>• Emergence of philosophical and sociological thought on music.</li> <li>• Influence from early West Asian thought.</li> </ul>
Confucius Era (551-479 BC)	<ul style="list-style-type: none"> <li>• Music becomes highly regulated, and silk strings are introduced.</li> </ul>
3rd Century BC Former and Later Han Dynasties	<ul style="list-style-type: none"> <li>• The prescription of books and musical instruments by Qin Shih-Huang led to cultural disruption.</li> <li>• Establishment of a Ministry of Music, development of ceremonial music, and use of bronze drums.</li> <li>• Significant advancement in musical theory and acoustics.</li> </ul>
6th Century BC	<ul style="list-style-type: none"> <li>• The transition from classical to romantic music.</li> </ul>
7th-10th Centuries AD (Tang and Song Dynasties)	<ul style="list-style-type: none"> <li>• The flourishing of music in the Tang and Song Dynasties, including home and chamber music.</li> </ul>
19th Century (Ming Dynasty)	<ul style="list-style-type: none"> <li>• The culmination of musical and historical scholarship development of classical Chinese opera.</li> </ul>
20th Century (Republic of China)	<ul style="list-style-type: none"> <li>• Impact of Western music on China, rapid Westernization, Growth of Western-style orchestras, and music education.</li> <li>• Cultural shift under Communist regime emphasizing both indigenous traditions and Western music.</li> </ul>

Within this historical perspective of musical history in China, an

opportunity arises to assess the critical variables of local music cultures in college courses focused on appreciation. The elements above include the social change in music, the popular music culture in China, and educational reforms. Following the adoption of China's open-door policy in 1978, the music industry in the nation saw a notable influx of Western and Taiwanese popular music, exerting a substantial impact on the market. The emergence of indigenous popular music in China occurred in the 1980s (Rogers, 1989). Within this framework, "popular music" encompasses various forms, including prevalent genres such as rock, rap, and soul. Moreover, the emergence of Japanese and Korean popular music in Chinese culture became increasingly significant starting from the 1990s. Nevertheless, it is essential to acknowledge that the Ministry of Curriculum's official music curriculum rules do not expressly designate any particular popular music genres to be included in school curricula.

## 5.2 Evolution and Social Transformation of Popular Music and Education in the 20<sup>th</sup> Century

China's music and educational landscapes saw dramatic changes in the 20th Century. The 16th-century introduction of Western music by European missionaries marked the beginning of the end of China's long-standing "closed-door" attitude toward the outside world. In China, missionaries helped teach Western music, such as harmonium playing and chorus singing (Ho & Law, 2012). In 1862, tonic sol-fa was first developed. Early in the 20th Century, Western-style music education began to spread across China, with leaders like Xiao Yu-mei stressing the need to absorb Western knowledge to enhance Chinese music. Being one of the original "Treaty Ports" in the 1800s, Shanghai became a center for modern and contemporary Chinese music. In Shanghai, where jazz and Hollywood movie songs were popular, the 1920s and 1930s were regarded as the "golden age" of Chinese popular music. Known as the "father of modern music education in China," Li Jinhui made essential contributions by fusing traditional Chinese themes with Western jazz influences (Chen, 2017). The late 1920s and early 1930s saw the rise in popularity of protest songs, particularly under the Japanese occupation. Artists like Nie Er and Xin Xinghai included patriotic themes in their compositions. During times of strife, the Chinese Communist Party (CCP) utilized songs as propaganda weapons to spread its beliefs and bring the nation together. Following the People's Republic of China's establishment in 1949, music education began to reflect Marxist-Leninist-Maoist philosophy. In order to establish new ideas and beliefs and create a communist society, education was vital.

Traditional Chinese and Western music was outlawed during the Cultural Revolution, adding to the restrictions on music. Only revolutionary music was permitted. With the implementation of the "Open-door Policy" in 1978, China saw cultural and economic changes that paved the way for the emergence of popular music (Rogers, 1989). In the 1990s, Western influences grew increasingly noticeable, and international record labels began working with Chinese musicians. Chinese rock music also gained popularity then, with performers like Cui Jian serving as examples. However, until the 21st Century, the official school curriculum mainly consisted of revolutionary songs and did not include any popular music from China or the West. There were frequent efforts against Western cultural "spiritual pollution" because of the widespread dread of it. With notable individuals like Li Jinhui, the impact of other cultures, and the changing role of music in political propaganda, 20th-century China saw a complicated interaction between music, politics, and education (Xiang, 2018). The "Open-door Policy" changed the musical scene by bringing popular music genres—especially rock—to the fore. At the same time, educational regulations continued to be cautious about allowing popular music in classrooms.

### 5.3 Evolution and Social Transformation of Popular Music and Education in the 21<sup>st</sup> Century

Beijing has accelerated its modernization and globalization by carefully using science, technology, and education resources. The Chinese government implemented curriculum changes in 2001, promoting creative teaching strategies and attending to pupils' needs and social growth. These modifications spurred discussions about textbook changes, such as adding martial arts fiction and discussing sexuality and popular culture. Chinese high school students started reading passages from kung fu novels in their textbooks in 2005, a change from traditional Chinese literature (McGuire, 2018). Shakespeare's whole works, *Sophie's World*, *Harry Potter*, and other international literary masterpieces have also been included in an anthology including 900 popular literature titles (Hahn, 2015). The primary school libraries in Beijing's Chaoyang area are included in this project. In order to provide aspiring educators with the information and abilities necessary for teaching sexual and reproductive health, several colleges have also included optional sex education courses. The way globalization has affected the Chinese school curriculum indicates that the nation's political culture has changed from collectivist Communism to a more accepting attitude toward popular culture. In 2009, a significant project was started in Beijing in



response to the increasing popularity of Western musicals (Ho, 2016). In Huairou, a neighborhood outside of Beijing, a 32-theatre complex called "Broadway" was constructed to house colleges and institutions. With the help of local performers and languages, these beloved Western musicals will be reinterpreted in China, perhaps boosting the nation's music sector. The 2009 production of "Fame," a Broadway musical that portrays the life of young art school students in Mandarin by students from Beijing's Central Academy of Drama, is a noteworthy illustration of this endeavor (Ho & Law, 2012). In line with the 2008 Beijing Olympic Games' educational goals, sports-related music has also been purposefully included in teaching materials. When official music standards for students in Grades 3 through 6 were revised in 2011, popular songs were added to the curriculum for music instruction in primary and junior secondary schools, resulting in even more modifications. These new educational resources and textbook modifications aimed to provide education with more relevance and significance for young Chinese people (Ho, 2016). Beijing students, like those in industrialized nations, need help balancing what they learn in school about popular music with the more significant cultural effects, which is an issue that needs further investigation.

## 6. RESULTS

### 6.1 The Comparative Case Study Analysis of the Historical Evolution of Local Music Culture in Colleges in China

#### 6.1.1 Mizu University of China

##### 6.1.1.1 Historical Factors and Influence

With its wide array of music programs, Mizu University of China personifies the country's dedication to conserving its rich musical legacy while adjusting to the modern world. The curriculum's focus on traditional Chinese music clearly reflects historical influences, particularly China's long history of musical traditions, classical Chinese music, and regional folk music. In order to preserve and advance China's musical traditions and guarantee their survival into the contemporary day, Mizu University is essential. Western music programs at the institution reflect Western culture's influence in the late 19th and early 20th Century. These influences have significantly impacted Chinese music culture, opening the door for including Western music theory in Chinese music education. Additionally, the university's decision to offer courses in digital media art and music therapy shows that it supports China's efforts to modernize and spread its

musical heritage (China, 2023). China adopted modern and worldwide musical styles in the late 20th Century as it opened up to the outside world and accepted global influences. As a result, the institution modified its music offerings to reflect the changing nature of the world. This modification demonstrates the school's dedication to providing a comprehensive musical education that considers Chinese society's changing demands and tastes (Figure 1).



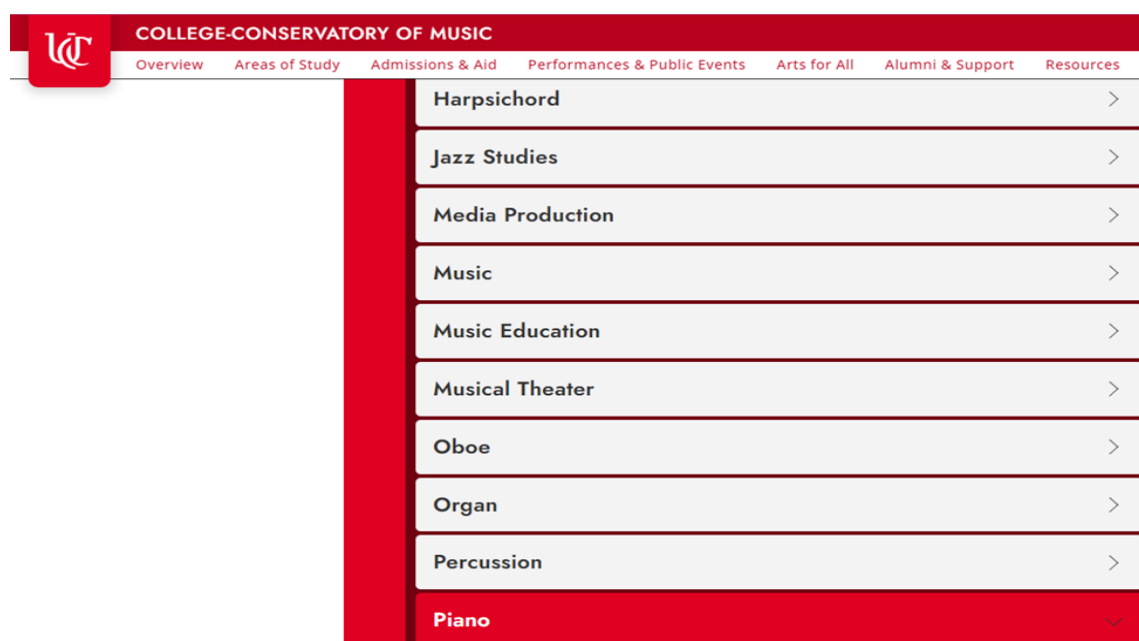
**Figure 1:** Historical Overview and Curriculum Development Sourced: Minzu University of China

## 6.1.2 Central Conservatory of Music

### 6.1.2.1 Historical Factors and Influence

Central Conservatory of Music, China, is one of the leading educational institutions that expertly incorporates traditional and modern music learning elements into the music curriculum. The Central Conservatory of Music curriculum development focuses on conserving traditional Chinese music that converses Western music. This close ties to China's rich musical heritage, encompassing everything from folk tunes to classical Chinese music, highlights the conservatory's dedication to preserving these cultural legacies for the next generations. The foundation of CCM's curriculum—including Western music programs, composition and musicology in the conservatory—is premised on China's ties with western culture that span more than a century (CCM, 2023). The curriculum's melding of Western and traditional music highlights this historical connection. Furthermore, the ties of friendship which existed between members of the conservatory

and foreign academics led to cooperation in arranging exchanges with international musicians. The conservatory's massive scope and equipment illustrate that the government has always acknowledged its importance for music education. From these facts, it is evident, what an important part past policies and efforts have played in giving shape to China today. To illustrate how musical taste changes, incorporating popular music into the curriculum at first glance appears to be an example of the conservatory keeping closer abreast with changing cultural trends through sensitivity and responsiveness (Figure 2).



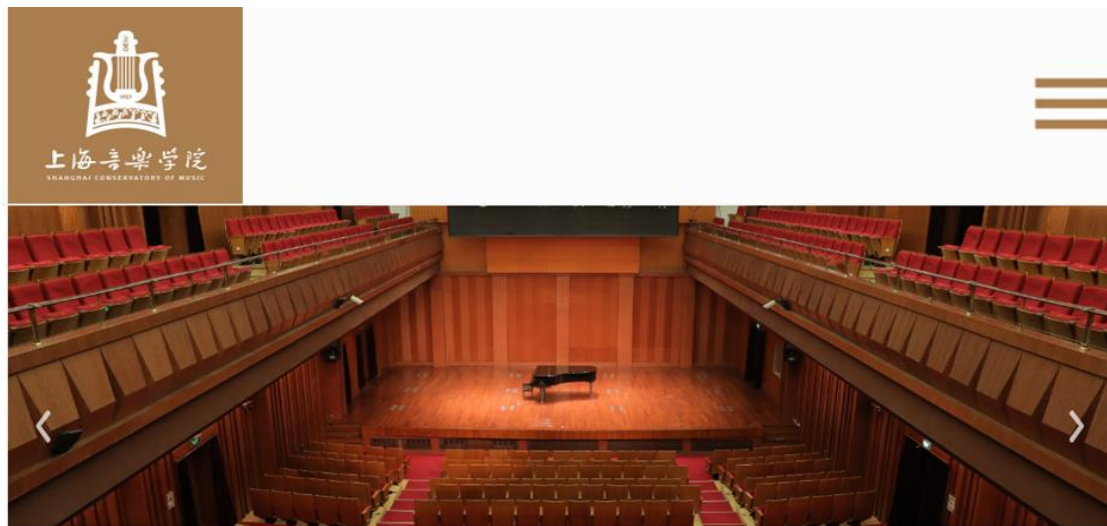
**Figure 2:** Music Course, Source: Music Education in CCM

### 6.1.3 Shanghai Conservatory of Music

#### 6.1.3.1 Historical Factors and Influence

From a musical point of view, the Shanghai Conservatory conveys well this patchwork process by which changing cultural forms are being shaped from across Chinese history. That opera, performance and music education programs are among those included is proof of the importance attached to fostering intercultural cooperation and exchange. Past exchanges have strengthened the conservatory's curriculum and pave the way for other these programs. The teachers and students of the conservatory make ranging appearances at international music events, greatly expediting their interchange with musical practices and information. This emphasis on global exchange fits in well with the government's steadfast support for music education, which has helped to establish organizations such as the Shanghai Conservatory of Music and foster a revolution in field conditions

throughout China. In addition, the conservatory's curriculum, which includes cutting-edge classes like music therapy and multimedia art design, fits in well with China's long-term goal of modernizing and promoting its musical legacy (Shanghai Conservatory of Music, 2023). These avant-garde programs are evidence of China's receptivity to modern and international musical trends—a shift that started when the nation started interacting with the world in the late 20th Century. The Shanghai Conservatory's curriculum is broad and diverse, including a wide range of musical genres, which reflects its capacity to adapt to the changing requirements of society. The conservatory acts as a beacon of response to current cultural dynamics by ensuring that its offers, whether in modern musical instrument performance or classical vocal performance, stay attentive to the interests and expectations of today (Figure 3).



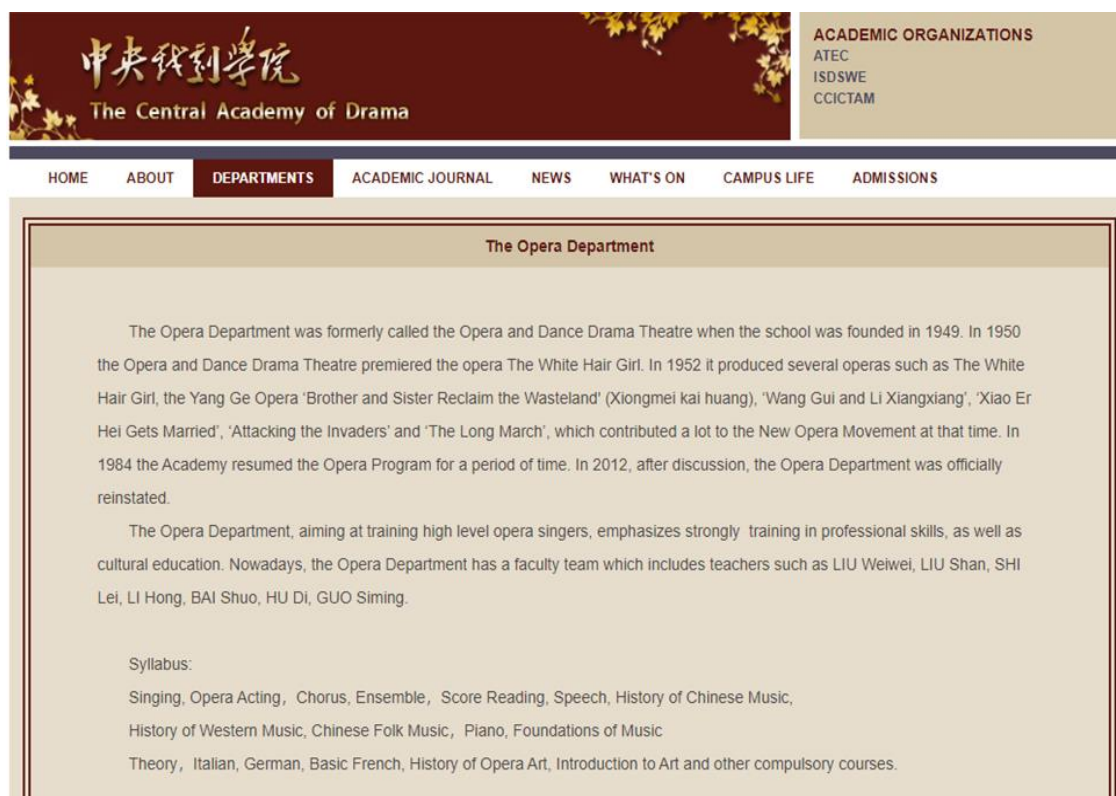
**Figure 3:** HLT Auditorium for Rehearsals, Shanghai Conservatory of Music

#### 6.1.4 The Central Academy of Drama

##### 6.1.4.1 Historical Factors and Influence

The formation and development of the Academy of Chinese Traditional Opera at Peking University have been influenced by historical reasons distinct from the realm of Chinese traditional opera. The curriculum offered by the institution includes courses in opera, musical playwriting, and composition designed to showcase the extensive heritage of traditional performing arts in China (Drama, 2023). The school's dedication to these artistic disciplines aims to safeguard the traditional Chinese opera, which is firmly entrenched in historical and cultural importance. The curriculum provided by the school demonstrates its commitment to preserving traditional Chinese music, with a specific emphasis on traditional opera. The incorporation of classic opera within the curriculum underscores the

historical impact of these artistic expressions on the institution's educational offerings. Upon careful examination of the courses and programs offered by renowned music institutions in China, it becomes apparent that historical events have significantly influenced their curriculum development. These institutions have successfully achieved a harmonious integration of traditional Chinese music and contemporary global musical influences, thereby cultivating a dynamic and progressive landscape for music education in China. This development showcases the nation's cultural legacy and receptiveness to international trends and influences (Figure 4).



**Figure 4:** Overview of Traditional Opera Department sourced: The Central Academy of Drama.

The comparative examination of case studies reveals that while similar historical factors have influenced all four music institutions in China, they exhibit unique characteristics. This observation underscores the capacity for music education in China to adjust and develop throughout time. Any school's curriculum is shaped by a multifaceted interaction of historical influences, governmental backing, cultural interchange, and responsiveness to evolving social demands. It highlights the practical preservation of traditional Chinese music and the incorporation of contemporary and global musical influences inside these institutions, resulting in a vibrant and culturally enriched music education landscape in China (Table 2).



Table 2: Historical Factors Influence on Common Courses

College Name	Common Courses	Factors of Influence
Mizu University of China	Music Composition	- Cultural Exchange
	Musicology	- Preservation of Traditional Music
	Vocals	- Cultural Exchange
	General Music Major	- Flexibility to Adapt to Trends
	Music Education	- Modernization of Education
	Music Therapy	- Modernization of Healthcare
	Musical Instruments	- Preservation of Traditional Music
	Repair and Making	- Cultural Exchange
	Music Composition	- Cultural Exchange
	Musicology	- Preservation of Traditional Music
Central Conservatory of Music	Vocals	- Cultural Exchange
	Orchestra	- Preservation of Traditional Music
	General Music Major	- Flexibility to Adapt to Trends
	Music Education	- Modernization of Education
	Music Therapy	- Modernization of Healthcare
	Musical Instruments	- Preservation of Traditional Music
	Repair and Making	- Cultural Exchange
	Music Composition	- Innovation and Creativity
	Musicology	- Preservation of Traditional Music
	Vocals	- Cultural Exchange
Shanghai Conservatory of Music	Orchestra	- Preservation of Traditional Music
	Folk Music	- Cultural Identity
	General Music Major	- Flexibility to Adapt to Trends
	Music Education	- Modernization of Education
	Music Therapy	- Modernization of Healthcare
	Music Composition	- Innovation and Creativity
	Musicology	- Preservation of Traditional Music
	Vocals	- Cultural Exchange
	Orchestra	- Preservation of Traditional Music
	Music Education	- Modernization of Education
Academy of Chinese Traditional Opera (Peking University)	Music Therapy	- Modernization of Healthcare
	Music Composition	- Innovation and Creativity
	Musicology	- Preservation of Traditional Music
	Vocals	- Cultural Exchange
	Orchestra	- Preservation of Traditional Music
	Music Education	- Modernization of Education
	Music Therapy	- Modernization of Healthcare
	Musical Instruments	- Preservation of Traditional Music
	Repair and Making	- Cultural Exchange
	Music Composition	- Innovation and Creativity

## 7. CONCLUSION

The current study thoroughly analyzed the historical development of Chinese music education and shed light on the various historical influential factors that have shaped the local music environment in colleges. Those influential factors comprised the preservation of traditional music, Incorporation of Western music, Modern and Globalization, Cultural exchange, and Adaptation to changing societies have given birth to an ever-

evolving music educational system in China. China's current institutional curriculum development is conserving the cultural heritage of ancient Chinese musical instruments and promoting the modern globalized Western musical art in music education. However, the evolving societal need to influence the Chinese to modernize their way of musicology with the prevention of historical and cultural significance. Music education is essential to conserve and develop cultural identity, creativity, and individual growth as demanded by social development under the umbrella of modernity and globalization. Confucius' teachings on harmony, control, and music's role in creating social cohesion continue to influence pedagogy and educational philosophies, as seen by the study, which further highlights the enduring effect of Confucian principles on contemporary music education. In order to ensure that China's musical history continues to be a lively and essential component of the country's cultural fabric, it emphasizes the need to preserve traditional music while accepting global influences

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