

## Exploring the Aesthetics of Chinese and Western Music in the Context of Modern Hermeneutics

Wei Du\*

Department of Arts, West Anhui University, Luan Anhui, 237000, China  
[09000143@wxc.edu.cn](mailto:09000143@wxc.edu.cn)

Nan Xu

Department of Arts, West Anhui University, Luan Anhui, 237000, China

Fangzhou Jiang

Faculty of Music, Bangkokthonburi University, Bangkok, 10170, Thailand

Sheng Pan

Chinese Communist Youth League, Hangzhou Medical College, Hangzhou Zhejiang, 310000, China

**Abstract:** Music aesthetics is a fundamental theoretical discipline with the goal of studying the basic laws of music art, with a special focus on exploring the uniqueness of music art and the beauty and beauty contained in music. Although music aesthetics belongs to the category of humanities and social sciences, it, like other humanities and social sciences, is constantly developing in different eras and changes in national social life. It should be clarified that the understanding achieved in the field of music aesthetics is only relative and temporary. Therefore, any era or individual's thoughts and research on music aesthetics cannot become the ultimate and eternal truth, but must be realized through continuous inheritance and expansion of past achievements. In the context of modern hermeneutics, the exploration of music aesthetics in China and the West has multiple meanings and contributions. These explorations promote cultural exchange and dialogue, trigger thinking and critical perspectives, promote interdisciplinary research and creation, shape individual identity and cultural identity, and promote the development of music education and popularization. This article conducts a preliminary exploration of hermeneutics, Chinese and Western music, and the aesthetic differences between Chinese and Western music. Firstly, it explores the relevant theories of hermeneutics, secondly, it explores the content of music aesthetics and the differences between Chinese and Western music, and finally, it explores what the aesthetic of Chinese and Western music is in the context of modern hermeneutics. By exploring the aesthetics of Chinese and Western music in the context of modern hermeneutics, communication and dialogue between different cultures can be promoted. This dialogue can help us better understand the differences and similarities between Chinese and Western music, and promote mutual respect, understanding, and tolerance between cultures. And by comparing and studying the aesthetics of Chinese and Western music, we can broaden our research and practice in the field of music, and gain a broader aesthetic experience and cultural cognition.

Keywords: Hermeneutics; Chinese and Western music; Music aesthetics

## 1. INTRODUCTION

In the past century of cultural exchange between China and the West, whether it is the "west wind coming from the east" or the "east wind coming from the west", there have been irreconcilable contradictions and conflicts. Throughout the development history of Chinese music culture, the mutual influence between Chinese and Western music cultures has once again become the focus of attention. This is not only the wisdom and consciousness of cultural people, but also the eternal theme between Chinese and Western cultures for generations to come (Absil et al., 2021). It is a well-known fact that Chinese music and Western music belong to two different music systems, the East and the West.

From ancient times to the present, there have been varying degrees of contact, collision, and exchange between Chinese and Western music. No matter how controversial the relationship between Chinese and Western music may be, it is undeniable that Chinese music has been learning from Western music, and at the same time, the West is gradually recognizing Chinese music (Leaves, 2023). The communication between Chinese and Western music is not one-way, but in a two-way manner. In the current situation of diversified development of music culture, conducting in-depth analysis and contemplation of Chinese and Western music from an aesthetic perspective still has important theoretical and practical significance.

### 1.2 Significance of the study

The comparison of Chinese and Western music aesthetics is very important, because only on the basis of comparing Chinese and foreign music aesthetics can we have a deeper and more specific understanding of their characteristics, identify their advantages and disadvantages, and more clearly commit to building a new aesthetic system from a broader international perspective.

Only in this way can we understand the deep connotation of the integration of Chinese and Western music and present it to the world. The significance of this study is to deeply explore and understand the aesthetic characteristics and differences between Chinese and Western music in modern society, as well as the influence of culture, history, and ways of thinking behind it (Chen, 2021). This study has several aspects of significance as shown in Table 1:

Table 1: Significance of the study

Research meaning	Describe
Cultural Comparison and Exchange	Promote dialogue and exchange between different cultures through comparative research on the aesthetics of Chinese and Western music
Deepening the Study of Music Theory	Analyzing the differences in depth, genre, intensity, instrument development, and thinking styles between Chinese and Western music, enriching the perspective of music theory
Development of Art Education	Provide more perspectives and methodologies to promote the development of art education, cultivate students' music appreciation and cross-cultural communication abilities
Enrich music practice and creation	Inspire musicians to learn from the strengths of both parties, enrich the language and forms of music creation and performance, and promote the development and innovation of music art

## 2. DISCUSSION ON RELEVANT CONCEPTS OF HERMENEUTICS

### 2.1 Discussion on Relevant Concepts of Hermeneutics

Hermeneutics is a discipline related to understanding and interpretation, covering a wide range of fields, including literature, philosophy, and social sciences. Figure 1 shows the domain structure of Hermeneutics.

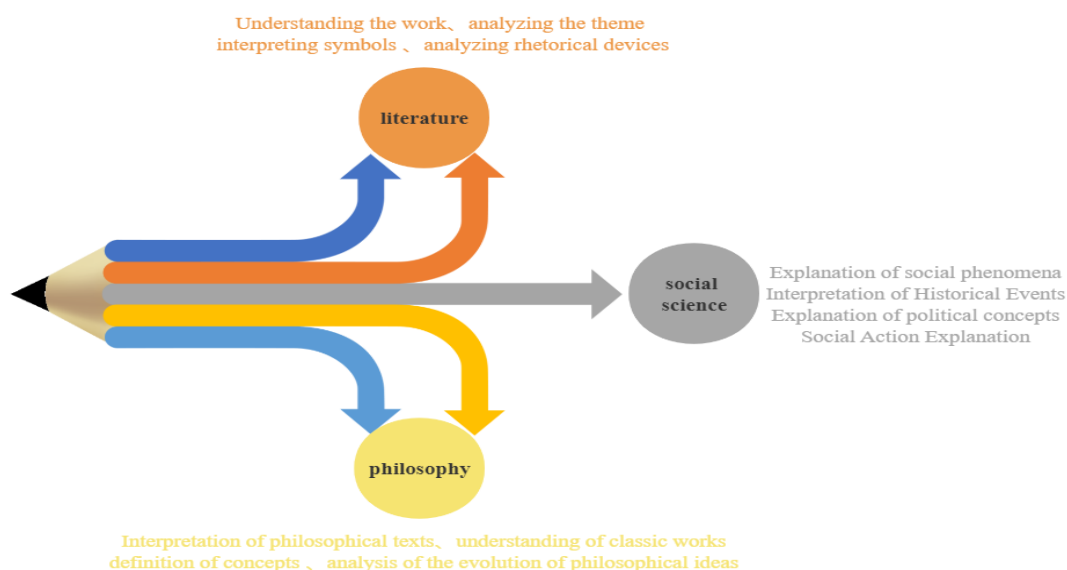


Figure 1: Structure diagram of the covered fields of hermeneutics

The following are some discussions on the relevant concepts of hermeneutics: First, textualism: Textualism is one of the core concepts of hermeneutics, believing that the text itself has independent meaning and value. Text can be expressed in various forms such as books, articles, art, etc., conveying information and emotions through language, symbols, structures, and other means (Chen Haoyu, 2022). Hermeneutics emphasizes the profound analysis and interpretation of texts to reveal their inherent meaning. Second, subjectivity: Hermeneutics recognizes that the subject of interpretation is an active subject, that is, the interpreter itself. Interpretation is not just an objective response to the original text, but also includes the interpreter's subjective understanding, experience, and cultural background. So, everyone's understanding of the text is different. Third, relativity: Hermeneutics emphasizes the relativity of interpretation. Due to the different perspectives and environments in which translators operate, the explanations given to the same article also vary. This is not to say that interpretation has arbitrariness and subjectivity, but rather that interpretation cannot be completely detached from the role of subjectivity and relativity. Fourth, historicity: Hermeneutics focuses on the impact of historical background on text comprehension. Due to the formation of discourse in a certain historical era and cultural background, the understanding of discourse must be combined with the historical background of the discourse. Hermeneutics is a historical and cultural analysis of literary works to reveal the connection between works and history, enabling people to have a deeper understanding of the meaning of works (Li Hanning, 2022). Fifth, enlightenment: Hermeneutics emphasizes the enlightening significance of interpretation. Interpretation is not only an interpretation of the original text, but also brings us new perspectives, new thinking, and new cognition. Interpretation can enable people to have a deeper understanding and experience of themselves, society, and the world, thereby promoting the development of individuals and society. These concepts have significant implications for the theory and practice of hermeneutics. It helps us to understand the diversity, complexity, and historicity of literary works, facilitate dialogue and communication between people, and also contribute to the progress of human civilization and thinking.

## 2.2 Basic Characteristics and Essence of Contemporary Hermeneutics

The basic characteristics and essence of contemporary hermeneutics include the following aspects:

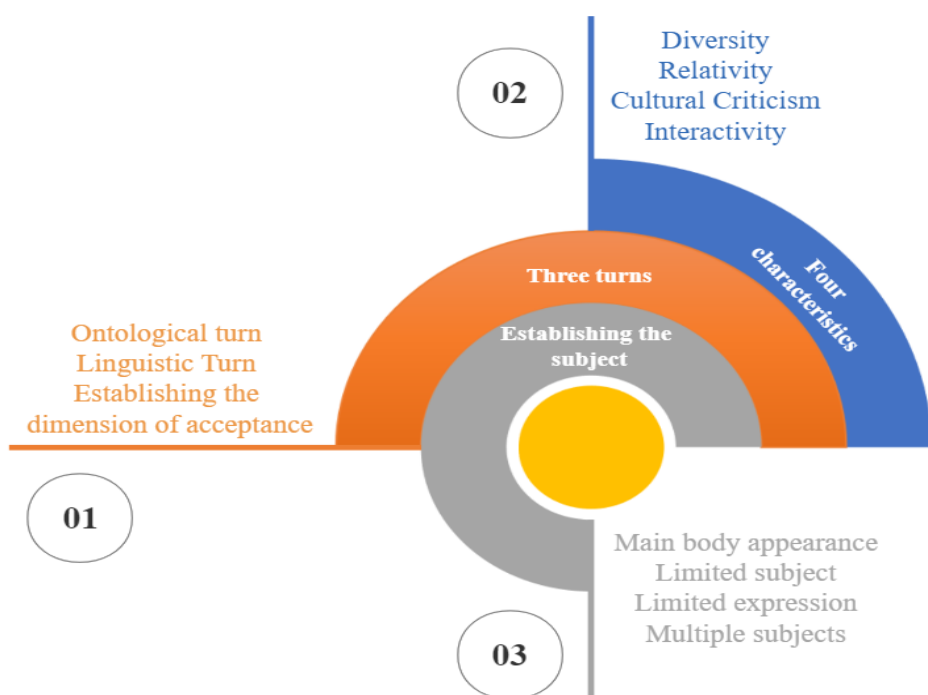
Diversity: Modern hermeneutics advocates multiple perspectives and

methods. This study not only explains the text, but also comprehensively applies the text, works, and social phenomena, and has a comprehensive understanding and explanation of the text, works, and social phenomena (Wang Shijia, 2021).

**Relativity:** Modern hermeneutics has gained a new understanding of the relativity and subjectivity of interpretation. On this basis, through the analysis of discourse, it can be found that there is a large amount of discourse information in the discourse.

**Cultural Criticism:** Modern hermeneutics focuses on social issues such as power, ideology, and cultural differences. Through critical thinking and reflection, as well as the power relationships, hidden biases, and social norms in text and creation, we can gain a deeper understanding of social and cultural phenomena (Yoshioka et al., 2019).

**Interactivity:** The research focus of modern hermeneutics is to view the process of interpretation as an interactive process. It advocates dialogue and exchange between the interpreter and the explained, through mutual inspiration and reference, in order to achieve a more comprehensive and profound understanding of the explanation (Xie & Gao, 2022). The basic characteristics of contemporary hermeneutics are shown in Figure 2.



**Figure 2:** Basic Characteristics of Contemporary Hermeneutics

The essence of modern hermeneutics is to reveal the meaning, connotation, and relationship between texts, works, and social phenomena through their interpretation. This is a breakthrough in the traditional sense

of "monism" and a new attempt to interpret "dualism" (Zhao, 2023). Modern hermeneutics aims to construct an interpretive structure that is critical, open, diverse, and conversational, enabling us to better understand and interpret complex texts and social phenomena, thereby promoting the progress of human thought and culture.

### 3. DISCUSSION ON THE RELEVANT CONCEPTS, DEVELOPMENT STATUS, AND IMPORTANCE OF MUSIC AESTHETICS

#### 3.1 Definition of Music Aesthetics

Music is an art form composed of songs and melodies. In modern society, the cultural level of Chinese people is becoming higher and higher, and music has become a new spiritual pursuit. Listening to music can make people's souls more pure. In a tense life, music can help people relax and vent their grievances through music. Due to the existence of music aesthetics, people can understand the emotions in music, appreciate the story plot in music, and resonate with the creative emotions of musicians. Music aesthetics are not innate, but formed through acquired accumulation and learning. Only by gaining a certain level of understanding and musical appreciation can one develop an aesthetic perception of music (Xie & Gao, 2022). It can be said that music aesthetics is an ability to subjectively interpret music, which requires us not only to understand the meaning of the music work itself, but also to combine knowledge from multiple fields to interpret the content contained in it.

Therefore, music aesthetics is not only a creative activity, but also a practical process. By studying music theory, history, and related cultural backgrounds, we can better understand the background and connotation of music works, and deeply explore their artistic value and significance. At the same time, personal emotions, experiences, and backgrounds can also have an impact on music aesthetics, allowing everyone to have a unique understanding and perception of the same musical work.

Because music aesthetics is an individualized experience, everyone has the right to appreciate music based on their own perspectives and feelings. Therefore, through continuous learning and practice, we can improve our music appreciation level and enjoy a deeper music experience (Dressel et al., 2023). As shown in Table 2, music aesthetics includes the following elements: perception, comprehension, and expressiveness. Perception refers to the ability to perceive and feel music, including the perception of

rhythm, melody, timbre, emotions, and other aspects of music. Understanding refers to the understanding of the meaning, emotions, connotations, and other aspects of music. Expressiveness refers to the ability to express and create music, including the performance, singing, and creation of music. Music aesthetics can resonate with creators and listeners, whether in sadness or joy. Music aesthetics is an active and joyful psychological activity, therefore, it plays a positive role in promoting people's mental health (Wu, 2020).

Table 2: Aesthetic Elements of Music

Essential factor	Overview
Perception	It is the ability to perceive and feel music
Understanding	It is an understanding of the meaning, emotions, connotations, and other aspects of music
Expressive	It is the expression and creative ability of music

### 3.2 Current Situation of Music Aesthetics Development

In the current reform of higher education, there are some shortcomings in the cultivation of aesthetic education, as shown in Table 3. Students' aesthetic ability and awareness in music are relatively weak, and their understanding and appreciation of music are lacking.

Teachers fail to effectively stimulate students' active learning ability in teaching, making them overly dependent on passive acceptance of knowledge. In addition, students' musical aesthetic foundation is not solid enough, and they lack understanding and appreciation of various musical forms.

Table 3: Shortcomings in the cultivation of musical aesthetic ability

Deficiencies	Problem Description
Teacher Education Model and Passive Acceptance by Students	Some teachers have not changed their inherent educational model, and students lack the ability to learn independently and think independently
Insufficient foundation of students' music aesthetics	Students lack accumulation and deep understanding in music, and their appreciation ability is limited
Insufficient expression ability of students' emotions and subjective ideas	Students find it difficult to express their personal emotions and subjective meanings through music, and lack the ability to express themselves
Insufficient attention to ethnic music	Students tend to lean towards popular music, lack awareness of ethnic music, and lack attention to traditional culture

### 3.3 The Importance of Music Aesthetics

The cultivation of music aesthetics can alleviate the psychological pressure of teenagers and maintain their good mood. Secondly, in the teaching process, we should not engage in "academic credentials" and "contrastivism", but be down-to-earth and integrate quality education into students' spiritual construction.

This has played a positive role in promoting the music and ethnic construction of our country. The cultivation of aesthetic awareness and ability in music will be beneficial for improving people's understanding and perception of beauty, thereby adding more spiritual color to future music creation (Hu et al., 2022). By improving the aesthetics of music, people's cultural cultivation can be enriched, their spiritual life can be enriched, their suppressed emotions can be alleviated, social harmony can be promoted, and their self-cultivation can be strengthened.

Music aesthetics education can also improve students' cognitive abilities, make their rational thinking more active, and improve their memory and perception abilities; Finally, music is an important medium for public leisure and entertainment, and the improvement of music aesthetics helps the public better understand the emotions, meanings, and stories of the creators behind music, which can enhance the spiritual civilization level of citizens. Listening to patriotic music and perceiving its connotation can enhance the cultural identity and cohesion of the people (Yun & Min, 2019). As shown in Figure 3, there are other aspects of the aesthetic importance of music.



Figure 3: Aesthetic Importance of Music



## 4. THE DIFFERENCES BETWEEN CHINESE AND WESTERN MUSIC IN THE CONTEXT OF MODERN HERMENEUTICS

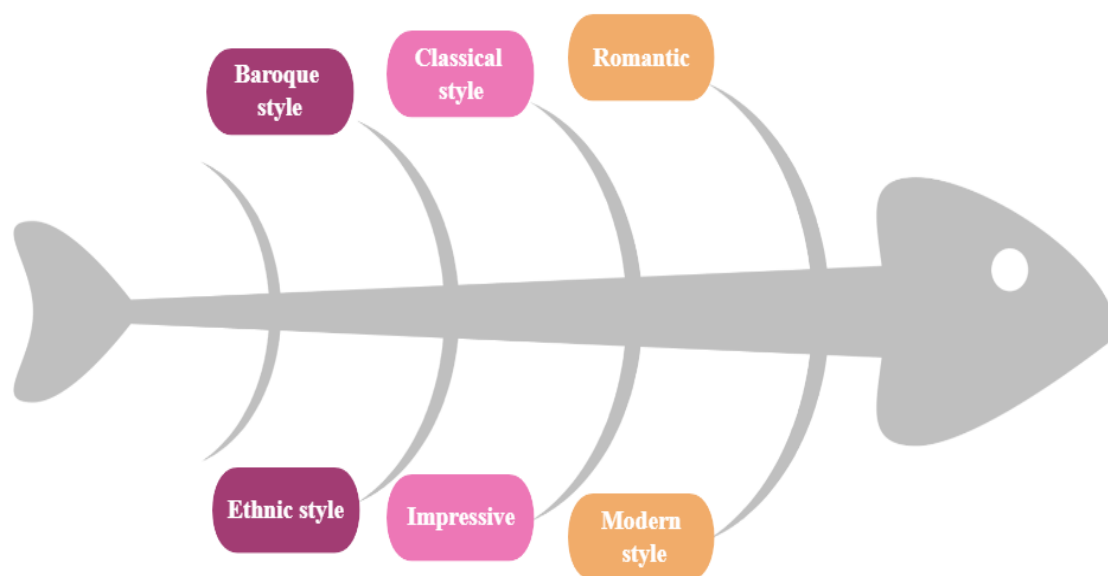
### 4.1 Western part

#### 4.1.1 The Origin of Western Music

Western music had its origin in ancient Greece; However, due to the limited historical information on ancient Greek music, the Middle Ages were considered a good starting point for learning Western music; Therefore, in the Middle Ages, Western music could be considered Christian music (Longhui, 2019). The "Gregorian Chant" was created by Pope Gregory I of Rome, which also connects religious music with Western music.

#### 4.1.2 Development stages of Western music

Since the emergence of Baroque music in the early 17th century, the development process of Western music can be divided into Baroque, Classical, Romantic, Ethnic, Impressive, and Modern. The development stage of Western music is shown in Figure 4. And each period has its own style characteristics, so the music of each period can be called a popular music genre at that time.



**Figure 4:** Development Stage of Western Music

#### 4.1.3 Characteristics of Western Music

Western music has diverse characteristics, as shown in Figure 5, which are some common features:

Harmony system: Western music is based on harmony and generally

consists of the main melody and accompaniment parts. The harmony system emphasizes the coordination between vocal parts and often uses harmony to express emotions (Zhao Jianlei, 2023).

**Western scale:** Western music generally adopts a 12 balance rhythm, which divides an octave interval into an average of 12 semitones. It is widely used in Western music in terms of tonality, melody construction, and other aspects.

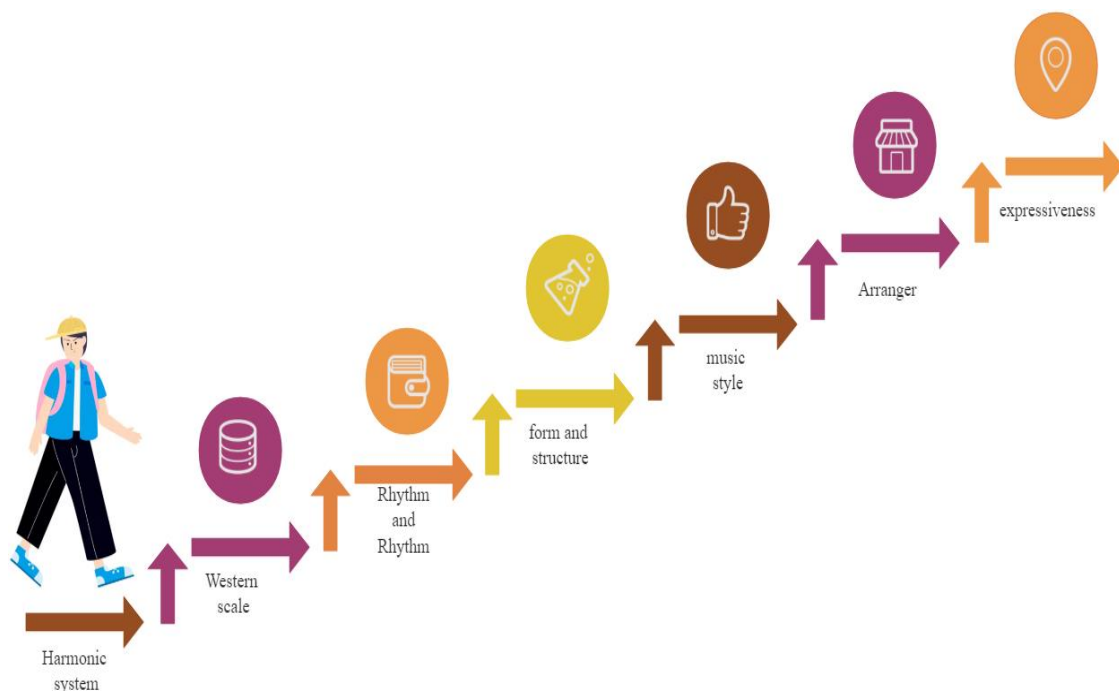
**Rhythm and rhythm:** Western music generally follows a certain rhythm, such as two beats, four beats, three beats, etc. This law plays a crucial role in the formation of rhythm and structure in music.

**Rich formal structures:** There are various formal structures in Western music, such as sonatas, symphonies, concertos, overtures, etc., which provide the basic framework for organizing and developing musical materials for music creation.

**Diverse music styles:** There are many types of Western music, including classical, romantic, Baroque, modern, and so on. Each stage of the music has its own style and characteristics (Fingerhut et al., 2021).

**Multi-part and complex arrangement:** Western music often uses multi-part arrangement to enrich the level and expression of music through the combination of different instruments or parts.

**Rich expressions:** Western music emphasizes emotional expression, often using techniques such as dynamic changes, timbre changes, and technical performance to convey rich emotions.



**Figure 5:** Characteristics of Western Music

## 4.2 China part

### 4.2.1 The Origin of Chinese Music

Chinese music has a long history, originating from people's production and life in ancient times, and is closely related to social, economic development, and cultural exchanges between countries at that time. Traditional Chinese music has developed through the integration and infiltration of Central Plains music, Four Regions music with foreign music, and the Yellow River Basin with foreign music.

### 4.2.2 Development Stage of Chinese Music

The period of Chinese music formation, from the Xia, Shang, to the Western Zhou, then to the Spring and Autumn period, to the Warring States period, and to the Qin and Han dynasties, all have their own periods of music formation (Killin, 2021). This period laid a solid foundation for the later development of Chinese music, with the most typical being the "Bell and Drum Orchestra". Chinese music experienced a period of "rebirth" from the Wei, Jin, Northern and Southern Dynasties to the Sui and Tang Dynasties. During this period, Chinese music underwent significant changes and formed a new music style, heading towards the path of international music. On the one hand, Chinese music has achieved great development worldwide, and on the other hand, Chinese music has also made certain progress worldwide. The organizing period of Chinese music includes Liao, Song, Jin, Ming, and Qing dynasties. The music culture of this period remained closely related to the ordinary common people, exhibiting secular and social characteristics. Its representative form of music art is opera art and its music (Xu Q, 2022). As shown in Table 4, the approximate stage of the development of Chinese music is presented.

Table 4(a): Stages of Chinese Music Development

Stage	Describe
Late Neolithic and Early Bronze Age	The earliest Chinese music was played through simple instruments such as stone drums, stone cymbals, wooden souls, and wind pipes. It is mainly used for occasions such as sacrifices, farming, and religious ceremonies
Ancient Rhythm and Music	Formed a unique rhythm and music system, such as the classification of Yuefu instruments and rhythms recorded in the "Zhou Li", and stipulated the use of banquet, sacrificial, and official music
Gong Ting Hua	In feudal society, music became an important component of the royal and aristocratic society. Palace music presents a solemn and magnificent feature, mainly used for banquets, celebrations, and religious ceremonies

Table 4(b): Stages of Chinese Music Development

Stage	Describe
The Formation of Traditional Music Style	Developed various traditional music styles, such as elegant music, palace music, folk music, opera music, etc. Each music style has its own unique musical elements and expressions
The Impact of the Silk Road	The opening of the Silk Road promoted exchanges with other cultures and had an impact on Chinese music. Music elements from Central Asia, India, and West Asia are gradually integrated into Chinese music
The Reform of Modern Music	A series of music reforms were carried out, attempting to combine traditional music with Western music to form an independent and modern music system. Introducing the influence of Western classical and pop music

#### 4.2.3 Characteristics of Chinese Music

Chinese music has unique characteristics, as shown in Figure 6, which are some common features:

**Mode system:** The mode used in Chinese music is mainly pentatonic, which is different from the twelve-tone average used in Western music. In Chinese music, the pentatonic mode forms a large number of musical expressions.

**Ancient historical heritage:** Chinese music has a long history, and there are many works with profound cultural connotations that embody the thoughts, emotions, and values of the Chinese people in inheritance and performance.

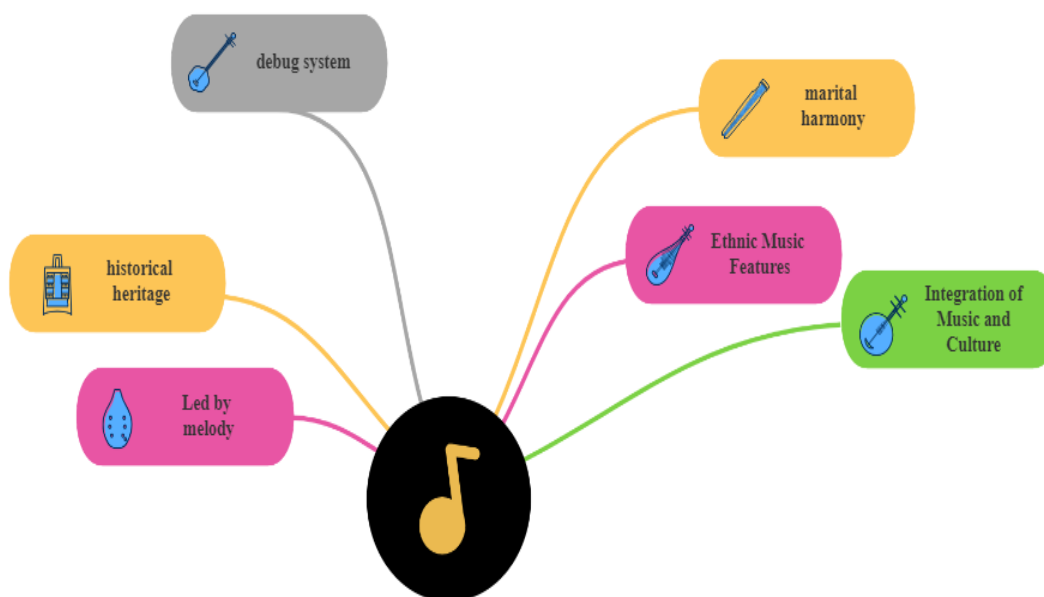
**Dominated by melody:** Compared to the harmony system of Western music, Chinese music focuses more on the development of melody. Curves are often rich in variation and expressiveness, expressing emotions and meanings through the pitch, interval, and notes played.

**The way of sonata is harmonious with the qin and se:** Chinese music has many special performance methods, such as plucking, hitting, and blowing. Traditional Chinese music is a type of music that emphasizes the coordination between various instruments.

**Ethnic music characteristics:** The rich and diverse ethnic music in Chinese music is an important component. Each ethnic group has its own unique musical style and musical instrument tradition, such as Mongolian Homai, Tibetan Gesar, and Han Chinese Peking Opera (Huron, 2019).

**Integration of Music and Culture:** Chinese music and traditional Chinese culture are inextricably linked, manifested in the integration of music, poetry, painting, drama, and other arts. It is precisely these profound cultural blends that endow Chinese music with a special charm and

emotional power.



**Figure 6:** Characteristics of Chinese Music

#### 4.3 Summarizing the Differences between Chinese and Western Music in the Context of Modern Hermeneutics

There is a significant difference in connotation between Chinese music and Western music, with Western music primarily characterized by "profundity" and Chinese music primarily characterized by "profundity". The "profoundness" of Western music mainly refers to the thoughts, concepts, and emotions reflected in its musical thoughts, which are specifically reflected in the themes it expresses; The profoundness of Chinese music mainly refers to an experience, feeling, understanding, and unique musical charm of musical thought (Chen et al., 2019).

In terms of genre, there are many unnamed musics in the West, known as "complete music" or "pure music". For example, Western symphony works, such as symphonies, concertos, sonatas, suites, variations, etc., are themselves a type of work name, therefore, in Western music, there are many themes that deviate from specific work names. From ancient times to modern times, the vast majority of Chinese music has literary titles and has not formed a pure theme, thus differing from the Western concept of "pure music".

Chinese music is different in power from Western music. Zhongle wins with depth and strength, belonging to the type of softness; Xile wins with strength, his strength is powerful and powerful, a force that is as strong as the sun. In terms of the texture of music, Westerners tend to adopt less polyphonic structures and more "main mode" structures, and pursue a

three-dimensional sense of "crisscrossing" and "network" in the process of melody development; The fabric of Chinese music is an extension and stretching of horizontal lines, with melodies that can quietly penetrate people's hearts, producing an effect that Western music does not possess (Ma Lingyun & Wang Xuesong, 2023).

Meanwhile, the development of musical instruments has also led to differences in music between China and the West. Due to the monosyllabic and rhythmic nature of Chinese music, most Chinese instruments have a single structure and cannot play harmonious melodies. Western classical music is mostly composed of harmony and multiple parts, therefore, many instruments are very complex and have a very precise structure, which can be played with piano and guitar (Egermann & Reuben, 2020). In terms of orchestral and orchestral arrangements, European and American music often chooses large symphonies, sonatas, and concertos; Chinese music generally expresses its unique sound quality through solo or small-scale ensemble with multiple instruments.

The thinking of Westerners is analytical, as they express the world by maximizing the development of the musical range and making the sound system the most complex. Chinese thought is a comprehensive idea that presents the world on a narrow scale. One emphasizes "emotional charm" and the other emphasizes "harmony". From theory to practice, there are completely two different paths, which is also the root of the differences between Chinese and Western music. Table 5 provides an overview of the differences between Chinese and Western music in the context of modern hermeneutics.

Table 5(a): Overview of the Differences in Chinese and Western Music in the Context of Modern Hermeneutics

<b>Aspect</b>	<b>Music</b>	<b>Western Music</b>
Depth	deep	profound
Theme	Most music has literary titles and does not form a purely musical theme	There is a large amount of untitled music and the concept of pure music exists
Strength	Deep and powerful	strong and forceful
Acoustics	Not pursuing sound effects, try to avoid them as much as possible	Pursuing the richness, fullness, and three-dimensional feel of sound systems
Texture	The extension and expansion of the horizontal line, the melody's ups and downs, can silently enter people's hearts	Using a multi tone structure, pursuing a three-dimensional effect of crisscrossing and overlapping networks

Table 5(b): Overview of the Differences in Chinese and Western Music in the Context of Modern Hermeneutics

Aspect	Music	Western Music
Musical Instrument	Instruments with simple structures are often unable to play harmony	Complex instruments, capable of playing harmony
Orchestrate	Multiple small ensembles are used to showcase the unique timbre of the instrument	Multiple use of large band combinations
Mode of Thinking	Comprehensive thinking, showcasing the world within a small range, emphasizing emotional harmony	Analytical thinking, emphasizing the maximization of range development and the complexity of sound to express the world

## 5. AESTHETICS OF CHINESE AND WESTERN MUSIC IN THE CONTEXT OF MODERN HERMENEUTICS

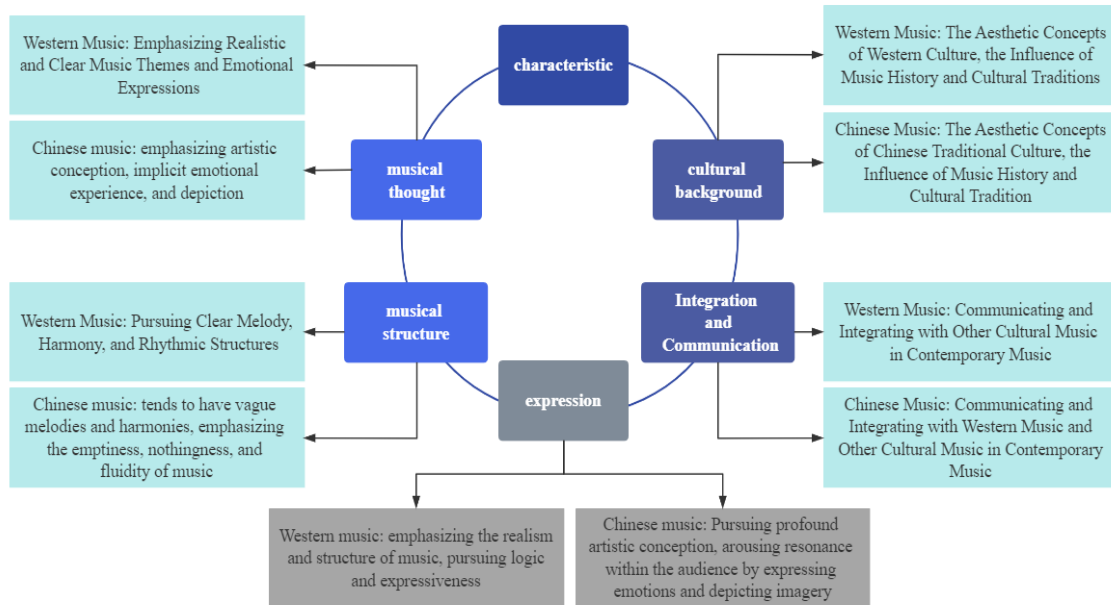
### 5.1 Comparison of Chinese and Western Music Aesthetics in the Context of Modern Hermeneutics

#### 5.1.1 Comparison of aesthetic features

In China, the traditional pursuit of aesthetic art is to combine "emptiness" and "reality", forming a unity of "emptiness" and "reality" with national characteristics. Due to the nihilism and seeking common ground while reserving differences of Chinese culture, it has been well demonstrated in art such as painting. In Tao Te Ching, the phrase "great music has the faintest notes" was originally used as a metaphor for "Tao", but as time went by, it became used to describe the beauty of music. In reading, people can read according to their own understanding and imagination, thus creating a vast space for the aesthetics of music (Clemente et al., 2022). "Great music has the faintest notes" is another concept of "sound without sorrow", which creates more space for music aesthetics. The term 'sound' in 'sound without sorrow and music' refers to the subjective feeling of the listener towards the music. The same piece of music varies from person to person, and the saying goes 'sadness means hearing its sadness, while music means hearing its joy'.

In the West, music art emphasizes the expression of reality, believing that music is a real and meaningful entity. Therefore, Western music emphasizes the need to showcase its distinct characteristics and also reflect its own personality. Westerners emphasize "reality" rather than

"emptiness" in music theory, with a clear theme, while Chinese people express an "artistic conception" in music theory. As shown in Figure 7, there is a comparison of the aesthetic characteristics of Chinese and Western music in the context of modern hermeneutics.



**Figure 7:** Comparison of the Aesthetic Characteristics of Chinese and Western Music in the Context of Modern Hermeneutics

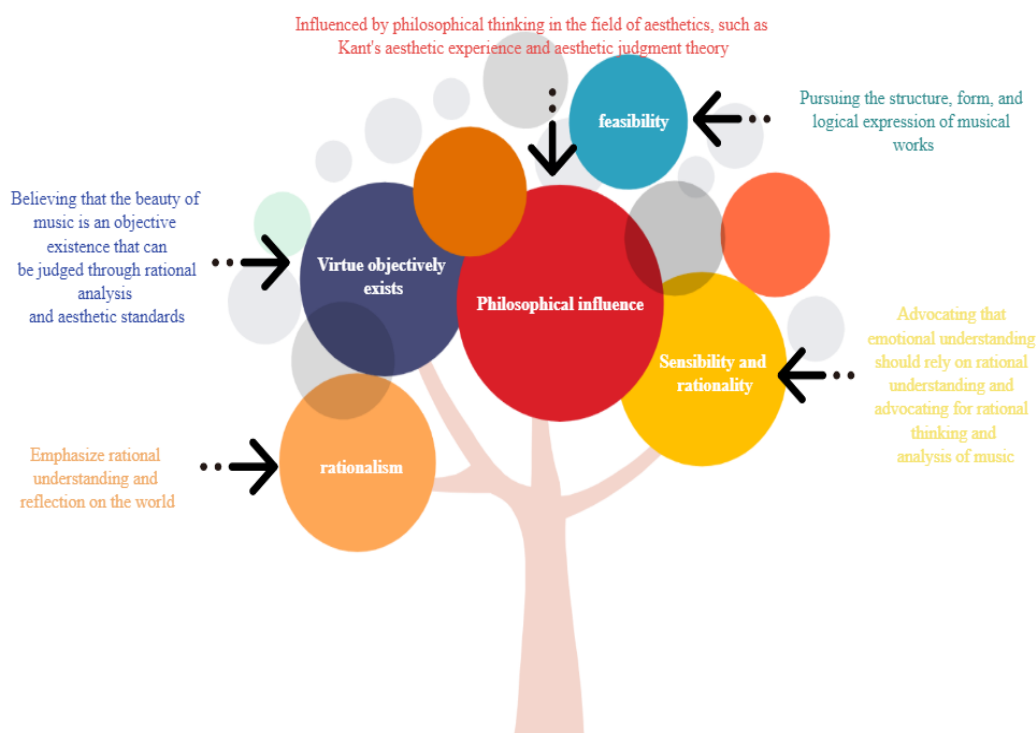
### 5.1.2 Comparison of Aesthetic Psychology

Aesthetics is a method of judging the beauty and ugliness of things. It is a subjective psychological feeling of people towards the image of things and a psychological process. Good music can definitely resonate with those who appreciate it and reflect the values it embodies. In traditional Chinese music, the expression of aesthetics on the form and content of music is very exciting. Firstly, in traditional Chinese music, it is proposed that "Virtue comes first, and art comes second." Secondly, in ancient Chinese traditional thought, virtue was placed first.

As shown in Figure 8, Western music aesthetics believe that the beauty of music should be an objective existence, and the spirit of Western culture tends to separate heaven and man, emphasizing the empirical and practical value of the real world.

This spiritual tendency has also influenced the way Western music aesthetics thinks, making it more focused on rational thinking and practical application. In the process of music creation and appreciation, Western music aesthetics often emphasizes rational analysis and research on music structure, form, techniques, and other aspects (Guo et al., 2020).



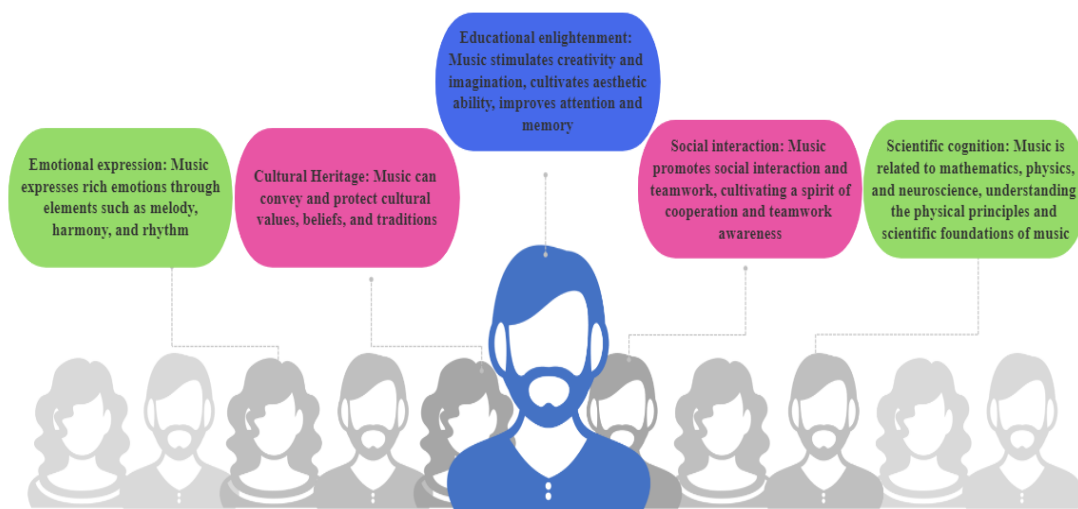


**Figure 8:** Western Aesthetic Psychology

### 5.1.3 Comparison of Educational Functions of Music

In the music practice of human society, the formation and development of music cannot be separated from the educational function of music, as shown in Figure 9. The so-called "education" refers to the concepts and behaviors that people exhibit under the influence of music, which means that people develop towards goodness under the influence of music. Music can educate people and change their living habits. The concept of "education" in traditional Chinese music has a long history and profound influence. Confucius began to practice the concept of "poetry as the foundation, etiquette as the foundation, and music as the foundation" more than two thousand years ago, which is the ideological connotation of his "music as the foundation". It is precisely because of the implementation of "etiquette" that the educational role of music is fully reflected. The idea of 'etiquette' has great educational significance for future generations, and has a significant impact on the inheritance of ethical ideas and the dissemination of cultural knowledge (Shen et al., 2020). Music plays an irreplaceable role in cultivating a person's moral qualities, as it can promote their individual development. Western music also has a wide and profound influence in terms of educational functions, such as emotional expression and regulation: music can express various emotions through rich melodies,

harmonies, and rhythms, from joy to sadness, from anger to tranquility; Aesthetics and Aesthetic Education: Music, as an art form, educates and inspires people's aesthetic perception through its aesthetic characteristics and creativity. By appreciating and understanding musical works, people can cultivate their appreciation of beauty and aesthetic values. Overall, the educational function of Western music is not limited to the music itself, but also encompasses multiple aspects such as emotional expression, aesthetic education, cultural inheritance, social and team cooperation, and personal development. Through the educational function of music, people can gain inspiration, understanding, and enrich their spiritual world.



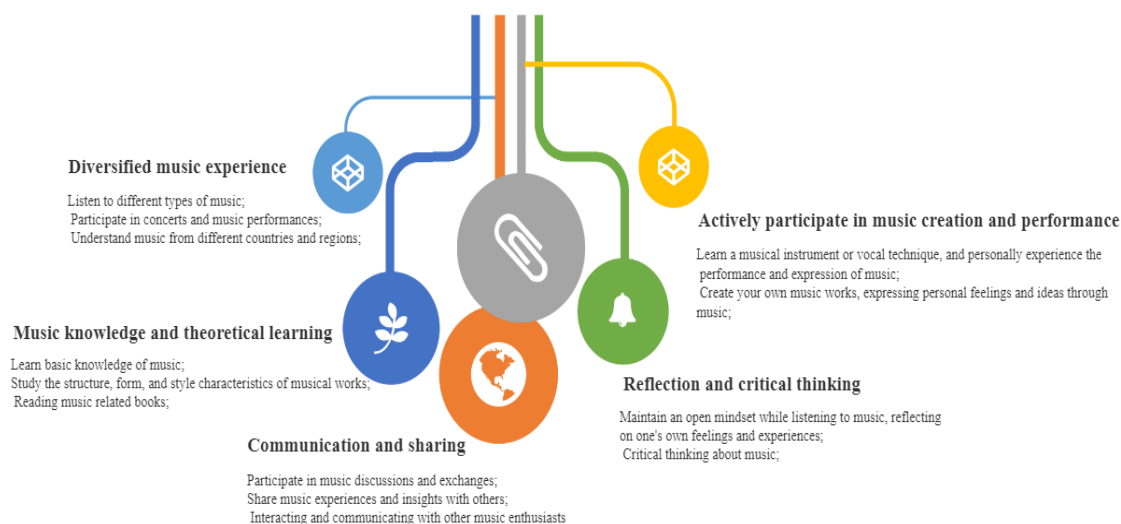
**Figure 9:** The Educational Function of Music

## 5.2 How to cultivate the aesthetics of Chinese and Western music in the context of modern hermeneutics

In the cultivation of music aesthetics, we should start from three aspects: subject, environment, and education to promote students' cultivation of music aesthetics.

In education, in modern Western hermeneutics, the occurrence of interpretive activities requires the subject to have a certain foundation. Therefore, in order to cultivate music aesthetics, it is necessary to strengthen students' internal musical foundation (Zhai S, 2023). In the social environment, it is necessary to strengthen the atmosphere of social music, store the cultural connotations of music, and lay a solid foundation for the emergence of music aesthetics. On the subject level, drawing inspiration from Gadamer's "effect" theory, strengthening one's own subject role, fully exerting one's subjective initiative, listening to music more in daily life, improving one's musical cultural level, and forming one's

own musical aesthetics under the influence of a certain social environment and one's own personality. As shown in Figure 10, there are more methods for cultivating musical aesthetics.



**Figure 10:** Methods for Cultivating Music Aesthetics

## 6. CONCLUSION

Music aesthetics can cultivate people's character, promote the development of the Chinese spirit, and showcase Chinese values. The formation of music aesthetics cannot be separated from the accumulation in life or the influence of subjective initiative. On this basis, a long-term review and summary of the music art between China and the West were conducted, and a brief summary was made of the similarities and differences between Chinese and Western music. Chinese music has always attached great importance to its moral influence on people, and its theoretical proposition is to highly combine "beauty" with "goodness". The foothold of Western music lies in material, formal, and clear cultural attributes. Based on this theory, we have turned our attention to the cultural attributes of "people-oriented" and discovered the differences between "people-oriented" and "people-oriented". Harmony, a common aesthetic concept pursued by both Chinese and Western cultures, exhibits different aesthetic orientations; In terms of the relationship between humans and nature, China advocates the "unity of heaven and man", while Westerners advocate the "separation of heaven and man", while Westerners advocate the "unity of heaven and man" as the main approach; In terms of artistic expression, China is more inclined towards "ethics and morality", while in the West, the slogan is more based on "scientific understanding". In an era

of multiculturalism, we must inherit and carry forward our excellent traditions, learn and absorb the excellent cultures of other countries. By comparing the aesthetic concepts of Chinese and Western music, we can have a deeper understanding of the practice, achievements, and humanism of music from an aesthetic perspective; It helps us to have a more accurate understanding of the national character of Chinese music and better handle the relationship between preserving national character and adapting to the trend of the times.

#### References

- Absil, P.-A., Diao, O., & Diallo, M. (2021). Assessment of COVID-19 hospitalization forecasts from a simplified SIR model. *Letters in Biomathematics*. <https://doi.org/10.30707/LiB8.1.1682013528.154572>
- Chen Haoyu. (2022). Three Basic Forms of "Application" in Hermeneutics. *Journal of Northwestern University: Philosophy and Social Sciences Edition*, 52(2), 102-109.
- Chen, J.-y. (2021). THE MUSIC ARCHIVE OF MACAU'S SEMINARY OF ST. JOSEPH. *Fontes Artis Musicae*, 68(4), 313-343.
- Chen, J., Ying, P., & Zou, M. (2019). Improving music recommendation by incorporating social influence. *Multimedia Tools and Applications*, 78, 2667-2687.
- Clemente, A., Pearce, M. T., & Nadal, M. (2022). Musical aesthetic sensitivity. *Psychology of aesthetics, creativity, and the arts*, 16(1), 58.
- Dressel, J., Whitehead, L., & Heitkam, S. (2023). Linking knowledge transfer and industry with a collaborative performance of biotech companies: A distributed leadership perspective. *Journal of Commercial Biotechnology*, 28(1), 326-338. <https://doi.org/https://doi.org/10.5912/jcb1904>
- Egermann, H., & Reuben, F. (2020). "Beauty Is How You Feel Inside": Aesthetic Judgments Are Related to Emotional Responses to Contemporary Music. *Frontiers in Psychology*, 11, 510029.
- Fingerhut, J., Gomez-Lavin, J., Winklmayr, C., & Prinz, J. J. (2021). The aesthetic self. the importance of aesthetic taste in music and art for our perceived identity. *Frontiers in Psychology*, 11, 577703.
- Guo, M., Su, H., & Yue, L. (2020). Ecology-focused aesthetic music education as a foundation of the sustainable development culture. *Interdisciplinary Science Reviews*, 45(4), 564-580.
- Hu, S., Liang, Y., & Huang, Z. (2022). Multi-Source Data Interpretation For Field Scale Precision Management In Healthcare Industry. *Journal of Commercial Biotechnology*, 27(4). <https://doi.org/https://doi.org/10.5912/jcb1316>
- Huron, D. (2019). Musical aesthetics: uncertainty and surprise enhance our enjoyment of music. *Current Biology*, 29(23), R1238-R1240.
- Killin, A. (2021). Philosophy of Western Music: A Contemporary Introduction, by Anderw Kania. *Teaching Philosophy*, 44(3), 389-393.
- Leaves. (2023). Introduction to "The Beauty of Imagery - Concepts and Methods of Image Hermeneutics. *Journal of Aesthetic Education*, 14(1), I0005.

- Li Hanning. (2022). Situational Teaching: Improving Students' Aesthetic Literacy in Music. *Research on Teaching Management and Education*, 7(2), 105-106.
- Longhui. (2019). Research on the Theoretical Development of Chinese Music Aesthetics. *Art and Technology*, 32(9), 55-56.
- Ma Lingyun, & Wang Xuesong. (2023). Aesthetic Expression of Chinese Folk Music: Taking the Erhu Opera "Tingsong" as an Example. *Journal of Hebei Energy Vocational and Technical College*, 23(1), 26-29.
- Shen, J., Wang, R., & Shen, H.-W. (2020). Visual exploration of latent space for traditional Chinese music. *Visual Informatics*, 4(2), 99-108.
- Wang Shijia. (2021). Analysis of the Social Function of Aesthetic Thought in Chinese and Western Music. *Yihai*, 000(8), 51-53.
- Wu, Y. (2020). Similarities and differences between Chinese and western music history from the perspective of art. *Basic & Clinical Pharmacology & Toxicology*, 125(S9), 75.
- Xie, L., & Gao, Y. (2022). A database for aesthetic classification of Chinese traditional music. *Cognitive Computation and Systems*, 4(2), 197-204.
- Xu Q. (2022). Analysis on the Musical Aesthetic Thoughts of Qing Zhu's About Music. *Journal of Social Science and Humanities*, 4(3), 12-35.
- Yoshioka, H., Yaegashi, Y., Yoshioka, Y., & Tsugihashi, K. (2019). A short note on analysis and application of a stochastic open-ended logistic growth model. *Letters in Biomathematics*, 6(1), 67-77.  
<https://doi.org/https://doi.org/10.30707/LiB6.1Yoshioka>
- Yun, J., & Min, X. (2019). The guiding role of musical aesthetics in musical performances. *Basic & Clinical Pharmacology & Toxicology*,
- Zhai S. (2023). On the Temporality of Music Aesthetic Psychology. *Journal of Social Science and Humanities*, 5(6), 21.
- Zhao Jianlei. (2023). Study on the Role of Modern Music Aesthetics in Vocal Art and the Path of Practice. *Art and Performance Letters*.
- Zhao, Q. (2023). A Study on Traditional Music Education in Universities in the Comparison of Chinese and Western Music. *Art and Performance Letters*, 4(5), 27-31.