Comparative Analysis of Music Education in Russia and China

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Abstract The relevance of the study is determined by the fact that music education in both countries, Russia and China developed on the basis of traditional schools without reference to global trends. In terms of specialization, world music schools believe that the main task of education in this field is to formulate the development of directions of education in the field of musical art to the greatest possible extent. The novelty of the research is determined by the fact that for the first time the interrelation and historical development of music schools in Russia and China is shown on the basis of their own understanding of how education in the field of musical art should be implemented not only taking into account historical features of development, but also taking into account globalization processes. The authors of the article show the development prospects and structural features of the co-design of development agenda. The practical direction of the research can be the prospect of forming a unified interstate development program, which can unify educational processes between the two states. Additionally, the issue can be considered in the annex to the Bologna process as part of the students' common competence in the implementation of general educational programs.

Keywords Music Education, Russia, China, Development, Comparison

1. Introduction

In the musical world of China, the most important event was the founding in 1949 of a conservatory in the city of Tianjin [1]. After its opening the period of systematic obtaining of higher professional music education in the country has begun. Soon after the opening of this conservatory, the state formed a powerful network of higher education music institutions [2]. Before the opening of the Tianjin Conservatory in China, the first conservatory already existed and functioned productively, which was opened in Shanghai in 1927 [3], which was initiated, and later led by an outstanding musical figure and violinist Vladimir Trakhtenberg [4]. The beginning of professional music education in the north of China is associated with the name of this talented violinist [5]. Although the Higher Music School was created along the lines of similar educational institutions in Russia and was intended to teach only young people from the Soviet Union, it is known that in the late 1940s many Chinese students were educated in it [6]. In the future, some of them became world-famous musicians: Liu Tianhua, Liu Hui, Xian Xinghai, Tuo Nuo Fu and others.

The First Chinese Conservatory in Shanghai changed its name more than five times and only in 1956 it was established as the “Shanghai Conservatory of Music”. This name has survived to this day. The system of musical education in China corresponded to the system of the Soviet Union. This became a logical regularity, because until 1949 the main assistance in the development of education in the PRC came from the USSR. Long-lasting economic, political and cultural relations have been established between countries since the beginning of the twentieth century by the end of the 1940s [7].

The favorable development of Soviet-Chinese relations was due to a number of factors. The oldest of these was the unification of the USSR and China in the fight against
2. Materials and Methods

The work used the historical method that was used to form a timeline. The use of this method made it possible to identify the connections and the genesis of Chinese music education and to understand the general forms of education in the field of music. The application of this method is justified by the fact that it makes it possible to reveal at what stage the separation in the training programs of Russian and Chinese specialists in the field of musical art began.

Analytical methods were used to identify the differences between countries in the training of musicians and to identify both positive and negative sides of the used systems. This method, in turn, has a number of limitations which are associated not only with the differentiation of training levels in music education, but also because each of the analyzed levels has its own specialization. In this work, this method was based on the fact that its usage may be limited to only one area of training a professional musician. However, the method of pedagogical comparison and methods of pedagogical analytics were not applied.

It is worth mentioning the previously existing experience of creating the first opera theater in China on the Russian model. In 1927, as a part of the Sino-Soviet friendship, the Soviet government sent the best Soviet musicians to China for a long stay, among them conductor Arij Pazovsky and lyrical operatic tenor Sergey Lemeshev. In close creative team, they created the first opera house in the north of China, which was called the Russian Opera [17]. For three years a large highly professional team has formed in the theater, which has made several dozens of premieres. Any metropolitan theater could envy the repertoire of the Harbin Opera. Two years of Pazovsky's titanic work in Harbin led to the vaccination of the best European traditions in the city, the accumulation of a large repertoire and, as a result, the powerful development of opera and theatrical art in the north of China [5].

For two years, Pazovsky performed about thirty operas by composers P. Tchaikovsky, O. Borodin, G. Verdi, J. Puccini, and others, the most famous of which was J. Bizet's Carmen. Sergey Lemeshev performed a number of leading parts in them, in particular, the games of Tsar Berendey (“The Snow Maiden” of Rimsky-Korsakov), the singer Svengali (“Trilbi” O. Yurasovsky), the Indian guest (“Sadko” by M. Rimsky-Korsakov), Lensky (“Eugene Onegin ”P. Tchaikovsky). In 1936, in a number of Chinese cities (Harbin, Beijing, Shanghai), concerts of another great Russian opera singer, the famous bass Fyodor Chaliapin, were held. Among other things, Chaliapin sang Russian songs “Along the Piterkskaya”, “Dubinushka”, “Hey, Uhnem”, romance “Melnik” by O. Dargomyzhsky, “The Flea” by N. Mussorgsky, “Varyazh's Guest Song” from the opera “Sadko” by M. Rimsky-Korsakov. The newspaper “Gung-Bao” wrote: “Chaliapin is such a gigantic canvas, the frame for which does not exist.” Feodor Shalyapin's concerts entered the history of the city as one of the most significant and glorious musical events [18].

The activities of the most prominent masters of Russian opera in China had a very strong response in the period of the formation of Chinese classical vocal art. Acquaintance of Chinese listeners with the work of the best Soviet opera
musicians was almost decisive in solving the future problems of creating a national opera house. Despite the first experience of creating an opera theater in China with Russian models, the European opera singing got accustomed very slowly in the country. One of the reasons for the rejection of European opera was in a completely diverse, different from the Chinese, international melodic nature. Four years later, in 1956, the Chinese Opera Theater was divided. Two separate structures were formed – the Chinese Opera and Ballet Theater, which continued the national development of opera art and the Chinese Central Opera and Ballet Theater, which main repertoire was European, and to a greater extent even Russian and Soviet opera. For a long time, Chinese viewers could get acquainted with European operas only in performances of touring opera houses, which mostly came from the USSR. These productions aroused extreme curiosity and a desire to listen to new operatic art.

3. Results and Discussion

The formation of the Chinese Opera Theater has a complex history, in which the times of unprecedented rise and development alternated with periods of deep decline. For example, during the “Cultural Revolution” (1966-1976) in China, it was forbidden to perform Chinese folk music, as well as works by foreign and Chinese composers created before 1966. All music created during this period was intended to serve as the background of the political slogans of the Chinese leadership. Many musical schools were closed, and professional and amateur musical groups were disbanded. The teachers were left without work and were very poor. Most of them were send "labor re-education" in factories, plants, construction sites and in collective farms. A well-known Russian Sinologist, Doctor of History at the Institute of Far Eastern Studies of the Russian Academy of Sciences, V. Usov indicates that according to official Chinese data, the number of victims in the course of the Cultural Revolution was about 100 million people.

In the period from 1966 to 1968, classes in all educational institutions of the People’s Republic of China were completely stopped. After that, training in higher educational institutions was reduced to two-three years, and the classes were held a comprehensible program, in which half of the training time was devoted to work. For admission to higher education was mandatory practical experience in the workplace for at least three years, working on collective farms or serving in the army.

In the early 1970s, there were only three conservatories in China: in Beijing, Shanghai and Tianjin. Other conservatories in Wuhan (Hubei), Shenyang (Liaoning), Xi’an (Shaanxi) and Chengdu (Sichuan) were renamed musical institutes. During the cultural revolution, the conservatories and musical institutions were not closed, but there is no information about the systematic holding of classes and the graduates of these musical institutions. For the whole period of the cultural revolution, only five theatrical performances, the so-called “classical Chinese dramas” of the traditional Jingju art were allowed: “Shatszyaban”, “The Red Lantern”, “Capture of Mount Veihushan”, “Sea Port”, “Attack on the Regiment of the White Tiger”.

Among all the other Chinese operas, even the most popular and most loved opera among the listeners was The Gray-Haired Girl, which was created in 1945 based on the libretto by He Jingzhi and Ding Ni by the authors of the composers of the Lu Xin Academy: Ma Ke, Zhang Lu, Qu Wei, Huan Ji, Ou Xiang, Chen Ji, Lzhdyu Ji and Liu Chi. Despite the prohibitions of her productions in China, this opera became the country's first national opera, and was awarded the Stalin Prize (1951) in the USSR. The group of composers creating this opera for the general public, found the most accessible means of musical expressiveness, using Chinese folk melodies, but at the same time retaining the form of constructing the opera according to European models. During the first productions of the opera, many problems arose related to the European technique of singing, since at the time of creating the opera, the repertoire of Chinese singers consisted only of folk songs or works written in the national style. The singers of the Lou Xin Academy developed a special operatic-singing style unique to Chinese singers, which combined singing, the technique of singers from the Beijing Opera and elements of a European vocal school. Opera has become a special product of a difficult era, which laid the foundation for modern Chinese performance.

The opera “The Gray-Haired Girl” was the first experience of Chinese singers using bel canto, the European art of singing, which is difficult and incomprehensible for Chinese listeners. In the late 1970s, the cultural life of the People’s Republic of China began a rapid period of its revival. At this time, musical schools began to open again, professional orchestras and ensembles were created, mass amateur creativity was activated, festivals and competitions were held every year, research work was being held, and music magazines were published. But situation with higher music education in the country demanded global transformations. Reform of higher education in China began in 1977. The reform supposed the development of population norms for entering to universities and an increase in the periods of study to five years.

Common and distinctive features of the underlying concepts and concept spheres in the eastern (China) and western (Russia) traditions, turning to the general issues and clarifying the categories of “concept” and “concept sphere” as the most suitable for the nomenclature, it is necessary to focus on the following key question: what is the specificity of Chinese national-traditional concepts,
that is, its difference from the Russian forms of universal concepts?

In this regard, the period in which the piano penetrated into the culture of China, is very symptomatic and creates the natural environment for such penetrations. After all, it is the humanistic thought of the twentieth century. It is not just trying to penetrate the “other” dimensions of the universe, created in different philosophical and ideological planes, first of all the eastern ones. It was more important, that the theorists and scholars of this period felt particularly the opposition and equality of two multidirectional vectors of development of the world community, which developed from the first decades and intensively evolving to the end of the century:

- centripetal (which, as a result of a long historical development, led to a globalized consciousness, in search of universal, specific to all weighty values of being);
- centrifugal (aimed at preserving its uniqueness, ethnic, cultural customs of specificity).

The development of these trends led to the search for an acceptable common denominator and produced at the end of the twentieth century such a specific phenomenon as "glocalization". The term was proposed in the 1980s by the British sociologist G. Robertson, denoting the interaction of global and local existential and intellectual impulses, which, in his opinion, correlate and indivisible among themselves, although sometimes contrasted and differ from each other. The ultimate judge in the process of balancing the two poles of the modern being of civilization – global and local – is historical memory and its core, a kind of mental invariant fixed in mythological and archetypical structures. Considering the specifics of philosophical and aesthetic views on music in the Chinese spiritual tradition, it is necessary to take into account their comparison with the European tradition. First of all, we point out that the commonality between them lies in the fact that every culture and art is always a mean of communication.

Russian philosopher Miroslav Popovich draws attention to the specifics of the mental structures of communication, pointing out that “in any culture, people exchange news, ask for something, order something, express their attitude to all sorts of things ... In other words, the structure of communication (types of communicative acts) are identical for all cultures. However, in different cultures, types of communication are interpreted, evaluated, regulate behavior in different ways, and complements their characteristics of communication in art forms: “It would be unacceptable to consider all types of art and all means of expression in communication as a simple expression, from the point of view of their functions as an expression of a person’s internal states ... promises a lot ... unconventional approaches.” These general remarks explain why, on the one hand, people of different cultural traditions are able to “decipher” the art of other nations in their own way and show interest in it, and on the other, why traditions are deeply growing accustomed with a certain nation and serve as its symbol.

It is necessary to point out several fundamental factors that have changed significantly the artistic consciousness of modern society. The first of these factors was the change in the spiritual continuum of modern culture. The Eurocentric concept of culture, based on the idea of universality of aesthetic criteria of Russian art, has lost its relevance. It is also worth considering that orientalism, exoticism, which firstly showed a rather shallow interest in Eastern cultures, was formed quite slowly in the artistic perception of the old continent: at the beginning, as a specific range of themes, subjects and images (later in the Baroque and Classical period) then as an inspiration of artistic expressiveness systems different from the Russian tradition (at the turn of the XIX-XX centuries), at the end as a unique spiritual and aesthetic integrity with its own laws, principles and values (mostly in the second half of XX century), went through a long historical evolution, reflected the peculiarities of the perception of images of the East by Russian artistic consciousness. Oriental themes in the works of Russian artists had a specific embodiment. Despite the external authenticity and accuracy in the embodiment of multi-cultural images and plots, it is still coordinated with those leading spiritual constants in the worldview that belong to the Russian concept-sphere.

In the XX century such interest is consonant with the problems of the spiritual life of a person in the modern world and indirectly reflects those spiritual bows that marked the evolution of culture at the turn of two centuries (meaning the XIX and XX centuries): a state of confusion, ever deeper frustration important life values and nagging nostalgia for lost ideals are often tinged with philosophical reasoning and personal reflections of artists of that generation. The East, in contrast to the Russian civilization, which seems become obsolete, is perceived as a world where the harmonious relationship between man and nature is preserved, where the urbanization of life has not yet led to the impoverishment of spirituality.

It is this aesthetic accent that stimulates keen interest in cultural and art-making achievements in general and the musical heritage of different countries of the East in the XX century. This vector inevitably intensifies the interest in the philosophical and religious systems of this part of world civilization, rethinking in a different axiological field those postulates that establish the value of self-improvement, personal self-concentration, the merging of man with nature. Let us give one of the generalizing comparative definitions of the features of the Chinese world perception compared with the Russian: “The main specificity of the traditional Chinese system of philosophical thinking in all its modifications (from legism and Confucianism to Taoism and Chinese Buddhism) is that the focus is not on the individual-personal perception and awareness of the
hypothesis regarding the specifics of concepts and concept

The concept of history is connected in Confucianism with the most ancient notion of tao — the way, as well as the method, principle, morality, absolute etc. The level of culture – wen and the correct social order, which is supported by intellectual officials, was understood as two sides of one being – various displays of tao. In Lunyu, Confucius defines tao – this is a good course of events in the Middle Kingdom and in human life. Tao depends on the definition of an individual, and its carriers are the individual, the state, the whole humanity. Humanity is comprehensive: the world, society, and the Chinese civilization, so, humanity – is the Middle Kingdom. So, tao is the idea of a general universal balance in the world of harmony, of which Man is an element.”

In this context, the concept of Tao attracts exceptional attention, which belongs to one of the keys not only in Chinese philosophical thought of antiquity, but also most fully reflects the basic ontological principle according to which man has to build relations with the world. “The ancient Chinese word “tao” has a wide range of meanings: the road, the way, the mean, the method, the art, the law, the principle, the truth, the teaching, the look, speak, express, sacrifice to the spirit of the road. And the majority of these meanings are implied and played up in philosophical monuments, works of literature and the phraseological fund of the Chinese language.”

In the presented list of Tao values, we can see distinct parallels in the Svidzinsky universal concepts that he directs to the Russian tradition, in particular “truth”, “creativity” (in Tao: art), and “rights” (in Tao: law). However, there is one more interpretation of Tao, which is fundamentally different from all concepts of the Russian spiritual tradition – it is interpreted as emptiness, that is, as a substance that contains everything and never remains unchanged, therefore it cannot be comprehended and specified. “For all that was and will be said about it is the characteristics not of Tao, but of something else (from Zhang 1 of “Daodezhin”– “Tao, which can be said, is not a constant Tao). Therefore, no matter how the thinkers of all nations tried to define, explain the essence of Tao, such attempts are doomed to defeat.”

And in this interpretation of Tao as unknown and impossible to an actual definition, it is worthwhile to make again a comparison with the Russian understanding of being – non-being: “If in the West “nothing arises from nothing”, in the East “everything arises from nothing”, therefore “the problem of Non-existence in Far Eastern philosophy in the conceptual essential-practical form turns into a particularly necessary meaning of human life.” In this regard, it is possible to put forward the following hypothesis regarding the specifics of concepts and concept spheres: reference points of artistic content that have arisen based on the adaptation of purely Russian elements of musical culture in the widest range of concepts that were integrated into Chinese musical life only about a hundred years ago, in the Chinese national music to reflect the root mental signs – and to reflect specific concepts that are far from completely intersect with the Russian ones, even with the apparent similarity of verbal or another various concepts set out as the key to the center of an audio artifact.

The main conceptospheres of Chinese culture in general and music in particular, we consider – except for Dao, lies at the heart of all categories and concepts of Chinese philosophy – three key concepts: nature, ritual and mythological picture of the world. One of these synthetic musical pedagogical concepts, which naturally absorbs both the specific eastern and Russian foundations, is the pedagogical system of the Japanese musician, a pupil of the German school Shinichi Suzuki, who in his book with the eloquent title "Cherished by Love" postulates the main task for which his whole concept of music education and education is directed: “Thanks to listening and playing, children can become not only musicians, but above all good people with pure hearts.” That is, the moral and ethical goal is the main one in the activities of music education centers, and playing the instruments and the formation of professional skills become the means to achieve it.

Finally, the third of these areas is, obviously, a wide field of related meanings and concepts; we clear-cut it as the broadest conceptual sphere in the semantic field, a system-forming invariant that has a number of common characteristic features, on the basis of which numerous independent smaller concepts are formed. Among such essential characteristics of the mythological conceptosphere, we highlight the following:

1) the conventionality of space and time, collapsed in the existential field of a certain mental tradition (people / region);
2) personification of concepts in mythological heroes, personifying certain ideal entities;
3) fabulous mythological concepts often demonstrate transcension of the real possibilities and comprehending the result, impossible by the forces of a usual man. In this case, it can be said that the fabulous mythological concepts form the behavior and achievements of geniuses;
4) in the national myths the emotional-axiological approach, created in the annals of national history and tradition, is deciphered; In this sense, the fabulous mythological concepts correspond with the ritual, especially in the moral and didactic direction.

Such a hierarchy unites Russian and Eastern, including Chinese, mythology. And since in the Russian tradition the concepts of Orpheus, Apollo, Bacchus (to mention
only those related to the art of music) are fixed, respectively, in Chinese mythology, due to personalization they become brother and sister or wife and husband Fu Xi and Nui Va, master Liu or Dian brothers. That is, in this case, we can assert somewhat more extended understanding of the category of the conceptosphere, which includes the system-forming invariant and a number of smaller specific concepts.

An example of this hypothesis is such a self-evident “intersection” of two remote cultural traditions as programmatic instrumental music. A common psychological basis for the perception of program music in various civilizations is the natural desire to find a sufficient subject-conceptual range for musical intonation, textural location, rhythmic complexes and other means of musical expression, all musical and dramatic, less often visual, which are also translated into the verbal plane, concepts and images.

It is very important to realize the importance of program thinking or, more precisely, the selection of program themes in Russian music and the works of Chinese composers. One of the key differences is the length of time for the application of programmatic principles in the works of artists from different continents. If in Europe the practice of giving a programmed name to instrumental works dates back several thousand years, it was appeared in the epoch of antiquity, it retreats into the background only in the Middle Ages, but then gradually returns to the Renaissance, and especially Baroque, as a phenomenon of sound onomatopoeic, programmatic throughout a significant period of development of Russian music has actively evolved, getting an increasingly great influence in the process of updating, expanding semantic field of music, its means of expression. In the most different styles, genres, national schools, programmability is an essential, integral component of the artistic image, each time discovering its new qualities. That is, the concept of programmability here is shaped according to the pattern observed by V. Marik “... to reveal the importance of inclusiveness, embeddedness for any conceptualization nowadays”.

Something like this takes place in Chinese culture. Chinese music, for European instruments (mainly for piano and violin), unlike Russian, has been developing not so long ago, its origins are attributed by researchers to the 20s of the XX century, while leading composers who turned to this field of creativity from the beginning, Lee Yinghai, Wang Lisan, Jiang Venye, Dinh Shandy and others, did not simply adopt the highly developed Russian tradition of instrumental art, but transformed and enriched it with original achievements of Chinese culture, filled it with symbols and associative ranks of nationalities. one of the other concepts, symbolically or associatively expressed in a programmatic name.

Therefore, we draw attention to another difference in the programmability in the music of Chinese composers – it represents the Chinese cultural tradition in combination with the Russian achievements of the musical-imaging system for European instruments. The concept of national culture in these opuses is predominantly programs, the philosophical and ethical principles of Confucianism and, more rarely, Buddhism, in one way or another, however, most often reincarnate various aspects of Tao (in particular, the first conceptosphere of nature’s images has all these direct communication).

National specific intonation, especially organically synthesized with the word that it expresses, will be decoded differently by Russians and representatives of the Chinese cultural tradition. This is a very important prerequisite for a proper understanding of the content of musical works of various genres written in the extra-Russian cultural continuum, and this understanding applies both to the figurative and semantic meaning of their interaction with the word, ritual, timbral symbolism and other elements of the integral artistic image, and the intonation complex itself, what is the basis of the musical work.

Taking into account the peculiarities of the formation and development of Chinese piano program music, it is necessary to note the interaction of two multidirectional tendencies: the adaptation of European principles and the reincarnation of specific ancient cultural traditions, mainly poetry and music of the Tang era, in connection with the leading philosophies of Confucianism. It is worth emphasizing that it was in ancient China that the ideological foundation was laid on which literature and art developed over many centuries, historical periods, and which became the primary basis of aesthetic perception of reality not only in China, but also in the neighboring countries of the Far East – Japan, Korea, Vietnam. At the same time, the main figurative and thematic layers (and even concepts) of Chinese poetry emerged, that rich arsenal of symbols and images, without the knowledge of which it is impossible to correctly understand the specifics of modern artistic processes in the country, including in such a purely “European” sphere as program piano music.

In the Chinese spiritual and intellectual continuum (first of all, the main underlying concept for many other concepts of this series of Tao), it is necessary to briefly outline their displays in other forms of art, primarily in literature, theater, and visual arts, since, as mentioned above, the concept sphere without fail gets its own field of meanings in various humanitarian fields. Therefore, in an effort to intensify their understanding in program piano music, it is impossible to omit their interpretations in other forms of art, first of all in literature, poetry, theater, and painting.

Their importance grows significantly if we take into account the prevailing syncretism of the Chinese philosophical and aesthetic world view and artistic traditions. Moreover, the mentioned syncretism appeared in the Chinese spiritual space in various aspects: as in the
The aforementioned unity of the musical and poetic principle, aimed at achieving a moral goal and, according to it, didactic influence, the formation of a nationally conscious and moral society by means of art and music, and through philosophy the integrity of the universe, which in art can only be reflected by the aggregate means of all kinds, both spatial and temporal, as more specific, the benefits giving verbal expression or visual images, and directions – like music – in the emotional and associative layer reception without verbal concretization. For example, painting is a synthetic unity of poetry, calligraphy, engraving, and especially painting, often combined in one picture. Many outstanding poets were at the same time outstanding artists, for example, Wang Wei.

The art historian J. Rowley draws attention to this peculiarity of the Chinese national perception of the world: “The Chinese looked at life through the prism not of religion, philosophy or science, but mainly of art. It seems that all other types of their activities were colored by artistic attitude. The Chinese preferred the art of living in this world over religion, poetic thinking, which gives room to the imagination, over rationalization. And instead of science, they followed the fantasies of astrology, alchemy, geomancy, and fortune telling. If these observations seem too free, refer to the painting. Chinese painting has never been a servant of religion, except for the period of the greatest influence of Buddhism – faith, foreign for China. It avoided the pitfalls of the mind”.

4. Conclusions

Referring to the principles of implementation of the concept spheres identified in this study as the main: the concept spheres of nature, the concept spheres of national rituals and the fabulously legendary concept spheres – in literature, poetry, theater, painting, special emphasis will be put on those artifacts that are closest to music: in the case of literary-poetic and dramatic texts, those that are the most musical not only by subject but also by form or rather often interpreted in music creativity (instrumental – in the form of a program, or a vocal, if these words are written the song or chorus); if an artifact of painting will be considered, special attention will be paid to allegorical symbolic images related to the performance of music, its creators, and in general, preference is given to subjects that evoke sound analogies.

Mostly, in this syncretic form that the spatial and temporal arts were combined in ritual practice, in this case, the eastern artistic practice quite naturally corresponds to the aesthetic position of the famous German romantics Robert Schumann, who said that the ideas of all kinds of art are the same, only the material is different. Chinese tradition confirms this unity in a variety of ways. In order to understand the meaning of the programmatic theme of Chinese music, it is impossible to avoid the literary and poetic fundamentals of the national aesthetic world view, especially since it also differs significantly from the European, in particular, that it practically does not share the literal expression from the figurative and metaphorical text (this remark will be very important for understanding the essence of sound image in Chinese program music). The meaning of each poetic line hides a series of allusions, formed by the symbols of national culture. In this poetry, one should look for ways of transcendence of a specific denotation; understand hints and symbols familiar to readers brought up in the Chinese spiritual tradition.

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