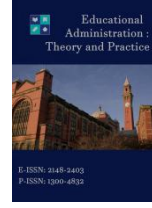




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Research on Innovation of Music Teaching Management Mode in Chinese Universities under Cultural Hegemony

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| <p>Article History</p> <p>Article Submission 12 August 2023</p> <p>Revised Submission 14 September 2023</p> <p>Article Accepted 6 October 2023</p> | <p style="text-align: center;">Abstract</p> <p>With the expansion of cultural globalization in modern times, some Western countries, under their strong military and economic strength, have implemented cultural hegemony employing cultural export and cultural penetration. For example, music education in Chinese universities has been influenced by the hegemonic culture; even more, the music education model in China has been totally Westernized which has caused a huge impact on the ideology, music culture view, and music knowledge system of music majors in universities, and directly led to the students' misjudgment of the value of Chinese traditional music. This paper discusses and analyzes the macro policy, management mode, curriculum, and selection of teaching materials of the existing music education system in Chinese universities to point out the shortcomings of this system and the consequences of allowing the shortcomings to develop; discusses the relationship between professional music education in Chinese universities and social music culture, the role of education in the transmission of traditional music culture, and how to deal with issues such as the relationship between multiculturalism and traditional music culture. This paper will also explore how to integrate traditional music culture into existing music education from the theoretical level, explain the theoretical and practical foundation for constructing a new teaching management model, propose curriculum standards, course nature, ideas, and thoughts for building a traditional music education system in universities, and make practical suggestions for teaching and inheriting traditional music culture based on practice and theory.</p> <p>Keywords: Cultural Hegemony; Traditional Music Culture; Teaching and Management Mode; Curriculum Development; Western Music; Social Music Culture</p> |
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Introduction

As China's communication with the world is expanding, cultural exchanges in different fields are becoming more and more frequent. However, by virtue of their political and economic dominance, some Western countries use various means to promote their cultural values and products to China and the whole world to achieve their cultural hegemony, thus generating an increasing number of cultural conflicts. The blind worship of Western culture caused by the infiltration of foreign cultures and ideas has led to challenges to Chinese people's identification with traditional music culture and had a very negative impact on the inheritance and promotion of Chinese traditional music culture. Taking a university as an example, a university is an important place for talent cultivation and national culture inheritance, where young students' world views, life views and values are taking shape, and the mainstream consciousness of students is also vulnerable to impact. In this context, the continuous infiltration and influence of Western ideology and culture on university students and the lack of traditional cultural education and cultural propaganda in school have led to the gradual weakening of national concepts and national consciousness of the students, the decline of their national cultural identity, and the neglect of excellent national traditional culture.

Since the 20th century, Western music culture has spread worldwide and has had a subtle influence on people's aesthetic sensibilities. Under the influence of post-colonialism, Western music culture and traditional Chinese music culture have been labeled as "scientific and non-scientific", "superior and inferior", and "advanced and backward". Western music became the standard for measuring local music and dominated professional music education in modern China for a long time, resulting in the gradual assimilation and even elimination of many excellent Chinese traditional music cultures, which faced many difficulties in dissemination and development and even had a survival crisis. After the May 4th New Culture Movement, in June 1935, Hu Shi introduced the new term "total Westernization"(Geng & Dai 2015) in his book *Full Globalization and Total Westernization*, proposing to replace traditional Chinese culture with Western culture. Since then, the form of music education has undergone great changes. Traditional Chinese music education has lost its main status, as traditional Chinese music theory is not taught in the classroom, and traditional musical techniques such as vocal, instrumental, and dance are not taught.

The foundation of traditional Chinese music is a tonal system called "Diao", which comprises a number of modes. In China, music education is highly regarded and frequently starts at a young age. It is frequently covered in the curriculum of schools, and there are also specialized music schools and conservatories where students can obtain thorough training in a variety of musical fields. Chinese culture places a high value on music, which has long been intricately woven into many facets of Chinese life. It has been employed in religious rites, royal coronations, customs from the countryside, narratives, and entertainment. Chinese music is frequently said to encourage harmony, transmit feelings, and uphold cultural norms. Chinese music has been greatly influenced by Chinese philosophy, particularly Confucianism, Taoism, and Buddhism. Chinese music's moral and ethical components are a reflection of Confucianism, which places an emphasis on cultivating virtue and societal harmony. Buddhism frequently incorporates religious chants and devotional music, but Taoism emphasizes natural order and balance. Chinese music's aesthetics, topics, and performing techniques have been impacted by these ideas. The study of traditional Chinese music frequently places a strong emphasis on rote learning and technique proficiency. Direct instruction from knowledgeable instructors who act as a master and apprentices in the teaching process is how students learn. A lot of focus is placed on repetition, practice, and discipline. However current pedagogical techniques, such as group playing, music theory, and Western approaches to music education, are also incorporated into contemporary music education in China.

This paper adopts various theoretical, systematic, and practical approaches to explore how to better popularize and disseminate traditional music in professional music education in universities in the context of music culture diversification, taking into account the new trends of today's world culture and international music education development. The article specifically analyzes the macro policy, management mode, curriculum, and selection of teaching materials of

the existing teaching system of music majors in Chinese universities. This research is supplemented by a questionnaire of teachers and students which helps to understand the current situation of music education and the actual condition of traditional music culture in universities. The author points out that music education in universities must take the responsibility of inheriting traditional music culture; summarizes the shortcomings in the process of education practice; advocates relying on macro policies to ensure that traditional Chinese music is an important part of music teaching in all universities; conducts in-depth discussions on the compilation and selection of teaching materials, curriculum settings, and teacher reserves in the teaching management mode regarding traditional music, and proposes curriculum definitions, management concepts, implementation ideas and suggestions for constructing the management mode of traditional music education in universities; explores the effective ways and programs to integrate traditional music culture into professional music education. The implementation of these effective ways and programs will form a social and cultural phenomenon with the participation of a large number of university students. It has a continuous meaning and a far-reaching impact. In order to address the possible impact of cultural hegemony on music education in Chinese universities, research on the invention of music teaching management mode at those institutions is being conducted under conditions of cultural hegemony. Local or traditional Chinese music might not receive the attention it deserves in favor of Western classical music traditions and pedagogies, which would disregard indigenous musical practices. Additionally, the promotion and preservation of traditional Chinese music may be overshadowed by the impact of international music companies and popular music genres.

Literature Review

This topic is based on the reflection of the history of the development and diffusion of Western music culture in China in the context of cultural hegemony. It is dedicated to changing the current professional music education model in China, which blindly copies the Western music education system. Rich research has been done on this topic, but a systematic theoretical system has not been formed yet because each scholar has a different focus in his or her research direction. This study aims to address the potential domination of a particular cultural viewpoint or hegemonic ideology in music education, which may restrict the representation and appreciation of other musical traditions and impede students' overall growth. In addition, it explores the historical encounters between Chinese and Western music, focusing on issues of representation, reception, and cultural exchange. Music provides an overview of the development of Chinese music in the 20th century, including the influence of Western music and the challenges faced in the context of cultural hegemony.

The Discussion on the Impact and Harmfulness of Cultural Hegemony on China's Music Education System

Research on the Integration of Chinese and Western Music Culture in China

In recent years many distinguished scholars and experts have devoted themselves to the study of Chinese and Western music culture and accumulated many theoretical achievements. Bruno Nettles, an American music anthropologist, studied in his book *"The Western Impact on World Music: Change, Adaptation, and Survival"* (Nettl, 1985) the changes in world music from the perspective of cultural anthropology, describing the changes in traditional music in many countries due to the intervention of Western music in modern times. The changes in the music of three East Asian countries, China, Korea, and Japan, are particularly noted: *"The entire musical culture of the far Eastern countries-concept, behavior, and sound-is leaning toward Western styles, what we might call Westernization"*.

Since China started late in the study of modern music history, the number of papers and treatises produced is relatively small. Among them, there is a lack of historical records on the influence of early Western music on modern Chinese music. Therefore, the study of Chinese and Western music culture in the Chinese musicological community seems to lag behind. In 1924, Wang Guangqi's book entitled *"The Evolution of European Music"* not only made a detailed analysis of the evolutionary process of European music, but also discussed in chapter 9 of the book the correlation between the process of European music and the development of Chinese

traditional music, putting forward the view that any nation with a traditional music heritage system will never die out (G. Q. Wang, 1924). Professor Tao Yabing, dean of the School of Music at Harbin Normal University, has written *The History of Musical Exchange between China and Western World* (Tao, 1994). It's a detailed chronological account of the two-way exchange between Chinese and Western music cultures from the 8th century (Tang Dynasty) to the early 20th century. It is also a rich collection of historical materials, and the scope of the discussion is detailed and extensive, making it an important document for studying the history of the exchange between Chinese and Western music at this stage. Feng Wenci's book, *A Chinese Foreign Exchange History of Music*, takes Chinese history as the main line of discussion and the exchanges between Chinese and foreign music as the horizontal side of the discussion, arguing that the spread and development of Chinese traditional music should not exclude exchanges with foreign music (W. C. Feng, 1998). The book is the first comprehensive and systematic academic work on the cultural exchange between Chinese and foreign music in China so far. *Musical Encounters in Sino-Western Cultural Intercourse* (Gong, 2017), by Professor Gong Hongyu, enumerates the historical and empirical evidence of the exchange of Chinese and Western music since the 19th century, and records in detail the interaction between the two musical cultures after Western music was brought to China by the missionaries. These documents have significant study and archival importance for the history of Chinese music during the past 100 years. Unfortunately, Western music culture has also had an impact on the ideologies of contemporary Chinese music researchers and educators. As a result, they have mostly adopted Western scholars' interpretations of the historical events surrounding the fusion of Chinese and Western music cultures. For example, Professor Gong Hongyu, who studied and taught abroad, has suggested in his book that there are omissions, misinterpretations, and exaggerations in the study of modern Chinese and Western musical exchanges among Chinese music scholars, but he has failed to take a macro perspective on the hidden dangers brought about by the strong invasion of Western musical culture in modern times. While not specifically about music, this book explores the impact of Western popular culture, including music, on contemporary Chinese society and the tensions it creates within the context of cultural hegemony.

The Influence of Western Hegemony on Chinese Music Education System

In modern Chinese music education since 1912, the older generation of educators, such as Cai Yuanpei, were deeply influenced by Western musical and cultural trends and comprehensively introduced Western music education concepts. The consequence of this was that contemporary Chinese music education faced the problem of wholesale Westernization. As Bennett Reimer recounts in his book, *A Philosophy of Music Education*, "China has become westernized in very superficial and intense ways, in music and other fields." (Reimer, 2002). Many music educators within China have continued to work to try to change this dilemma. Che Shun explains in his dissertation the process of the formation of "Western music centrism", pointing out that Western countries were able to establish "egoistic" centrism through internal progress and external expansion, and that in the 19th century, China was "forced to bring and then actively choose" the Western culture in a semi-colonial situation". He goes on to reflect on this history, to criticize and question the "Eurocentrism" and "American music centrism", and to correct the absolute values of "Western music centrism" in China since the "May Fourth" New Culture Movement. He argues that in the era of globalization, the communication of folk music to the outside world should adhere to the concept of "rediscovering the self" and then "transcending the self" (Che, 2010). Rong Hongzeng has pointed out in his dissertation that music can promote public unity in times of turmoil and help groups build ideological consensus in times of prosperity. University music faculties should recognize music's cultural value and function and put this recognition into practice in their teaching and research work. In his opinion, how sad it is that several of the country's top music schools are devoting most of their educational resources to Western music, with most students going on to study Western music, lacking knowledge of traditional Chinese music, and refusing to abandon the music inherited from their parents and grandparents. Those who comment on and study music theory, whose articles directly influence the educational community and social mass opinion through the mass media, and mislead young people's aesthetic and cultural views, must be partly responsible for the present results. He also proposed that folk music is only a small part of Chinese music and cannot represent the entirety of Chinese music. He suggested replacing the term "ethnic folk music research" with "Chinese traditional

music research" (Rong, 2001).

Teaching Management Mode of Traditional Music in Universities

Discussions on the Development Direction of Chinese Music Education

As the discussion on the relationship between Chinese and Western music heats up in China, it has led to debates in the Chinese music academy. One viewpoint emphasizes the need to build on traditional Chinese music education and opposes the notion and practice of unilateral learning from Western music education systems. For example, Y. H. Wang (1994) argues that Chinese music in the 20th century was greatly influenced by Western music and that modern Chinese school music education has taken a completely Westernized path, i.e., it has educated students exclusively based on Western music theoretical systems, which has fostered the idea of blind worship of Western music culture and neglected the in-depth exploration and reconstruction of traditional Chinese music theoretical systems. This phenomenon is detrimental to promoting and developing traditional music culture and should be rejected or corrected. Guan Jianhua believes that the modernization of music culture should not come at the cost of abandoning traditional music culture; modernization that abandons tradition is actually Westernization. It is impossible to compare Chinese contemporary music to Western music because a comparison is essentially a discussion, and dialogues must be on equal footing. Due to the "subjectivity" deficit of Chinese traditional music, it is unable to engage in meaningful discourse with Western music (Guan, 1993). According to Feng Wenci, Chinese music should, in theory, be based on traditional music and incorporate elements of foreign music. The historical truth that new music is a subset of traditional music should not be completely rejected, despite the fact that modern new music exhibits some "Eurocentrism" influence. The serious situation of the westernization of music as an obstacle to the development of traditional music is now attracting widespread attention in the Chinese musicological community and is being reversed. Although this focuses on ancient Chinese music, it offers insights into the historical development of Chinese music and its encounters with other cultures, including the West. This collection of essays examines various aspects of Chinese music in the global context, discussing issues of cultural hegemony, globalization, and the challenges faced by Chinese musicians and composers.

Another opinion is that the emergence of a new music education system combining East and West's advantages is a historical necessity, and wholesale Westernization does not exist in practice. For example, Xing Weikai points out that music education should take the needs of Chinese people at the present stage as the starting point, abandon the narrow concept of musical nationalism, and learn from all schools of thought, including learning from the West, so that use can use both ancient and modern, Chinese and Western music can use both ancient and modern, Chinese and Western music can use both ancient and modern, Chinese and Western music. Jia's (2021) view is that "an overall comparison of Chinese and Western music will inevitably lead to the conclusion that Chinese music is backward." He believes that the only way out for Chinese music education is to "beg the West" and that China should abandon its anachronistic nationalism and traditional musical cultural subjectivity and learn from the Western music education system. Liang (1991) put forward the view that "Chinese and Western music should intermingle and complement each other", arguing that the introduction of Western music has enriched Chinese music, but Chinese music should not be inferior to Western music. To engage in discussion with the West on an equal footing, Chinese music education should be founded in tradition, energetically cultivated, and freed from the worship of foreigners, fear of foreigners, and exclusion. According to Wang (2007), Chinese and Western musical cultures are linked in 20th-century China, and their relationship is both inventive and complementary. After analyzing the views of the above scholars, the author believes that although the arguments differ in their intentions regarding the integration of Chinese and Western music cultures and the direction of development of Chinese music education, there is a clear consensus that most of them agree that Chinese music should be developed, that traditional music resources should be explored, but that it should not be stagnant, and that the advanced aspects of Western music culture should be learned. From this perspective, there seems to be no real difference in principle.

The position of almost all scholars is in favor of the diversified development of music education. The current task of school music education is to adhere to an equal and open view of music development, meaning that it should inherit and promote traditional music culture and

borrow and absorb foreign music culture. General universities should be conscious of prioritizing serving the needs of the region's social development and placing school education in the general environment of regional cultural development. Han (2001) argues that on the premise of fully respecting "cultural pluralism", the opposition between Chinese and Western music should be replaced by separation: the integration should be replaced by interplay. For him, Chinese and Western music should interact and balance on the premise of co-existence to establish the value of music culture itself. Professor Guan Jianhua criticizes the current blind imitation and borrowing of Western music education systems in Chinese university professional music education. He affirms the value of traditional Chinese music and proposes that true music education should be a multicultural music education based on understanding and respect. Through his own study of multicultural music education in Europe and the United States, he proposes to explore and practice the construction of a "Chinese native music education system" under a multicultural framework, taking into account the existing models of professional music education in Chinese universities. His research on Chinese and Western music has a broad global perspective and has made an important contribution to the promotion of diversity in Chinese music education. Several scholars and researchers have studied and discussed Guan's musical academic research ideas and content (Xiang, 2019). For example, Xiang Yang's *Reflection under Interrogation-Professor Guan Jianhua's View of Music Education*, Zhu Yujiang's *Exploring Guan Jianhua's Music Education Thought*, and Zhang Zhentao's *Forty Years of Planting Spiritual Roots-Remembering Musicologist Guan Jianhua*. Since there are more such documents, we will not list them all, but only cite the sources when quoting.

Teaching Management Mode and Traditional Music Curriculum in Universities

Traditional music courses in university music education have been strongly advocated in recent years, and many experts and scholars have done a lot of research and explorations on the training objectives, teaching management and curriculum settings, teaching methods, and teaching contents of traditional music education. However, due to the late start, the research on the construction of discipline systems and teaching management mode of traditional music education in universities is still at the experimental stage, and the related research lacks relevance and specific results.

Teaching management refers to the process of administrators making school teaching activities achieve the goal of talent cultivation through certain management means, which is the guarantee of normal teaching order. *Modern Teaching Management System* (Liu & Qi, 1997) is the first work in China that discusses the theory of teaching management in depth. It elaborates on the contents, techniques, and methods of modern teaching management, and analyzes the characteristics of the teaching management system as well as its components and operation mechanism at the theoretical level. The study identifies the scientific method, logical system, information technology, and qualified staff as the key components of teaching management. A theoretical foundation for the traditional music teaching management strategy and curriculum setting in universities involved in our topic is provided by the discussion and case studies on teaching management mode, teaching quality assessment, teaching plan decision-making, and other issues in the work. These discussions and case studies can also aid this paper in correctly understanding the empirical research direction.

From Practice to Policy-Reform & Development of Musical Education in China (Wang, 2005), objectively analyzes the construction of the Chinese music curriculum and the history of its experimentation and promotion and conducts a comprehensive investigation on the leadership mechanism of school music education, implementation, and enforcement of basic music education regulations at the school level, subject construction, curriculum standards, teaching materials, traditional music culture curriculum resources, and teacher reserves. It is the first work written by Chinese music scholars in the field of school music education with historical depth, theoretical height, and high practical significance. It is an important guide to the current practice of music education reform in universities.

In the field of research on the combination of traditional ethnic music culture and university education, there is a book *Exploring the Theory and Reform of Music Education and Teaching in Colleges and Universities* (Zhu, Liao, & Xiong, 2020), which uses new research results in history and pedagogy to explore the concept, characteristics, goals, and significance of university music

education. Starting from the top-level design of music education, it proposes that students' aesthetic experience, the cultural heritage obligation of curriculum, and the diversification based on the promotion of traditional music should be emphasized, and students' technical ability and creativity should be cultivated. *A Study on the Inheritance of Chinese Ethnic Music Culture and Music Education in Universities* (Li & Zhang, 2019), co-authored by Li Qiaohui and Zhang Tianhui, provides a comprehensive and detailed analysis of Chinese minority music culture, the inheritance of ethnic music culture and music education in universities. The authors point out that universities are bases for cultivating talents and important carriers for spreading various social mainstream cultures. The two authors argue that universities should take up the historical responsibility of preserving, inheriting, and developing Chinese ethnic music culture, and integrating it into modern music culture education. The teaching and curricular exploration of existing regional music in university music education covered in the book helps us to expand the ideas of ethnic culture inheritance and development. The organic integration of music education in universities with the heritage of ethnic music culture is inevitable, and full attention should be paid to this point. Overall, this literature provides a rich theoretical basis and practical guidance for the in-depth promotion of music education reform, the organic integration of ethnic traditional music culture and teaching, the innovation of teaching theory and teaching methods of traditional music culture, etc studied in this paper.

Methodology

Study of Documents

Literature Research Method

Literature analysis is necessary to understand the theoretical research trends in the academic world. The search, sorting and, analysis of relevant literature can provide a sufficient literature base for the subject and inspire new perspectives and ideas for research. After searching relevant domestic and international theses and reviewing much literature on the basic theories of music education, the current situation of music education in Chinese universities is studied, and the international experience, theoretical basis, and technical methods of traditional music curriculum are obtained, analyzed and summarized.

Comparative Research Method

The comparative research method is one of the important methods used in this paper. Through comparing, analyzing, and identifying the Chinese and Western music cultures, the theoretical systems of music education in China and the West, and the characteristics of national music, the current musical culture inheritance in China after the strong invasion of Western music culture, the reconstruction and historical facts of the traditional music teaching management mode, and so on, this topic will determine the similarities and differences of these elements, and explore the reasons behind them and their inner laws. Through these comparisons, many insights can be gained and many valuable conclusions can be drawn. The comparative research approach contrasts phenomena across multiple contexts, cultures, or people in order to evaluate and analyze them. This strategy involves contrasting and comparing the research subjects in order to better understand their characteristics, relationships, and implications. Comparative study is useful in many academic subjects, including the social sciences, anthropology, political science, economics, and others. Researchers assemble their data from a variety of sources, including surveys, interviews, archive papers, statistical data, and field observations. It is critical to ensure that the information acquired is relevant to the research objectives and enables fair comparisons.

Field Study

Survey and Questionnaire Method

A common research strategy to get information from a large number of respondents is the use of surveys and questionnaires. The target demographic or sample must be identified, along with the survey's goals, as the first step. Clear, simple, and objective questions must be carefully crafted by researchers. The survey can be set up with open-ended or closed-ended questions, such as multiple-choice or essay-style responses, or a combination of both. It is advised to run a pilot test on a small sample of participants before distributing the survey to the complete population. This

makes it easier to spot any problems with the survey's overall layout, answer options, or question clarity. The results of the pilot test's feedback can direct changes and advancements. Numerous techniques can be used to administer surveys, including online platforms, in-person interviews, phone interviews, and mail surveys. The selection of a data collection technique is influenced by the budget, sample size, accessibility, and research goals. Because of their convenience and capacity to reach a large audience, online polls have grown in popularity. In order to generalize the findings to a larger population, researchers must choose a representative sample that reflects that community. Random, stratified, and convenience sampling are a few common sampling methods. To ensure proper representation and the trustworthiness of the results, the sample size should be chosen based on statistical factors.

Interview Method

Through direct communication with relevant curriculum experts and administrators, it was possible to gain insight into the relevant factors and determinants affecting the curriculum and to understand the needs and opinions of different groups of people in society, schools, teachers, and students about the curriculum. Guided conversations, semi-structured open-ended interviews, and face-to-face or virtual online communication with respondents are used to obtain deep and relevant information about teachers' perceptions, traditional music teaching in schools, students' acceptance of traditional music, and students' feedback on the traditional music curriculum. We can then compare the theory with the actual situation, identify the problems and shortcomings, and finally make a rational judgment and analysis. The interview method begins by explicitly outlining the research objectives and creating a list of topics or questions to lead the conversation, much like survey design. The questions can be structured, offering a predetermined framework for responses, or open-ended, allowing participants to express themselves freely. There are various interview formats, each with unique traits and objectives. Structured interviews (with pre-determined questions), semi-structured interviews (with a mix of pre-determined and flexible questions), and unstructured interviews (without pre-determined questions, allowing for free-flowing discourse) are a few examples of frequent types. Researchers must choose and enlist the right individuals who, with their knowledge, skills, or expertise, can offer pertinent insights. Depending on the objectives of the study, different sampling techniques may be used, such as snowball sampling or purposive sampling, which selects participants based on specified traits or experiences. Interviews can be held in person, on the phone, or using video conferencing software. It's crucial to create a welcoming and courteous atmosphere for the participant. The interviewer should adhere to the interview outline, listen intently, and elicit further information as needed. Creating a sense of trust and connection with participants can improve the responses. Interviews are frequently recorded with the participant's permission to guarantee precise data collection. The recordings are then verbatim transcribed, which entails translating spoken words into written language. Analysis and interpretation are based on transcriptions. To find patterns, themes, and important insights, qualitative data analysis comprises coding, categorizing, and interpreting interview data. To explore the data in a methodical way, techniques like thematic analysis, content analysis, or narrative analysis might be used. When conducting interviews, researchers must follow the highest standards of conduct. Informed agreement from participants must be obtained, confidentiality must be upheld, and any dangers or discomfort that might develop during the interview must be addressed.

Results

This study focuses on the current situation of the Chinese music education system and the dilemma it faces in the context of the strong invasion of Western music culture. China has a thousand years of splendid ancient civilization of rituals and music, and its traditional culture not only has a long history of its own but also constantly communicates and exchanges with foreign regions and ethnic groups, absorbing foreign cultures and incorporating them into its own blood, showing the grandness, openness, and tolerance of the Chinese nation. However, as China's national power declined, the Qing Dynasty was eventually invaded by the Eight-Power Allied Forces. Since then, the Qing Dynasty was overthrown, warlords were divided, foreign invasion and civil unrest were frequent, and China was beaten militarily and ceded politically. The Chinese

people were forced to lower their noble heads and lost their national pride and self-confidence in the midst of the humiliation and pain of war. They began to look up to and blindly worship the West passively and unconsciously. Not only do they believe that China is inferior to the West in the field of science and technology, but they also extend to abandoning traditional culture as if it were nothing. They pessimistically believed that their country's culture, politics, and economy were all worthless, so they started to take the road of no return by abandoning their traditions, castrating their culture, and departing from the classics. It can be said that the modern history of China is not only the history of the Chinese people's bullying and slavery but also the history of the Chinese people's struggle for self-improvement and resistance, as well as the history of the collision between various trends and forces, such as the admiration for foreigners, the total Westernization and the guardianship of tradition.

In the 1860s, China started the foreign affairs movement to learn advanced Western science and technology in order to resist foreign humiliation and save the country from extinction. In June 1898, China began to reform its governmental institutions and opened new academies that replicated the Western educational system to train talents, translate Western books, and spread new Western ideas. After the establishment of the new-style school, the school music songs emerged, which were sung with lyrics from European and Japanese tunes, marking the beginning of Chinese music education using the Western music theory system. After the May Fourth New Culture Movement, Hu Shi proposed the new term "Total Westernization" in his *Full Globalization and Total Westernization* in June 1935, replacing traditional Chinese culture with Western culture, and the form of music education also underwent a great change. Since then, the National Beijing Women's Higher Normal School, the National Music College, the Shanghai National Music Institute, the Peking University Music Institute, and other music colleges and universities have all used the Western music theory system in their teaching process. As a result, traditional Chinese music theory is not taught in school classrooms, traditional musical techniques such as voice, instrumental music, and dance are not taught, and traditional teaching methods are not used. The situation continues even to this day.

Total Westernization of Music Education under Western Music Centrism

The establishment of China's modern music system was a transplantation of the Western music education system, especially the European music education system. After the war, China became ashamed of itself and experienced the western cultural export. In such a background, the concept of "western music centrism" was established in the hearts of Chinese people, and pervaded the whole 20th century. Until now, music education in China is still in a state of westernization. The schooling concept still follows the West's pace, the curriculum and teaching content are mainly Western music, and the teaching model is based on the Western music education model. The reasons for this are mainly from the following aspects.

Misleading Remarks of Early Music Education Pioneers

China, which was invaded and impacted by the West, saw the emergence of a group of young people who embraced the enthusiasm of saving the country, such as Wang Guangqi, Huang Zi, Li Shutong and Xiao Youmei. They went to Europe to study, received the Western culture, and completed Western music education, and became the leaders of modern Chinese education after they finished their studies and returned to China. In the absence of the necessary knowledge of traditional Chinese music culture, these senior intellectuals published the following statement without systematically sorting out and studying the traditional music culture: "To be fair, all the pentatonic instruments transmitted from ancient China are not as beautiful as Western instruments. How can Chinese music theory have the precision of Western harmonic music?" "In the music of the old Chinese opera, the huqin was the key, but it was so bad", "it was worthless, the noise was floating and confusing, and could not move people and produce beauty." (C. C. Feng, 2007) They have not explored the development of traditional Chinese rituals and popular music, and have not really understood the variety and styles of traditional Chinese music, nor have they examined the feasibility and necessity of traditional music education methods. They have a one-sided view that the single-line melodies of the guqin do not have the complex harmonic structure of the sonata. But in fact, they have not explored the close relationship between the melodic structure of guqin music and the four tones of the Chinese phonetic system: flat, up, down, and in, nor the connection between guqin music and Chinese literature and poetry. They have not

recognized the role of the guqin as an instrument of ritual and music to harmonize emotions and calm the mind with its low-frequency resonant tones. They argue that the lineup of the Jiangnan silk and bamboo orchestra was not as large as that of the Western orchestra, but they fail to see that the total number of people used in a musical performance in China during the Song Dynasty was 486, including 358 people playing music. They believe that the traditional method of teaching by teachers and apprentices is not as rigorous and regular as the Western music teaching system. However, they failed to see that many pitches in traditional Chinese music cannot be accurately positioned by the pitch standards of Western music and that it is difficult to understand and express the magic of the music without one-on-one oral instruction. In fact, they fail to understand that the teacher-apprentice teaching model enables players to develop distinctive artistic styles, and therefore different genres, resulting in music that does not conform to the rules. They labeled traditional Chinese music as "feudal and backward" in a general and superficial comparison of Chinese and Western music, and published articles and speeches to promote the idea that traditional Chinese music lags behind Western music. Because of their positions as leaders in the arts and culture, as university professors, as deans of conservatories, and even as founders of modern Chinese music, they were serious authorities on the masses, and their educational statements and philosophies influenced the evaluation of Chinese music throughout the 20th century, and directly shaped the popularization of traditional music and the social perception and evaluation of Chinese traditional music. Their starting point of saving the country and the historical fact that China was backward and beaten during the turbulent times makes it impossible for us to criticize them with a modern perspective, but this cannot conceal the profound negative effects due to their narrow-mindedness and prejudice.

Bias of Music Education Policy

The will of the government plays a decisive role in music education policy, and the development of music education policy is closely related to socio-historical development and the direction of social trends. In the early years of the founding of New China, due to the severe damage caused by the long war, it was not only necessary to prevent the infiltration of foreign political forces, but also to restore the economy and solve the problem of food and clothing for the whole nation. In addition, there was certain blindness to the foreign music education experience, so New China did not restore the traditional Chinese ritual music education and professional music education in time, but simply used music education as an effective adjunct to "political education". Notably, most of the music compositions during this period were revolutionary songs, chants and other subjects. As a result, many excellent traditional music talents were lost, the literature was damaged, and some traditional music was gradually lost due to the lack of successors. In 1977, China began to resume university enrollment, which had been suspended for 11 years. Influenced by the Western philosophy of education, the education sector transposed the Western music education model into the professional music education of Chinese universities and wrote this Western music-oriented philosophy into the *Curriculum Guidance Program of Musicology (Teacher Education) Undergraduate Programs in National Ordinary Universities* as the policy of higher education. The policies have profoundly influenced the direction of music education, and traditional Chinese music has been placed in an under-appreciated position. Traditional music education in universities has developed at a low level. The policies also made a new generation of Chinese people quickly identify with Western music culture, and a boom of universal popularization of Western musical instruments ensued, and many people studied abroad. In 2000, during my internship in Xi'an's Tieyi Middle School, I talked to the music teachers and students of the first grade of junior high school and learned that ninety percent of the students in the class had a grade 10 piano exam certificate, which shows the popularity of Western music in China. Meanwhile, the excavation and collation of traditional Chinese folk music cultural resources have long been undertaken by music research institutions of local cultural departments and passed on through intangible cultural heritage protection and other forms, and most of their results have not been incorporated into the scope of the school music curriculum. The separation of social music resources and school music education has caused students to lack knowledge of traditional music culture, and school music education has thus lost the roots of ethnic music culture and cannot be developed healthily.

The Teaching Management Mode of Music Education Presents the Crisis of Traditional Music

The Chinese Ministry of Education has made detailed regulations and divisions with clear guidelines in the training objectives, main curriculum settings, credit hours, and credit allocation schemes for undergraduate music education majors in universities. In recent years, due to the enhancement of China's global political and economic status, in 2017, the State Council made an important state policy of comprehensive revival of traditional culture and issued the *Opinions on Implementing the Project of Inheritance and Development of Chinese Excellent Traditional Culture*. In the same year, the *Curriculum Guidance Program of Musicology (Teacher Education) Undergraduate Programs in National Ordinary Universities* was revised, adding in the professional curriculum courses based on regional and ethnic music education requirements and school characteristics to the required and elective courses. According to the document's content: the professional music education curriculum has a total of 1900-2100 credit hours and 110-115 credits. Among them, 1000-1200 hours and 55-60 credits are required courses; 810 hours and 45 credits are elective courses; 180 hours and 10 credits are newly added local and school courses, and the proportion of newly added courses is about 9% of the total hours of professional courses. The author selected four domestic music colleges in China to investigate and analyze the admission requirements of music education majors as well as the real curriculum structure.

Table 1. Content of the entrance exams

| Schools | Exam Content of Music Education Major | |
|--------------------------------|---|--|
| | Preliminary Examination | Re-examination |
| Central Conservatory of Music | Song Singing | Music composition dictation and melody dictation |
| | Piano performance | Singing intervals and chord connections, sight singing |
| | Singing of monophonic groups and chords | Piano performance |
| | Vocals | Piano Playing and Singing |
| Shanghai Conservatory of Music | Piano | Piano sight-reading and improvisation |
| | | Music Theory |
| | | Solfeggio and ear training |
| Xi'an Conservatory of Music | Vocal Singing | Vocal Singing |
| | Piano or other musical instruments | Piano or other musical instruments |
| | | Basic Music Theory |
| China Conservatory of Music | Vocal students only take the vocal exam | Vocal students only take the vocal exam |
| | Piano students only take the piano exam | Piano students only take the piano exam |

Table 1 above shows the content of the entrance exams for music education majors at the four conservatories in 2023. It can be seen that three courses - voice, piano and music theory - are the criteria used to measure the strength of candidates during the entrance exams. Except for Xi'an Conservatory of Music, which allows playing other instruments for the exam, piano performance level is the only option for the instrumented assessment. Such a single choice of musical instrument has guided the Westernization of social music education by prescribing a direction for students to study in the social music education phase before entering university.

Table 2. Optional courses within the curriculum guidance program of the undergraduate program of musicology (teacher education) in general higher education institutions

| Optional Courses | | |
|---|---|---|
| Music Education and Music Technology 144 credit hours for 8 credits | Musicology and Theory of Composition Technique 144 credit hours for 8 credits | Music Performance Course 144 credit hours for 8 credits |
| Music Pedagogy | Introduction to Musicology | Vocal Music |
| History of Chinese and Foreign Music Education | Ethnomusicology | Vocal Masterpieces and Singing Appreciation |
| Comparison of Chinese and | Introduction to Traditional | Ensemble and Singing |

| Optional Courses | | |
|--------------------------------------|---------------------------------------|--|
| Foreign Music Education | Chinese Music | Performance |
| Psychology of Music Education | Fundamentals of Chinese Music History | Vocal Pedagogy |
| Music Teaching Courseware Production | Fundamentals of Foreign Music History | Recitation and Pronunciation |
| Computer Music | Music Review | Piano, Accordion, Electric Piano |
| | Music Editing | Piano Masterpieces and Performance Appreciation |
| | Music Culture | Piano Pedagogy |
| | Harmonics | Chinese and foreign orchestral instruments |
| | Polyphony | Instrumental Masterpieces and Performance Appreciation |
| | Analysis of music form and works | Method of teaching orchestral instruments |
| | Techniques of Orchestration | Chamber Music |
| | | Theatre Performance and Masterpiece Analysis |
| | | Opera and rap music |

Table 3. Optional courses offered by the four conservatories

| Xi'an Conservatory of Music | Shanghai Conservatory of Music | Central Conservatory of Music | China Conservatory of Music |
|---|---|--|--|
| Music Pedagogy | Music Pedagogy | Music Pedagogy | Music Pedagogy |
| Psychology of Music Education | Psychology of Music Education | Psychology of Music Education | Psychology of Music Education |
| Harmonics | Harmonics | History of Chinese and Foreign Music Education | History of Chinese and Foreign Music Education |
| Analysis of Music Form and Composition | Analysis of Music Form and Composition | Harmonics | Harmonics |
| Techniques of Orchestration | Polyphony | Polyphony | Polyphony |
| Music Masterpieces Appreciation | Ensemble and Singing Performance | Analysis of music form and composition | Analysis of music form and composition |
| Vocal Music | Piano | Techniques of Orchestration | Introduction to Traditional Chinese Music |
| Ensemble and Singing Performance | Vocal Music | Vocal Music Pedagogy | Techniques of Orchestration |
| Piano | History of Chinese and Foreign Music Education | Piano Pedagogy | Piano Pedagogy |
| Chinese and Foreign Orchestral Instrument Performance | Chinese and Foreign Orchestral Instrument Performance | Ensemble and Singing Performance | Vocal Music Pedagogy |
| | | | Recitation and Intonation |
| | | | Chinese and foreign orchestral instruments |

The author analyzed the curriculum in the guidance program. Among the 11 compulsory

courses, only one course is closely related to Chinese traditional music, and the Chinese and foreign instrument-playing courses are also partly related, accounting for 9% to 18% of the total number of courses, while the rest are all Western music courses. From the above two tables, we can see that in the national curriculum guidance program for music education majors in universities, there are 32 optional courses for majors, among which 12 courses are related to traditional music, accounting for 37.5% of the total number of optional courses available. But in fact, we see that Xi'an Conservatory of Music offers 10 optional courses for majors, and only one course related to traditional music is offered for playing Chinese and foreign orchestral instruments, accounting for it is not certain whether students will choose Chinese instruments. The Shanghai Conservatory of Music offers two related courses, accounting for 20 percent of the total. The Central Conservatory of Music offers one course or 10 percent. The China Conservatory of Music offers four related courses, accounting for 30 percent. This shows that the percentage of Chinese traditional music courses in the elective courses is not optimistic. From the curriculum of these schools, it can be found that the schools have an unbalanced distribution of courses with a greater emphasis on Western music when referring to the guidance program. Through interviews with several music teachers and the author's own teaching experience, we learned that in the university curriculum for the cultivation of technical skills in music, the solfeggio and ear training is based on the Equal-tempered Scale, using the staff for listening, singing melodies, chord training, etc. The music theory textbook is almost entirely a statement of Western music theory, except for a small part of the introduction to the pentatonic scale. The teaching of vocal music is based on the Western belt canto singing method, which pursues the position and resonance of the voice, and does not require articulation and "Gui Yun", even when teaching folk singing, the training method of belt canto is still adopted, and the folk songs selected are almost newly composed songs in modern times (Table 2 and 3).

Due to the lack of folk instrumental music teachers in the elective course "Chinese and foreign orchestral instruments", students have limited folk instrumental music courses to choose from. In my interviews with music teachers in four general universities in Shaanxi Province, two universities offer guzheng and erhu courses, while the other two do not offer folk instrumental music courses. The piano, harmony, composition, polyphony and orchestration are completely Western-style courses. Except for a few courses such as Chinese music history, which allow students to learn Chinese traditional music from a theoretical level, the rest of the courses are set up around the Western music system. It is clear that the longitudinal harmonic function system of Western music based on the Equal-tempered Scale cannot be perfectly adapted to the traditional Chinese music culture, and due to the invasion of Western music, many traditional Chinese music has lost the sense of sound, the specificity of rhythm (Yin Yun) and the diversity of sound and volume established in the native language system in the process of forced transformation. For example, the "Qiang Yin"(腔音) in regional music culture has been replaced by the ornament in the Western music conceptual system, and even ignored. Mr. Guan Jianhua, a well-known scholar, pointed out in his article *Taste and Music Style in Eastern Music Aesthetics* that "Lingering Charm"(韵味) is the soul of Chinese music aesthetics. Western music education has implicitly led to the reduction and absence of the "lingering Charm" of Chinese traditional music, which is a very national and cultural characteristic. This has also indirectly led to the phenomenon that Western music is strong and Chinese traditional music is weak in transmission and inheritance, with Western music showing an overwhelming advantage.

Aesthetic and Identity Crisis in Music Education

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

investigate the real situation of music students' aesthetic and cultural concepts, the author designed the questionnaire on music aesthetic preferences of music education students, which is in accordance with the needs of the research topic. The subject of this questionnaire survey was mainly college students majoring in music education in Shaanxi Province. In order to ensure the authenticity and objectivity of the questionnaire, it was distributed to students of different schools, genders, and grades by anonymous means. There were 300 questionnaires in total, and 216 were collected. The basic situation is shown as follows.

31 kids, or 14% of all the students who responded to the survey, claimed to have studied traditional musical instruments such guzheng, erhu, and guqin before beginning school. 137 of them admitted that they were unfamiliar with and had limited exposure to traditional music. 25 people expressed dislike for it. 13 people claimed they were unaware of it. 41 students, or 19% of those who responded to the survey, indicated they were interested in it. The questionnaire included the following question: Which of the following types of traditional Chinese music have you ever known? Among ritual music, court music and dance, literati music, folk songs, opera music, ethnic instrumental music, folk songs and dances, 216 people chose ethnic instrumental music, and 187 of them also chose folk songs. In the experience of watching symphonic music and folk band performances, 193 people thought symphonic music was more in line with their aesthetics. In the question of whether they were willing to accept traditional music courses, 106 thought there was no need, 71 thought it was acceptable, and 39 thought they were looking forward to it.

According to the survey, it can be shown that most students have a strong affinity for Western music and have little knowledge of significant musical traditions like ritual music and literati music. The long-term Western music teaching method has undoubtedly made students accustomed to the Western musical way of thinking and aesthetic sensibility to interpret themselves, and they are unaware of and uninterested in traditional culture. They also lack a sense of identification with traditional music culture. "Cultural identity is the process by which members of a nation acknowledge, recognize, and approve of their own culture, thereby creating a sense of belonging and thus gaining cultural self-consciousness...Identity allows the relationship between individual and group members of a nation to be confirmed, certain cultural symbols to be used, the same cultural ideas to be adhered to, shared patterns of thinking to be worshiped, and common norms of behavior are observed."(Zhan & Wang, 2013) It is only on the basis of achieving traditional music cultural identity that people will have a rational understanding of traditional music culture, establish a deeper affection, and gain a better aesthetic experience of traditional music.

Discussion

This paper argues that the "total westernization" of the music teaching and management system in Chinese universities is an important reason for imprisoning the development of traditional music and causing the survival crisis of national traditional music. As an important place to transmit traditional music culture, schools should promote traditional music culture, lead students to establish correct aesthetic concepts and cultivate national cultural self-confidence on the basis of understanding the diversity of music culture. In general, changing the status quo requires the active cooperation of school leaders, teaching management departments as well as teachers and students under the guidance of national policies, setting up new training goals and educational concepts, and making corresponding adjustments to curriculum, teaching methods, academic exchange activities, and school-society cooperation.

Transforming Education Philosophy and Rebuilding Cultural Confidence

At the national policy level, in 2017, the General Office of the CPC Central Committee and the General Office of the State Council issued the *Opinions on Implementing the Project of Inheritance and Development of Excellent Chinese Traditional Culture*, which clearly put forward that traditional culture education should "run through the entire national education". Traditional music culture is an important part of China's excellent traditional culture, and the government should give more policy support to universities. For example, it should provide universities with written and video materials of traditional music collected by local music culture management

agencies. The government needs to help build traditional music culture museums and traditional music education practice bases and promote exchanges and interactions between folk music organizations, intangible cultural heritage inheritors and universities. The government should also provide assistance in discovering and protecting traditional music and developing teaching materials by making financial allocations and establishing art funds.

Regarding the education system and educational philosophy, the education policy should be adjusted in a timely manner, and the country's best music education and research forces should be pooled to conduct extensive discussions. The government should coordinate the planning of a reasonable and standardized curriculum guidance program with the traditional music curriculum as the core. The new program is not a simple repair or addition to the original music education curriculum, but a new starting point and a new design that is independent. Domestic music education should abandon the existing model of learning traditional music with the Western music theory concept as the center and use it as the musical interpretation criterion. It is necessary to build a traditional Chinese music education system to establish the cultural value and unique status of Chinese traditional music, instead of making itself an accessory or supplement to the Western music education system.

Universities should actively rely on regional resources, and use educational resources, academic resources, and information resources to build a traditional music platform that integrates teaching, learning, and research. They should provide students with more opportunities to watch and perform fine traditional music works, and a platform to exchange traditional music culture. For example, universities can invite famous domestic experts and scholars who are widely recognized in the direction of traditional music culture to give special lectures, so that the sharing and acceptance of traditional music knowledge can be achieved through the students' trust and respect for the experts; Universities can also hire music intangible heritage inheritors as professional teachers to create opportunities for students to observe and learn many kinds of traditional music; Universities can set up practice bases and organize students' fieldwork activities to increase their emotional experience of traditional music in practice through face-to-face communication with old generation artists; Universities should grasp the regional and social characteristics of music culture, place school music education in the general social environment, closely articulate and integrate with social cultural activities, deepen the achievements of traditional music teaching, form an atmosphere of common heritage between school and society, open up new cultural soil for traditional music, and enhance students' awareness and recognition of traditional music culture.

Update Educational Concepts and Establish the Dominant Position of the Traditional Music Curriculum

With the rapid development of the discipline of music anthropology in the 20th century, a large number of non-Western music has become the focus of international music education, and many developing countries have realized the importance of establishing the core position of local cultural inheritance. Universities should strongly promote traditional music culture while also appreciating, understanding, and learning from other countries' music cultures so that students can broaden their horizons and gain confidence in both traditional music culture and multicultural values through classroom music instruction. Universities must examine the previous curriculum and teaching mode from a new perspective, change the proportion of traditional Chinese music courses, and establish a new teaching concept. The universities need to accept and borrow excellent foreign music culture to ensure the main position of traditional Chinese music education and guarantee the equal exchange of multiple cultures. It is also important to cultivate high-quality music talents who, on the basis of mastering basic music theories and skills, take the responsibility of transmitting local music culture, and have a sense of cultural autonomy and self-consciousness based on cultural confidence. These talents should also have international literacy with cross-cultural understanding and communication, critical thinking skills, and the ability to research and innovate in education and teaching.

As a means of transmitting music culture, it has a profound impact on students' musical and cultural concepts as well as their sense of identification with traditional music culture. There is a long-term inequality between Chinese and Western music curriculums in universities and the lack of diversified music courses of various countries and nationalities. Facing such a status quo,

universities need to re-integrate relevant curriculum resources, reasonably plan the curriculum, and efficiently use the teaching materials of Chinese traditional music and other music, in order to establish the dominant position of traditional music courses in music education.

Adjusting the Existing Curriculum within the Framework of National Guiding Programs

Since the meaning of music is defined or interpreted by its culture, the curriculum should think holistically about cultural education goals, methods, values, and evaluation systems, and consider the lesson plans, content, and interrelationships between courses and culture. From the perspective of existing professional music education in Chinese universities, the Chinese traditional music curriculum is fragmented and lacks a holistic grasp of music performance skills, basic music theory, educational teaching theory, music appreciation, and the cultural-historical dimension. In terms of the performance of musical instruments, according to the national curriculum guidance program, the existing professional compulsory courses in instrument performance include both piano and Chinese or foreign instrument performance, but according to the survey data in the previous chapter, Chinese and foreign instruments are replaced by Western instruments, and there is almost no arrangement of Chinese instrument performance courses in the music education majors in universities. Although the use of Chinese instruments is allowed in the unified admission requirements for instrumental music performance in Shaanxi Province, there is no arrangement of corresponding succession courses after enrolment.

In order to pass on the techniques and skills of traditional music, Chinese musical instruments should be offered as a required course in music education majors. The national curriculum guidance program has twelve optional courses related to traditional music in the three majors: music education and music technology, musicology and composition technique theory, and music performance. But from the actual survey in the last chapter, very few of them are offered, which has a lot to do with the Westernization of music teaching in schools in the previous teaching work. Therefore, it is suggested that universities should pay attention to the connection between different types of related courses in the process of curriculum allocation, and offer at least one traditional music-related course in each discipline on the basis of the existing faculty consideration, so as to ensure the comprehensiveness and wholeness of the traditional music curriculum and help students to form a holistic view of traditional music culture and an equal view of the value of music culture.

Transformation of Course Content and Selection of Teaching Materials

Music theory, harmony, polyphony, tune, and orchestration have formed the theoretical basis of the Western music system first, while the theoretical curriculum of Chinese music is still under research and arrangement at this stage, but there are some promising achievements in the study of music theory. For example, *Basic Chinese Music Theory* by Du Yaxiong introduces in detail the basic theoretical knowledge of music, such as Chinese musical patterns, Chinese traditional systems of music notation, rhythms, orderliness(measure in traditional Chinese music), plate-type(type of meter for music in Chinese operas, pentatonic scale, and tune. The book discusses the position of music in Chinese traditional culture, as well as the aesthetic characteristics of music, its philosophical basis, and its affinity with other traditional cultural disciplines. *The Basic Course of Chinese Traditional Music Theory*, edited by Tong Zhongliang and others, systematically describes the basic theoretical knowledge of Chinese music such as the twelve pitch pipes of the Chinese rhythmic system, the pentatonic scales, the note mutation and transition(the change of keys), and Gongche notation. There are also *Cultural Perspectives on Basic Music Theory* edited by Shi Yong and *Practical Course on Guqin Music Theory* edited by Yin Lixin, which are all excellent teaching materials of traditional Chinese basic music theory. High schools should use traditional Chinese music theory textbooks, increase the proportion of traditional Chinese music theory teaching content, increase the basic sound sense training and singing of traditional Chinese songs and drama in the vocal music courses, such as rhyming lines, tones, auxiliary tune, poetry chanting, timbre tone, singing form and method, poem-styled music, folk songs, rap music and drama singing. It is also necessary for universities to change the original unilateralist teaching of Western music history and European music history as the teaching materials, which ignore the diversity of world music, and instead choose real-world music works such as J.L. Iliad's *A Brief History of World Music* or Hundertwasser's *A General Music Course: Hundertwasser on A Brief History of World Folk Music* as the teaching materials, so as to help students open music

cognition, guide students to explore and understand the humanistic background behind music, and let students learn to observe and understand different music cultures from different perspectives by understanding the diversity of music cultures of various regions and peoples around the world, such as Asia, Africa, and Latin America, so as to develop diverse listening habits and aesthetic habits. In this way, we can break the existing mono-musical-cultural barrier of Western music and establish the basis for an equal dialogue between cultures.

Conclusion

This study examines the severe test of music education in Chinese universities under cultural hegemony: the current curriculum model of Chinese universities is centered on the Western music education system, with few research results on music education in Asia and Africa; The teaching of traditional music in universities is concentrated in performance majors, floating on the technical level, lacking the construction of professional disciplines based on cultural heritage; The absence of traditional music culture in education has left China in a one-sided reception rather than a two-way, multi-way equal dialogue in international music cultural exchange. Therefore, an innovative study of music teaching and management models in Chinese universities under cultural hegemony can provide literature for reflection on the development of existing teaching and management models in professional music education. It can help to effectively integrate the education and inheritance of traditional music culture into the main channel of university music teaching under the existing teaching management framework. It can also make some contribution to music education in colleges and universities to break out of the "monocultural trap", adapt Chinese music education to the diversified international music education environment, and realize cultural self-awareness. Compare the music education programs offered at Chinese colleges to those in other Asian and African nations. Examine the degree to which the curriculum is dominated by Western music education systems and note the variations, parallels, and distinctive characteristics of music education in various areas. Examine methods and ideas for eradicating colonialism from Chinese university music programs. To create a more comprehensive and well-rounded curriculum, look at alternative pedagogical methods that incorporate many musical traditions, such as those from Asia and Africa.

If Chinese music education wants to show its unique status and irreplaceable cultural value in the world music education system and gain cultural value recognition, it is necessary to rebuild the Chinese traditional music education system. What is to be done is not simply a reform of the educational teaching model, but to elucidate the theoretical value and unique aesthetic experience of traditional Chinese music from the multidisciplinary fields of history, art, aesthetics, and culture, to analyze the musical concepts, forms, and behavioral structures of traditional Chinese music from the history of the occurrence and development of music education, and to historically reconstruct traditional music in terms of musical genres, artistic styles, dissemination channels, and theoretical foundations. In summary, it requires macro policy guidance, scientific research in various disciplines, music education in schools, and the cooperation of teaching and research workers, and cannot be achieved overnight. Therefore, the author suggests gradually strengthening traditional music education in universities at this stage, transforming the educational philosophy, and establishing the framework, research projects and goals of the Chinese traditional music teaching system so that it will be continuously filled and tend to be perfected in the near future.

The research's conclusions might only be relevant to the particular institutional and cultural setting of Chinese colleges and might not immediately apply to other nations or areas with different cultural and educational systems. The difficulty of choosing a representative sample of interviewees could limit the findings' applicability to a wider audience. Personal motives, accessibility issues, and time restraints are just a few of the variables that may have an impact on a participant's availability and willingness to participate in an interview. Due to a variety of circumstances, such as memory recall problems, social desirability bias, or response fatigue, participants may give wrong or incomplete answers. Comparability of data It can be challenging to derive meaningful inferences from data obtained from various contexts since different data collection techniques, measurement techniques, or variables may be used.

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