



# TRANSFORMATION OF EDUCATIONAL INTROSPECTION: EVALUATION OF THE CURRENT SITUATION AND DEVELOPMENT OF BASIC MUSIC EDUCATION IN CHINA



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**Abstract:** Chinese basic music education has always played an important role in cultivating students' aesthetic taste and improving their cultural literacy. However, under the background of rapid social and economic development, and cultural diversification, basic music education is also facing new challenges and opportunities. In the past, music education generally paid attention to skill training and emphasized the inheritance of classic works, but the demand for music education in today's society puts more emphasis on creativity, comprehensive quality and personality development. Therefore, it is of great practical and theoretical significance to study the current situation and development of basic music education in China and discuss the problems and prospects. Through in-depth research on the current situation of basic music education in China, we can comprehensively understand the main characteristics, existing problems, teachers, teaching materials, facilities and other aspects of current music education. This will help to reveal the bottlenecks and deficiencies in the education system and provide a basis for formulating more scientific and rational education policies. The policy of basic music education in China is being influenced by research on educational philosophy, particularly when it comes to providing theoretical and ideological support for the creation of new national curriculum standards for basic music education. It would have a significant effect on China's fundamental musical education. Therefore, it is essential to carry out in-depth research on the state of play and the evolution of China's fundamental educational concept for music. In recent years, Chinese basic music education has gradually paid attention to cultivating students' creativity and comprehensive quality. Music is not only a skill, but also an art that helps cultivate students' creative thinking and comprehensive development.


**Keywords:** Music Education Idea. Basic Music Education. Confucian Philosophy. Taoist Philosophy.

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**Resumen:** La educación musical básica china siempre ha desempeñado un papel importante en el cultivo del gusto estético de los estudiantes y en la mejora de su alfabetización cultural. Sin embargo, en el contexto del rápido desarrollo social y económico y de la diversificación cultural, la educación musical básica también se enfrenta a nuevos retos y oportunidades. En el pasado, la educación musical generalmente prestaba atención a la formación de habilidades y hacía hincapié en la herencia de obras clásicas, pero la demanda de educación musical en la sociedad actual pone más énfasis en la creatividad, la calidad integral y el desarrollo de la personalidad. Por tal motivo, es de gran importancia práctica y teórica estudiar la situación actual y el desarrollo de la educación musical básica en China y debatir los problemas y las perspectivas. Con una investigación a profundidad sobre la situación actual de la educación musical básica en China, podemos comprender de forma exhaustiva las características principales, los problemas existentes, los profesores, los materiales didácticos, las instalaciones y otros aspectos de la educación musical actual. Esto ayudará a revelar los cuellos de botella y las deficiencias del sistema educativo y proporcionará una base para formular políticas educativas más científicas y racionales. La política de educación musical básica en China se está viendo influida por la investigación en filosofía de la educación, sobre todo a la hora de proporcionar apoyo teórico e ideológico a la creación de nuevos estándares curriculares nacionales para la educación musical básica. Esto tendría un efecto significativo en la educación musical básica de China. Por tal motivo, es esencial llevar a cabo una investigación en profundidad sobre el estado de la cuestión y la evolución del concepto educativo fundamental de la música en China. En los últimos años, la educación musical fundamental china ha ido prestando atención al cultivo de la creatividad y la calidad integral de los estudiantes. La música no es sólo una habilidad, sino también un arte que ayuda a cultivar el pensamiento creativo y el desarrollo integral de los alumnos.

**Palabras clave:** Idea de educación musical. Educación musical básica. Filosofía confuciana. Filosofía taoísta.

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# TRANSFORMATION OF EDUCATIONAL INTROSPECTION: EVALUATION OF THE CURRENT SITUATION AND DEVELOPMENT OF BASIC MUSIC EDUCATION IN CHINA

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**Abstract:** Chinese basic music education has always played an important role in cultivating students' aesthetic taste and improving their cultural literacy. However, under the background of rapid social and economic development, and cultural diversification, basic music education is also facing new challenges and opportunities. In the past, music education generally paid attention to skill training and emphasized the inheritance of classic works, but the demand for music education in today's society puts more emphasis on creativity, comprehensive quality and personality development. Therefore, it is of great practical and theoretical significance to study the current situation and development of basic music education in China and discuss the problems and prospects. Through in-depth research on the current situation of basic music education in China, we can comprehensively understand the main characteristics, existing problems, teachers, teaching materials, facilities and other aspects of current music education. This will help to reveal the bottlenecks and deficiencies in the education system and provide a basis for formulating more scientific and rational education policies. The policy of basic music education in China is being influenced by research on educational philosophy, particularly when it comes to providing theoretical and ideological support for the creation of new national curriculum standards for basic music education. It would have a significant effect on China's fundamental musical education. Therefore, it is essential to carry out in-depth research on the state of play and the evolution of China's fundamental educational concept for music. In recent years, Chinese basic music education has gradually paid attention to cultivating students' creativity and comprehensive quality. Music is not only a skill, but also an art that helps cultivate students' creative thinking and comprehensive development.

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## INTRODUCTION

In China, music education has always been an indispensable part of the education system. Its role is not only to cultivate students' musical skills, but also involves emotional cultivation, aesthetic quality and all-round development. In recent years, with the rapid changes of social economy and cultural environment, basic music education in China is also facing new challenges and opportunities.

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In the past, basic music education largely focused on the cultivation of students' musical skills and the teaching of traditional music theories and techniques. However, with the society's increasing demand for comprehensive quality and creativity, the thought of music education is also quietly changing. Nowadays, music education emphasizes the cultivation of students' all-round quality, and emphasizes the stimulation of students' creativity, aesthetic consciousness and understanding of multi-culture. The philosophy of basic music education, also known as the fundamental theory of basic music education, should be widely valued by basic music teachers because it has a direct impact on the decisions teachers make in actual teaching. For every person who is about to or has already engaged in essential music education work, the philosophy of basic music education is an indispensable part of their career. Therefore, a solid philosophical foundation in basic music education can enable teachers to form their educational concepts and implement effective teaching strategies. The term "deep water" is often used as a metaphor for facing difficult, complex problems that require deep thought and solution.

In the field of education, especially in the reform of basic music education, the "deep-water area" means that the reform has entered a complicated and difficult stage, which requires in-depth thinking and targeted solutions to various problems. This is the reason why the reform of basic music education has entered the deep-water zone and is also an essential factor in promoting it to a deeper level. In China's current education system, utilitarianism is a strong idea, focusing on cultivating students' practical skills and test-taking ability. This utilitarian concept has also penetrated into the field of music education, resulting in the neglect of the aesthetic and artistic aspects of music. Philosophically, this may reflect a lack of recognition of the human beings' overall development and an overly narrow educational goal.

When interpreting the educational philosophy of Chinese music, it is very necessary to combine it with Chinese culture. This is because the philosophy of music education is not only about the cultivation of musical skills, but also about the embodiment of cultural identity, values and social ethics. Music is a part of culture. It carries the nation's unique characteristics, the ones of the region and the ones of the history. By integrating music education into Chinese culture, traditional Chinese music culture can be better inherited and carried forward, so that students can have a deeper sense of identity of their own culture.

The philosophy of basic music education is centered around different philosophical ideas. It is a programmatic theory of the music discipline and a theoretical knowledge that summarizes the essence and value of basic music education. Some scholars believe the philosophy of basic music education has distinct spiritual characteristics, including a unique view of God, a simple life, healthy humility, emotions and nature (Shevock, 2015, p. 56-61). Confucianism has long held a dominant position in ancient Chinese society. Confucian music thought has had an incredibly profound impact on the formation and development

of aesthetic thought in ancient Chinese society. The Confucian music thought, which was established by Confucius and valued the educational role of music, was developed by Mencius and, then, by Xun Zi's broad adoption of the others' strengths. It had already matured before the whole country's unification by Qin. Although there were different or even opposite attitudes towards music at that time, voice, undoubtedly, the Confucian emphasis on the educational role of music, had a positive impact on both the time and future generations (Yang, 2009, p. 84-86).

People live in an era of social and cultural change. As in other disciplines, the foundation of basic music education is facing increasing challenges. Therefore, it is no longer possible to reliably define the purpose and content of basic music education (Rolle, 2017, p. 87-99). Music teachers frequently support the aesthetic worth of music, deceiving students into thinking that it is a "fine" art. It is assumed that the promotion of aesthetic experiences is taken for granted in the arts and fundamental music instruction, oblivious to the differences between the two in terms of their intended outcomes. Students, who get the music or instruction created as a result of basic music education, are influenced by it for the rest of their lives (Regelski, 2019, p. 79-101).

The research on music learning motivation is positive and has had a significant impact on the field of basic music education philosophy. However, the theory is still uneven, with a large number of theoretical viewpoints relatively disconnected. Basic music education still lacks a concise and unified motivation theory approach (Evans, 2015, p. 65-83). Since the 1950s, many people, in the music field, have agreed that basic music education should develop aesthetic potential, and everyone has been given the highest level. The most noteworthy aspect of music, in the curriculum, is to maintain its status as an art rather than depleting its aesthetic potential for the sake of service. No matter how valuable they may be, it is believed that basic music education should shape musical skills (Barnes, 2017, p. 33-39).

The above scholars believe that, in basic music education, the philosophy of basic music education is essential. Basic music education philosophy is a comprehensive educational discipline that plays a crucial role in cultivating students' musical qualities and skills. The philosophy of basic music education fully adheres to the common principles between music and philosophy. It not only provides adequate guidance for practical activities of basic music education, but also regulates music behavior, thereby promoting the sustainable development of basic music education (Bradley, 2015, p. 10-26). At the same time, different educational philosophy concepts would bring different feelings and understandings to students, thus having different impacts on their learning.

This article attempts to analyze the current situation and development of basic music education philosophy, with the aim of providing some reference for professionals in the field of basic music education. With the development of social economy and the improvement of

cultural level, people's demand for comprehensive quality and artistic aesthetics has gradually increased. This provides a broader space for the development of basic music education and can better meet the society's diverse needs for talents.

With the promotion of cultural diversity, people's acceptance of different musical forms and styles has increased. This provides more diversified content and methods for basic music education, which helps to expand students' musical vision and cultivate more creative musical talents.

## 1 DEFINITION OF BASIC MUSIC EDUCATION AND PHILOSOPHY OF BASIC MUSIC EDUCATION

Society is constantly evolving. Technology, culture and the arts are constantly evolving. By updating the music curriculum, it can better reflect the diversity and changes in contemporary music, so that students can better adapt to social changes and understand different musical styles and cultural backgrounds.

New musical styles and genres are constantly emerging, and traditional music programs may not cover all areas of music. By updating the curriculum, students can broaden their musical horizons and have the opportunity to contact and learn about emerging musical forms, including pop music, electronic music, etc.

Updating music teaching methods can introduce more innovative teaching methods, such as digital technology, online resources, virtual reality, and so on. This helps to make music education more interactive and engaging, making students more actively involved in learning. Essentially, the philosophy of basic music education is actually a philosophical reflection on basic music education (Salazar; Clint, 2015, p. 278-289). Basic music education philosophy refers to a discipline that studies the fundamental principles and guiding principles of basic music education from a philosophical perspective, especially from an artistic one. This philosophy provides a theoretical basis and action guide for primary music education in universities (Escalante, 2020, p. 22-37). The philosophy of elemental music education is a social and cultural phenomenon that has lasted for thousands of years, containing rich content and functions. It uses the educational practice of music to reveal the laws of beauty, explore the essence of beauty and use a unique aesthetic feeling to complete the people's self-shaping, ultimately pushing the entire society towards a perfect and harmonious ideal state.

The philosophy of elemental music education is to study the basic principles of basic music education from the perspective of philosophy, which includes the essentialism, teleology and axiology of elemental music education explicitly, and has played a guiding role in various fields of elemental music education (Abril, 2019, p. 370-389). For example, it is clarified that the essence of elemental music education is aesthetic education, and there is a complementary and mutually promoting relationship among aesthetic education, moral

education and intellectual education. It is an aspect of elemental music education and a discipline developed on the basis of a larger educational philosophy. The difference between it and educational philosophy is that it has the characteristics of both educational philosophy and primary music education. In the final analysis, basic music education is a humanity's purposeful particular activity.

## 2 IMPACT OF EDUCATIONAL IDEAS ON BASIC MUSIC EDUCATION IN CHINA

### 2.1 AESTHETIC EDUCATION EVALUATION AND THE AWAKENING OF PHILOSOPHY

Since the early 20th century, aesthetic education has become the most critical practical means of basic music education, as well as an essential content of emotional and aesthetic education. It has been implemented in the process of school education (Sutawi, 2018, p. 189-196). In order to improve people's minds and change society, contemporary Chinese aesthetic education philosophy was established and developed in response to the Chinese society's crisis and revolution in the first half of the 20th century. The two basic manifestations of aesthetic education are "emotion" and "spirit". Basic music education not only plays an emotional function in developing taste, increasing hobbies, growing the spirit and cultivating sentiment, but it may also purify the heart and soul. At the same time, in the historical context of resistance against Japan and national salvation, the role of basic music education in emotions and spirit has also been valued and put into practice in stimulating the cohesion of national vitality, uniting the people, stimulating the spirit of struggle and gathering combat effectiveness (Tesar; Hytten; Hoskins *et al.*, 2022, p. 1234-1255). The concept of aesthetic education, as the center, is a philosophical proposition for basic music education, which is based on the accumulation of rich historical knowledge.

Cai Yuanpei's aesthetic education philosophy includes Confucius' awareness of music education. Whether at that time or in the future, his music education philosophy was not satisfactory, but it was the original model of the new music education concept in the Chinese era and still has great inspiration for the development of basic music education today. This has been applied in the teaching model centered on aesthetic education. However, from the history of modern basic music education, the reason why aesthetic education philosophy can survive in China is because China has a profound historical background. The aesthetic education, advocated by Cai Yuanpei, is essentially both an emotional education for people and an education for their worldview. He believed that aesthetic educators apply the theory of aesthetic education to education, with the goal of cultivating emotions. Therefore, aesthetic educators complement intellectual education in order to achieve moral education. Cai Yuanpei's aesthetic concept is not narrow, and it points to a type of moral education. In the early 20th century, China learned from other countries and introduced school music with the theme of patriotism, enriching the people and strengthening the military.

## 2.2 CONFUCIAN PHILOSOPHY OF BASIC MUSIC EDUCATION

In ancient Chinese civilization, Confucianism was a profoundly influential and enduring philosophy. Confucius' philosophy of music education is a concentrated reflection of his music education thoughts. In Confucius' ideological system, education is used to enhance individual morality and cultivate good behavior habits, and music is an indispensable part of it. Confucianism believes in being sensitive to things, careful with words, thoughtful and far-reaching, clear about things, and abstaining from using and keeping the load. Therefore, Confucianism requires strict constraints on music education in order to ensure that the atmosphere of music education does not have a negative impact. According to the Confucian classic *The Analects*, music is seen as a better way to express human virtues, such as moderation, filial piety, loyalty, honesty, and so on. From Confucius' teachings, people can learn how to comprehend morality and express it, thereby fully embodying it in music and obtaining spiritual pleasure. The most commonly heard instruments in ceremonies include qin, se, pipe, flute, etc. The Confucian classic *Music Record* stipulates the types and usage of music in etiquette and emphasizes the importance of educational significance in performing and appreciating music. In addition, Confucius' philosophy of music education also highlights the cultivation of personality and spiritual cultivation. Through music learning, one can improve their mood, enhance their confidence, cultivate their emotional response-ability and establish good interpersonal relationships. Confucianism believes that music can bring peace of mind, enable people to fulfill their responsibilities better and fulfill their moral obligations. Simply put, Confucius' philosophy of elemental music education is a way of viewing music as an essential way to achieve public value, with the aim of promoting excellent human morality, promoting harmonious social development, and enhancing people's psychological and physical fitness.

## 2.3 TAOIST PHILOSOPHY OF BASIC MUSIC EDUCATION

Music, as a cultural carrier, also holds a unique position in Taoist philosophy. Taoism originated in the Spring and Autumn period in China. Lao Zi was the founder of Taoism, and the core of Taoism was "Dao", which means "the subtle Dao is invisible". This is the essence of Taoism. This indicates that everything between heaven and earth comes from the "Dao", and the "Dao" pursued by humans also comes from the "Dao". Therefore, the philosophy of Taoism is introspective and centered on self-cultivation. The "inaction" of Taoism has had a profound impact on the growth of primary music instruction in China as well. Lao Zi has personally discussed the significance of music and how it is a form of art that can inspire people to return to the Tao. Lao Zi noted that music might help people reconnect with their inner selves. Music can arouse people's inner feelings and bring them spiritual pleasure because it comes from the domain of natural inaction. According to Taoist philosophy, music

is a form of art with a “sound and rhyme” that not only helps people understand the Dao, but also improves self-cultivation, interpersonal dialogue and social peace.

The introductory music education philosophy, centered on aesthetics, is currently an essential component of China’s basic music education philosophy. The philosophy of aesthetics is based on the pure aesthetic education concept of the 19th century, but this concept has gradually been recognized as a universal philosophy (Daubney; Martin, 2020, p. 107-114). In teaching, treating music materials, as objects in isolation, can lead to a deviation in students’ understanding of the essence of music. However, treating music, as the only aesthetic object, and simply equating the aesthetic process, with listening to music, can lead to students passively participating in the appreciation of music works in the classroom. In addition, the teacher’s simple cultural interpretation would ultimately lead students to form a single musical cognition. Music is a culture, and its beauty cannot be judged solely by a single song (Allsup, 2015, p. 5-24). When making music videos, visual narration can be combined with music to convey the idea of Chinese philosophy. Through elements, such as visuals, scenes and costumes, it showcases the ideas and cultural connotations of traditional Chinese philosophy, allowing the audience to experience a deeper level of understanding while enjoying music. Lyrics are an important means for music to express emotions and ideas. The lyrics deeply express the thoughts of Chinese philosophy, using poetic and metaphorical language, so that the audience can feel the profound connotation of Chinese philosophy in the music.

Due to the influence of different music values around the world, China has always regarded basic music education as a tool to solve current social problems. China’s philosophy of basic music education has also begun to pay sufficient attention to the essence of music aesthetic education. At the same time, the exploration and study of the characteristics of music aesthetics in basic music education, in Chinese universities, have received increasing attention (Chandransu, 2019, p. 547-560). The philosophy of aesthetic education not only focuses on the external quality of music, but also pays sufficient attention to the quality and connotation of aesthetics. This has changed the current situation of using basic music education as a tool to solve social problems, treating basic music education as a separate discipline and conducting an in-depth discussion on aesthetic education in basic music education. This also led to a comprehensive reform of basic music education and resulted in the philosophical idea of aesthetic basic music education (Nart, 2015, p. 78-84). At this time, China launched basic music education centered on aesthetics, paying more attention to the spiritual feelings brought by music. Through the beautiful melody of music, people’s bodies and minds are fully touched, thus fully reflecting people’s real lives.

The basic music education, centered on “beauty”, fully embodies philosophical ideas, which is a scientific and reasonable teaching method. The concept of “beauty-centered”



music education has effectively enhanced the status of basic music education in China and has gradually become the core of music education. This has also promoted the gradual shift of basic music education, from a practical role to an internal subjectivity role, which is also an essential transformation of basic music education in China.

## 2.4 COMPATIBLE BASIC MUSIC EDUCATION PHILOSOPHY

The philosophy of compatible essential music education advocates inclusiveness, coordination and unity, which means reflecting the aesthetic education and cultural unity of music in the practice and creation of music. Aesthetic education can not only cultivate people's aesthetic interest and appreciation ability towards nature and aesthetic works, but also improve their personality and promote their comprehensive development. The concept of compatible basic music education is to extract the best from mainstream music philosophy in the world, allowing students to acquire basic music knowledge and skills, through rich and colorful music practice, and creative activities. At the same time, it can also inherit China's excellent music culture, opening up a door for students to learn about the world's diverse music cultures. It is compatible with the basic music education philosophy of putting people first and emphasizes the cultivation of students' aesthetic taste and humanistic qualities.

The philosophy of compatible basic music education believes that basic music education must be based on music practice, and music creation must be carried out in the process of practice. In the process of music practice and creation, the viewpoint of inclusiveness and mutual integration should be expressed. In terms of the content of basic music education, it should be based on the concept of aesthetic education. Teaching should not only emphasize aesthetics, but also emphasize cultural diversity. Second, the teaching tenets of "practice" and "creation" should serve as the vehicle for instruction, with practice serving as the basis for creativity. Basic music education should be modified to meet the needs of contemporary culture. In addition to incorporating the rational features of many philosophical ideas, a compatible core philosophy of music education can also avoid their limitations, displaying traits of diversity, integration and modernization. With a broad philosophical view, it proposes a basic music education philosophy that is both forward-looking and progressive.

## 2.5 SEEKING ROOTS IN THE PHILOSOPHY OF TRADITIONAL PRIMARY MUSIC EDUCATION IN CHINA

The origin of traditional Chinese basic music education philosophy is Confucianism and Taoism. From the beginning, basic music education philosophy was an indispensable part established by people to improve their overall quality. Regardless of the differences in values between Confucianism and Taoism, their musical ideas are an essential component

of their respective cultural systems, playing a role in improving people's overall quality. For researchers of basic music education philosophy, this can also inspire some traditional educational ideas. In the study of basic music education philosophy, attention should be paid to traditional philosophical ideas. To integrate traditional Chinese music theory into modern music theory, it must be linked to traditional history and culture rather than just a static and isolated analysis and explanation of modern music theory. In the interpretation of Chinese music in educational philosophy, it is necessary to combine it with Chinese culture (Smith, 2012, p. 57-73). At the same time, as educators engaged in basic music education, when performing and appreciating traditional Chinese music, they should also combine the philosophy and connotation of traditional Chinese music. People should not only look at the surface of traditional basic music education philosophy, but also understand its connotations.

From Confucius, in the pre-Qin period, to Wang Guowei and Cai Yuanpei, in modern times, and from Plato and Aristotle to Schiller and Sukhomlinsky, their basic music education ideas all reflect the "people-oriented" teaching philosophy, which not only cultivates people's aesthetics and appreciation, but also forms a sound personality. More emphasis should be placed on integrating music into students' real lives, thereby contributing to their life growth. Therefore, basic music teachers should learn the philosophy of ancient and modern aesthetics and functions, achieve the students' comprehensive development in basic music education, and achieve the perfect unity of knowledge, emotion, intention and action in teaching in order to cultivate music-loving and healthy personality and innovative spirit of new era music talents. The core of basic music education is to achieve the goals of basic music education by organizing effective music practices. In basic music education, compatible philosophical ideas of basic music education should be reasonably applied to basic music education, guided by aesthetics and culture, and driven by creativity. Effective music practices should be organized to embark on a music journey. This allows students to achieve their goals with a sense of happiness and pleasure.

### **3 TRANSFORMATION OF EDUCATIONAL PHILOSOPHY IN BASIC MUSIC EDUCATION IN CHINA**

With the society's diversification and the globalization of culture, there are more and more kinds and styles of music. Music education needs to better adapt to this diversity and offer a wider range of music subject content. The urgent problem to be solved is how to balance traditional music with modern music, local music and international music to meet the students' diverse needs. The philosophy of basic music education in China is rooted in traditional music culture, emphasizing the improvement of students' musical literacy, the enhancement of aesthetic awareness, and the development of humanities. In recent years, the philosophy of basic music education in China has also shown new development trends under the impact of economic globalization. The philosophy of basic music education in

China focuses on basic knowledge and emphasizes the connection among various arts, such as piano, chess, calligraphy, painting and music. In teaching, people should pay attention to absorbing the essence of Chinese culture, strengthening the understanding and appreciation of Chinese basic music education, and improving the performance of musical instruments so that students can feel life and the world in music, so as to achieve the purpose of personal creation.

However, the philosophy of fundamental music education in China has also been put to a lot of test with the times' advancement and the ongoing advancement of science and technology. Additionally, new technological requirements have emerged in the creation, performance, promotion and other aspects of music due to the ongoing innovation in music production techniques and the popularization of science and technology. This has resulted in new demands on the system and educational model for music talents. The philosophy of basic music education in China would evolve in accordance with these difficulties, and greater emphasis would be placed on developing a cosmopolitan perspective.

### 3.1 CONFUCIAN TRANSFORMATION OF BASIC MUSIC

Policy makers often rely on studies of educational philosophy to assess the effectiveness of the current education system and make recommendations for reform. For example, for the adjustment of the national education system and curriculum reform, policy makers may adjust the educational goals, teaching methods and evaluation system, based on the research results, to adapt to social changes and improve the quality of education.

Confucianism is an essential component of traditional Chinese culture, with core values including benevolence, righteousness, sincerity, trustworthiness, filial piety, loyalty, etc. Confucian music education believes that music is a cultural activity that can inspire people's wisdom, cultivate their sentiments, and enable them to understand the life's meaning and value through music. The Confucian music education philosophy of "music, connection, etiquette and change" is the main factor affecting the formation of culture, and basic music education should be vigorously inherited and developed. In universities, people should seriously study and inherit basic music education, and actively create music works that conform to the characteristics of Chinese culture so that young students can better understand and experience the profound connotations of Chinese culture. Confucius' music education philosophy highlights the "people-oriented" teaching concept, emphasizing the development of students' emotions and minds. In basic music education, emphasis should be placed on cultivating students' musical emotions and expressive abilities, allowing them to be influenced and nurtured by emotions in the world of music and gradually improving their aesthetic and appreciation abilities.

Confucianism believes that “music art” is not only an expression of art, but also a realm of thought and an attitude toward life. In basic music education, attention should be paid to cultivating the perfect unity of music art and life, and students should be encouraged to unleash their personal charm and artistic pursuit so as to fully reflect the central American characteristics and humanistic spirit of music education. Confucius’ music education thought puts moral cultivation in the first place of education, emphasizing the cultivation of human morality and humanism spirit. In university music teaching, it is necessary to strengthen the role of moral education so that it can be inspired and cultivated in the teaching process and, thus, better realize its life value.

### **3.2 TRANSFORMATION OF AESTHETIC EDUCATION PHILOSOPHY IN PRIMARY MUSIC EDUCATION**

The current philosophy of elemental music education in China lacks a cultural perspective and specific operations to some extent. Nowadays, international scholars in basic music education unanimously believe that the philosophical concept of exploring the relationship, between music and culture, is consistent with the times’ laws, and the promotion of multicultural basic music education is also consistent with the current development direction of world economic and cultural integration. Due to the Westernization of the early basic music education system and teaching methods, China has not yet formed an independent and complete philosophical system of elemental music education.

Primary music education in the 21st century is a “people-centered” education that requires high-quality development. The quality education, advocated in China since the 1990s, is primarily aimed at solving the problems brought about by “exam-oriented education”. Exam-oriented education is essentially a pursuit of efficiency, standardization, and neglect of the “people’s” role in the education process. It regards “people” as objects and tools manipulated by education, and its essence is a type of “exam-oriented education”. Exam-oriented education “is a technical and instrumental educational approach, based on the subjective philosophy of” subject-object dichotomy. It has an educational philosophy that emphasizes “only things and no people” and views education as a means of achieving one’s personal goals. The humanistic quality is a complex internal characteristic that is largely stable. It produces cultivation and quality by internalizing the information and culture that people have developed. It exhibits a person’s character, temperament, way of thinking, values, etc. The humanistic spirit is at the heart of it, and it also represents a person’s search for life’s purpose and concern for ultimate value. Humanities knowledge serves as the foundation for humanities quality education because it is learned through humanities education.

### 3.3 TRANSFORMATION OF TAOIST THOUGHT ON ESSENTIAL MUSIC

Taoist thought was an essential philosophical school in ancient China, which brought great enlightenment and had a particular impact on China's basic music education. The concept of "harmony between heaven and man" and "harmony in the universe" in Taoist thought has important guiding significance for basic music education. For example, students must learn to accurately listen, imitate and perform music in order to produce a harmonious and beautiful effect. Taoism advocates conforming to nature, following the nature's path, and not excessively interfering with the development of things, which inspires people. In music education, factors, such as students' physical and mental state, cultural background and social environment, should be considered, and they should be integrated into the teaching philosophy and methods of basic music education. Taoism believes that both internal and external factors complement each other and that the environment and individuals are interdependent. This puts forward a new requirement for basic music education, which is to combine factors, such as students' physical and mental condition, cultural background and social environment, and incorporate these factors into basic music education.

Confucius believed that the main purpose of music education was to cultivate human virtue (Yuen, 2008, p. 79-96). He emphasized the power of music to shape people's moral character, through the influence and inspiration of music, cultivate people's benevolence and make them become virtuous people. Confucius valued the aesthetic value of music, believing that, by appreciating music, people can improve their perception of beauty and cultivate aesthetic taste. He emphasized that music should be "beautiful" and infectious, and affect people's hearts through the artistic expression of beauty. In general, Confucius' music education philosophy emphasizes the moral function of music, integrates music into the Confucian education system and emphasizes its unique role in cultivating personality, shaping morality and improving aesthetic quality. These thoughts had a profound influence on the later Confucian music education.

Taoism emphasizes the cultivation of good qualities, such as integrity, justice and authenticity, through moral integrity and consistency in words and actions. Therefore, in basic music education, attention should be paid to the cultivation of students' aesthetic and humanistic qualities so that students can continuously improve their moral character through their understanding and comprehension of music. It can be stated that Taoist philosophy has had a significant impact on China's fundamental musical instruction. Basic music education should focus on the blending of "harmony", "nature", "interior", "exterior" and the oneness of "interior" and "exterior".

## CONCLUSIONS

Some music education ideas in China have shown great vitality in the research of basic music education, and their theoretical solid guidance for practice is becoming increasingly evident, such as Confucianism and Taoism. In recent years, schools, at all levels in China, have gradually promoted the reform of music curriculum, emphasizing that music education should pay attention to cultivating students' aesthetic feelings, creativity and comprehensive quality. The new curriculum standards pay more attention to cultivating students' understanding of different music cultures and emphasize the diversity and openness of music education.

The reform of music education concept is also reflected in the innovation of teaching methods. There are an increasing number of music educators who are adopting teaching methods that focus more on the students' participation, practice and creation, rather than just traditional teaching and practice. For example, cooperative learning, project-based teaching and other methods are introduced to encourage students to perceive and understand music through practical operations. This article first clarified the definition of basic music education and, then, summarized and analyzed the current status and development of philosophical issues, related to basic music education in China, as well as the transformation of educational ideas in China's basic music education. As the cornerstone of basic music education, educational philosophy is the most essential and crucial fundamental issue in basic music education. Conducting an in-depth and comprehensive research on it is an important lever to lead the development of the entire discipline. The future research approach should start from the theoretical basis of educational thought and move toward the practice of basic music education. People should start from a large number of objectively existing educational thought phenomena, gradually delve into their essence, grasp their laws and reveal their characteristics. To promote the development of modern basic music education in China, it is necessary to continuously explore and promote the development of basic music education philosophy at multiple levels.

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