



EMBODIMENT AND INSPIRATION OF CHINESE PHILOSOPHY OF LIFE IN TRADITIONAL MUSIC EDUCATION

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Abstract: This paper discusses the embodiment of Chinese life philosophy in Chinese traditional music education and emphasizes its important enlightenment to traditional music education. The innovation point lies in the in-depth study of the lack of reflection on Chinese philosophy of life in traditional music education. It puts forward how to integrate the principles of life philosophy, such as "harmony, Qi and imagery", into the specific process of music education. The specific process includes discussing the basic concepts of music education in ancient China and exploring the application of life philosophy to music aesthetics. Through the philosophical embodiment of Chinese life philosophy, such as "harmony between heaven and man" and interactive trauma, this paper emphasizes the philosophical aspects of traditional music education, as well as the "harmony" and "imagery" in music aesthetics. Finally, this paper summarizes the importance of life philosophy in Chinese traditional music education, and discusses its potential value and enlightenment to traditional music education.


Keywords: Traditional Chinese music education. Chinese philosophy of life. Harmony, qi and imagery. Music aesthetics.

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Resumen: Este artículo analiza la interacción de la filosofía china de vida en la educación musical tradicional china y destaca su importante conocimiento para la educación musical tradicional. El punto de innovación radica en el estudio en profundidad de la falta de reflexión sobre la filosofía china de vida en la educación musical tradicional. Plantea cómo integrar los principios de la filosofía de la vida como "armonía, Qi e imaginaria" en el proceso específico de la educación musical. El proceso específico incluye la discusión de los conceptos básicos de la educación musical en la antigua China y la exploración de la aplicación de la filosofía de la vida a la estética musical. Mediante la interacción filosófica de la filosofía china de vida, como la "armonía entre el cielo y el hombre" y el trauma interactivo, este artículo enfatiza los aspectos filosóficos de la educación musical tradicional, así como la "armonía" y la "imaginaria" en la estética musical. Por último, se resume la importancia de la filosofía de la vida en la educación musical tradicional china y se analiza su valor potencial para la educación musical tradicional.

Palabras clave: Educación musical tradicional china. Filosofía china de vida. Armonía, Qi e imaginaria. Estética musical.

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EMBODIMENT AND INSPIRATION OF CHINESE PHILOSOPHY OF LIFE IN TRADITIONAL MUSIC EDUCATION

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Abstract: This paper discusses the embodiment of Chinese life philosophy in Chinese traditional music education and emphasizes its important enlightenment to traditional music education. The innovation point lies in the in-depth study of the lack of reflection on Chinese philosophy of life in traditional music education. It puts forward how to integrate the principles of life philosophy, such as “harmony, Qi and imagery”, into the specific process of music education. The specific process includes discussing the basic concepts of music education in ancient China and exploring the application of life philosophy to music aesthetics. Through the philosophical embodiment of Chinese life philosophy, such as “harmony between heaven and man” and interactive trauma, this paper emphasizes the philosophical aspects of traditional music education, as well as the “harmony” and “imagery” in music aesthetics. Finally, this paper summarizes the importance of life philosophy in Chinese traditional music education, and discusses its potential value and enlightenment to traditional music education.

Keywords: Traditional Chinese music education. Chinese philosophy of life. Harmony, qi and imagery. Music aesthetics.

INTRODUCTION

At present, music education in China is predominantly influenced by Western scientific thought, emphasizing a scientism teaching mode. Scientism places a strong emphasis on dissecting and systematically unraveling various components to uncover the “truth.” This concept has found widespread application in the field of education. In the context of music education, the scientism spirit is evident throughout the process of teaching students to sing a song or appreciate musical compositions. Inevitably, teachers tend to provide explanations for rhythm, beat and even musical structure individually. However, these explanations often fail to integrate these elements with the essence of the musical compositions and philosophical concepts, resulting in an inability to fulfill the objectives of promoting musical aesthetics and cultural understanding.

In order to meet students’ demand for modern music, music education should actively integrate modern music forms, such as electronic music, pop music and crossover music. This can be achieved by introducing relevant textbooks, educational resources and music activities, while fully utilizing modern technological tools, such as music production

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software and digital music workstations, to teach production and performance skills. This can help students better understand the creative process of modern music. Traditional music education emphasizes sheet music, instrumental skills and music theory, while modern music involves broader elements, such as sound design, programming and experimental creation. Music education should adopt a variety of teaching methods, including exploratory learning, group cooperation and project-oriented learning, to stimulate creativity and innovation in students. Working with modern music industry professionals, such as music producers, arrangers, performers and music engineers, provides students with practical experience and insights into the inner workings of the modern music industry. Integrating music education with other disciplines, such as STEM, helps promote interdisciplinary learning and increases students' understanding of areas, such as music technology and acoustics. These measures help music education meet the students' needs, develop their interest and understanding of modern music, and provide a wider range of musical skills to adapt to the changing music industry. This will help music education to be constantly updated to keep pace with modern music.

As a subfield within the humanities, traditional music exhibits a profound connection to the culture, emotions and geographic environments that have given rise to it (Bennett, 2018, p. 140-155). Unlike disciplines, such as physics and mathematics, that can be approached through pure rationality, traditional music education necessitates a deep-rooted understanding of the relevant aspects of Chinese philosophy of life. As scholars have sought to demonstrate, the art of music education is deeply embedded in the natural world, acting as a unifying force in human civilization throughout most of history. However, contemporary life has severed the ties between music education and people daily existence, making it imperative to reestablish the connection between music education and everyday life (Tan, 2020, p. 69-87).

Building relationships with educators, the flexibility of online teaching and cultivating musical talents may all have a significant impact on the development of students' musical talents (Bond, 2019, p. 7-28). Furthermore, the integration of traditional music education methods can strike a balance among different types of learning environments (Gilbert, 2018, p. 588-600). The philosophy of music education bears distinctive spiritual traits, offering a unique vantage point for contemplating the essence of music education, including unparalleled perspectives on nature and emotions (Shevock, 2015, p. 56-61).

We live in an era characterized by transformative social and cultural shifts, and music education, much like other disciplines, faces an ever-increasing array of challenges (Wright, 2019, p. 217-227). Consequently, it is inadequate to solely rely on enduring musical traditions and life's unchanging aspects to determine the objectives and content of music education, as well as its implementation within educational institutions. It is imperative to instill in

individuals the courage to engage in independent critical thinking, thereby encouraging all relevant stakeholder involvement of all relevant stakeholders (Rolle, 2017, p. 87-99).

The emergence of music education, associated with practical music, has led to a surge in the number of students enrolling in practical music universities. Nevertheless, a major impediment in the realm of music education is the daunting task of locating high-quality professional educators (Jo; Cho, 2021, p. 180-187).

From the vantage point of Chinese philosophy of life, all cultures find their origins in a profound reverence for the life's grandeur. Each person's comprehension of music and the emotions it evokes are unavoidably shaped by their individual environment (Hess, 2017, p. 171-191). Consequently, music educators should embody this holistic spirit throughout the teaching process, nurturing students' ability to make appropriate connections and harness their imaginative faculties when it comes to music and various life's other aspects. Under the influence of this philosophy of life, students progressively acquire the ability to perceive the world holistically, recognizing profound truths in the minutiae, and drawing meaningful conclusions or outcomes from seemingly inconsequential phenomena.

1 INTERPRETATION OF CHINESE PHILOSOPHY OF LIFE

The concept of life philosophy is broad and varies between China and the West. In the West, it was initially developed in the 20th century by philosophers, like Dilthey, Nietzsche and Heidegger, who explored the existence and interpretation of life. However, Chinese philosophy of life, as explained by "Huang Yushun in *Survival structure and realm of mind: On Chinese philosophy facing the 21st century*, encompasses three key aspects" (Huang, 2002, p. 14-22). Firstly, it reflects on the existence and survival of human life. Secondly, it establishes the human life's value and elevates it to the universe's origin and essence. Thirdly, it emphasizes intuition rather than reason to grasp the life's value.

Chinese philosophy of life is deeply rooted in the cosmology of the creation of all things in the universe, significantly influencing Chinese art and culture. Compared to Western philosophy, the philosophy of life places more emphasis on emotions and the life's essence itself. It believes that the world's foundation is rooted in the life's spirit and substance, and it explores the world's origin in stillness. Additionally, it recognizes the interrelation between the spiritual consciousness and the organs of life. All life's harmony in the world is closely tied to Chinese philosophy of life, with various practical thinking activities reflecting its principles. Correct philosophical thinking will make people's mentality more relaxed and free, which is consistent with people's ideal needs. Realizing these ideals can enhance happiness, spiritual energy, reduce stress, and promote overall physical and mental health. In

contrast, a lack of proper philosophical guidance can negatively affect an individual's growth and health.

The philosophy of life, in ancient China, emerged as early as the Spring and Autumn period, with its source being the Book of Changes in ancient Chinese philosophy. The philosophy of the universe, in *The Book of Changes*, is a broad philosophy of life, with the core idea of treating the entire universe as a dynamic and orderly matrix of life. This idea runs through the concepts of beauty and art in Chinese aesthetics, and it is inseparable from the cosmology. From the perspective of cosmology, the aspect of Chinese aesthetics and art, which is most influenced by the ideas of *The Book of Changes*, should be the life's cosmology, which takes the life's "qi", as its origin, and transforms the opposite of yin and yang into the principle of the composition of all things in the universe.

Overall, the philosophy of life, in ancient China, can be summarized into three major theories, namely, "harmony", "qi" and "imagery". Among them, "harmony" is mainly manifested as "harmony with real organisms, unity leads to non-continuity", that is, a single thing can only survive and develop if unified in diversity. Although the life's internal structure and external manifestations are extremely complex, their highest state is still "harmony". Therefore, in order to maintain the life's continuous growth, it is necessary to maintain harmony in the seven orifices and balance the eight vital organs, in order to become an independent and healthy person. In addition to vital signs, individual human life is also closely related to political and social harmony. Only when rulers govern the country with virtue, and the people are well fed and clothed, the society can be stable and optimistic. This concept reflects ancient China's profound thinking on the life's universal laws in the universe. From an artistic perspective, music is related to political harmony, and the sum of the five tones is music. Music harmony is not only a symbol of people's feelings of life, but also a reflection of social and political stability and harmony among the people.

Chinese philosophy of life believes that everyone is a part of the whole of life (Peters, 2022, p. 1720-1726). In traditional music education, students not only need to pay attention to the timing, strength and speed of their percussion instruments, but also maintain cooperation and harmony with other musicians, in order to cultivate a sense of valuing collective and cooperative spirit (Gibson, 2021, p. 151-166). In addition, the philosophy of life suggests that humans need to listen to the inner voice and connect the senses of the soul and body (Salazar; Clint, 2015, p. 278-289). In traditional music education, performers must understand the interrelationships among symbolic notes and express the spiritual connotations of music, rather than simply playing the pieces. Through this method, performers can better accept music and share their experiences with the audience. The philosophy of life believes that the life's beauty lies in constant change and flow. In traditional music education, students can learn how to master the "aria" of music, thereby better experiencing the beauty of a piece

of music flowing. By perceiving and understanding this aesthetic feeling, students can also apply it to daily life's other areas.

2 ENLIGHTENMENT OF CHINESE PHILOSOPHY OF LIFE IN TRADITIONAL MUSIC EDUCATION

2.1 TEACHERS SHOULD ATTACH IMPORTANCE TO THE PHILOSOPHICAL IDEAS CONTAINED IN TRADITIONAL MUSIC WORKS

People are in an era where postmodern and modern teachings contradict each other. People's educational concepts have shifted from modern thinking to postmodern thinking, but the actual operation of education still relies mainly on modernity. Therefore, the significance of traditional music education must be sought in the actual life of education, and the content of education should be related to the overall environment, allowing students to actively recognize music knowledge and combine knowledge with life experience (Niknafs, 2021, p. 174-193). In teaching, music teachers usually only teach according to the designated songs in the textbook, which leads to a disconnection between classroom knowledge and life experience. In the music class of primary schools, in the new era, teachers should not only teach students the skills of singing songs, but also guide students to feel the meaning of life education from songs and improve their personal accomplishment (Escalante, 2019, p. 5-11). For the modern smartphone addicted generation, who are socially connected via the Internet, teachers need to adopt modern teaching methods and use some electronic music creation tools, in addition to traditional music teaching tools. These tools can stimulate students' creativity and allow them to express their emotions and opinions through music. Through electronic music creation, students can learn to collaborate, solve problems and improve technical skills, which will also benefit them in their future career development. Therefore, teachers need to pay attention to the cultivation of students' comprehensive quality, use more suitable activities for students' physical and mental development, and integrate life education into the activities.

Under the class teacher's organization, teachers can lead students to participate in outdoor activities, increase their opportunities to interact with nature, play music and songs about nature, enhance students' spiritual realm and make them cherish life more. This experience of being close to nature can help students get rid of their phone addiction and feel the nature's beauty and power again, while also cultivating their environmental awareness and respect for life. By combining life and music education, teachers can leave a deep mark on students' minds, helping them grow into more socially responsible and emotionally intelligent individuals.

In the appreciation of traditional music, it reflects the sublimation of Chinese philosophy of life. For example, when studying "*The Plum Blossom Melody Play Three Times*",

qin players, throughout history, not only think of the beautiful scenery of plum blossoms blooming in the cold winter, but also associate the image of plum blossoms with pride and determination, as well as the charm and artistic conception of persevering against harsh environments (Yuen, 2008, p. 79-96). When deeply comprehending the life's mysteries in nature, during the teaching process, one can reflect and improve their own qualities through the integration of emotions and scenes, thereby achieving the educational effect of internalizing in the mind and out of action. The study of guqin techniques can also enable people to understand the ideological value of life philosophy. Due to the fact that music culture has been enduring for thousands of years, one important reason is to impart the philosophical ideas and aesthetic concepts, contained in guqin music, to students in the teaching of piano skills, in order to build an important knowledge system and cultivate future talents. Traditional music education mainly focuses on communicative teaching methods, rather than simply pursuing performance effects. This method is closer to sincerity and has stronger variability, which can interpret the differences among different versions and demonstrate different aesthetic values (Albert, 2015, p. 52-64). In traditional music education, every resonance of the body and mind can promote dialogue and communication between the body and mind in interpersonal relationships, thereby realizing the idea of "imagery" and becoming a truly talented music education.

2.2 TEACHERS SHOULD ATTACH IMPORTANCE TO INTERACTIVE PHILOSOPHICAL THINKING

Through continuous educational practice and the updating of educational concepts, people advocate for communication and two-way interaction between teachers and students in the classroom. In such a classroom, teachers are the leader and students are the main body. Teachers should fully utilize students' subjective initiative and enable them to accept knowledge from a subjective level. Music teachers increase the fun of the classroom, through a series of classroom games, and communicate with students, through oral Q&A and other forms of aesthetics. This can help students understand traditional music education, thereby promoting deeper and more meaningful artistic expression based on these foundations (Evans, 2015, p. 65-83). Interactive teaching has been implemented in the music classroom, and what teachers need to think about is whether this interactive teaching has truly achieved its effectiveness, that is, what teachers need to think about is effective interaction. Most of the questions, raised by teachers, have answers, but not everyone has the same answer to the same question. The teacher's question is only to guide students to express their answers, such as the emotions and the speed of the song. Therefore, when asking questions, teachers need to focus on what is deep in the students' hearts, rather than just making them cater to the teacher's understanding. Music has a great impact on the human soul, and it also requires the heart to perceive and experience.

Teachers should encourage students to provide unique opinions. Music education aims to cultivate students' perception of music, while also allowing them to accumulate their own aesthetic experience. Students' perception of music depends on their own life experiences, which affect their perception of the music they listen to. The students' aesthetic experience comes from the process of self-organization. Teachers should play a role in guiding students to self-organize, rather than interfering with students' self-organization process from their own perspectives. If the teacher is only superficial dialogue and communication, then this is actually a one-way interactive teaching. Although it may seem interactive, in reality, it is only the influence of teachers on students' thoughts, rather than a two-way equal exchange of ideas and music perception.

2.3 THE PRACTICE OF THE PHILOSOPHICAL THOUGHT OF “HARMONY BETWEEN HEAVEN AND MAN”

The concept of “harmony between heaven and man” has always been a traditional concept in Chinese education. From the perspective of traditional music education content, it is necessary to establish a lively inheritance and educational practice with vitality. Firstly, it is necessary to change the current teaching and learning situation of performance skills that are mostly superficial. Starting from the construction of a system, a comprehensive curriculum should be constructed, and it should be linked to life. It is not only necessary to dynamically construct theoretical practice and restrict one's own activities, but also to have behavioral practice to cultivate and surpass the poetic life's personality. The ideological qualities of “peace and kindness” in music can promote the cultivation of students' thinking and aesthetic abilities. The human life's state is not only a material existence of the body, but also a spiritual and valuable existence. Through traditional music education, it is possible to inspire and explore people's grasp of material advantages, while also transforming this spiritual nourishment into subjective initiative. Through the integration and manifestation of traditional music education, the life characteristics of music art can be reflected, truly reflecting the people-oriented educational concept and unleashing the unique educational value of traditional music education.

Chinese philosophy of life emphasizes acquiring knowledge through personal practice and experience. Therefore, for any subject, students should gain insights into the world around them, through firsthand experience, and then fully understand the world, rather than conducting it in a one-sided and fragmented manner. Traditional music education emphasizes cultural understanding. Under the guidance of core competencies, teachers should guide students to establish a connection between classroom knowledge and their surrounding environment, in order to help students better understand culture. By understanding the ideas behind culture, students can better understand the cultural understanding proposed by core

competencies. At the same time, they can articulate the connection between knowledge and their own life experiences in the classroom. The purpose of education is to help students discover their potential. The concept of “harmony between heaven and man” is a philosophical idea that can also be applied to music practice. Through continuous exploration, innovation and improvement of music skills, theoretical knowledge is emphasized and put into practice (D’Amore, 2017, p. 58-75). Specifically, in practicing the music practice of “harmony between heaven and man”, students need to acquire sufficient basic theoretical knowledge through classroom learning, self-directed learning and participation in professional activities. In addition, practicing performance skills is also one of the important steps in practicing the “harmony between heaven and man”. Students need to practice their musical instruments or singing skills every day and, constantly, demand strict guidance from their tutors. In the process of learning theoretical knowledge and practical performance skills, students need to constantly combine the two and apply theoretical knowledge to guide the completion of practical performance skills. For example, when playing specific pieces of music, students can integrate theoretical knowledge of music into the performance process, thereby forming practical and visible effects.

3 EMBODIMENT OF CHINESE PHILOSOPHY OF LIFE IN TRADITIONAL MUSIC EDUCATION

3.1 DEFINITION OF THE MAIN PROBLEM

The main problem of this paper is to explore the concrete embodiment of Chinese philosophy of life in traditional music education and its inspiration to music education. Specifically, the following issues will be examined:

What is the Chinese philosophy of life, and what are its core principles in traditional music education?

How does traditional music education embody the core concepts of Chinese philosophy of life, such as “harmony”, “qi” and “imagery”?

How does Chinese philosophy of life provide inspiration for traditional music education in terms of emotional expression, cultural connotation and coordination?

How do these revelations help music educators better understand and teach traditional music, and how can they enhance students’ music education experience and achievement?

Through the in-depth study of these aspects, we aim to reveal the relationship between Chinese philosophy of life and traditional music education, and ultimately contribute to improving the quality and effect of music education.

3.2 PHILOSOPHICAL THOUGHT OF “HARMONY, QI, AND IMAGERY” IN TRADITIONAL MUSIC EDUCATION

“Harmony, qi, and imagery” represent fundamental concepts in traditional Chinese music education that have significantly influenced this field.

Harmony: this concept pertains to the coordination and coherence among various musical elements. In the context of traditional music education, mastering harmony is of utmost importance. Students are required to learn to listen to different musical components and play them cohesively, creating a harmonious composition.

Qi: “qi” is associated with the emotional expression within music. In traditional music education, instructors typically guide students in conveying various emotions by fine-tuning elements such as rhythm and tempo. This process helps students develop an appreciation for and understanding of emotional expression in music (Chandransu, 2019, p. 547-560).

Imagery: this term encompasses the cultural connotations and meanings embedded in music. In traditional music education, educators emphasize the appreciation and exploration of the cultural and symbolic significance within music. This enables students to comprehend the essence of music and interpret its cultural implications.

In summary, “harmony, qi, and imagery” are essential components in traditional music education, playing a pivotal role in the educational process. They enable students to delve into the profound meanings of music, providing them with inspiration and growth opportunities.

(1) HARMONY AND ITS RELEVANCE TO MUSIC EDUCATION

Ancient Chinese philosophy, as found in texts like *The Book of Changes*, emphasizes the profound significance of “qi” and “imagery” in art and life (Shen, 2021, p. 221-222). “Qi” is regarded as the life’s very essence, while “imagery” embodies the vitality within artistic expressions. Traditional Chinese music education is deeply intertwined with the philosophy of life and offers a unique platform for moral, spiritual and social education (Sutawi, 2018, p. 189-196).

In the realm of music education, teachers and researchers have begun to recognize the value of these philosophical principles. They believe that incorporating the concepts of “qi” and “imagery” into music pedagogy can help students develop a deeper understanding of the emotional and cultural aspects of music. Teachers emphasize that teaching students to connect with the life’s essence, through music, not only enhances their musical abilities, but also fosters a holistic approach to learning. By infusing music education with these principles,

educators aim to nurture students who appreciate the interplay between art and life, enriching their music education experiences.

(2) HARMONY IN MUSIC EDUCATION

The concept of “harmony”, from Chinese philosophy, holds substantial relevance in the context of music education. In the ancient Chinese philosophical tradition, “harmony” is seen as a universal principle derived from the coordination of opposing forces, such as yin and yang (Lu, 2018, p. 94-103). This notion of harmony transcends artistic expression and extends to the life’s broader spectrum.

Music educators recognize the transformative power of harmony in music. They highlight that music, grounded in the depths of human emotions and experiences, embodies the essence of harmony (Lu, 2018, p. 94-103). Teachers have found that, when students are taught to create harmonious compositions and performances, they not only refine their musical skills, but also gain a deeper appreciation for the life’s harmony itself. This approach encourages students to connect with the world around them, fostering empathy, emotional intelligence and an enriched understanding of their place in society.

(3) IMAGERY AND ITS ROLE IN MUSIC EDUCATION

“Imagery,” serving as the embodiment of the essence of Chinese art, plays a pivotal role in art aesthetics, enriched with “qi” related concepts that resonate deeply with the philosophy of life (Lu, 2018, p. 94-103). Within music education, teachers and scholars acknowledge the potential of “imagery” to enhance the learning experience.

Educators and researchers find that “imagery” allows students to explore the visual and emotional aspects of music, enriching their musical comprehension. By connecting imagery and consciousness, students can develop a deeper connection with the music they create and perform. The incorporation of “imagery”, in music education, empowers students to explore their artistic expression, leading to greater creativity and self-expression.

In summary, the integration of Chinese philosophical concepts like “qi,” “imagery,” and “harmony”, into music education, enriches students’ learning experiences, nurturing holistic individuals with a profound understanding of the emotional, cultural and philosophical dimensions of music. Music educators and students alike are increasingly recognizing the value of these concepts in creating a more profound and connected music education.

3.3 PHILOSOPHICAL THOUGHT OF “HARMONY BETWEEN HEAVEN AND MAN” IN TRADITIONAL MUSIC EDUCATION

In the development process of traditional Chinese music education, the Confucian concept of “etiquette and music” centered around “benevolence”, believing that the essence of music is the artistic expression of “benevolence”. The meaning of “music” has shifted from emphasizing the cultivation of the individual’s inner spirit to pursuing a dynamic isomorphism with the universe, achieving a continuous process of approaching and sublimating from human beings to macroscopic cosmic life. Taoism advocates the natural characteristics of music, integrating the meaning of “music” with the human life’s emotional state into the universe’s rhythm, thus achieving the aesthetic realm of “heaven and earth coexist with me, and all things are one with me”, that is, “heaven and man are one”. It can be seen that both Confucianism and Taoism are based on the perspective of affirming the harmony between the rhythm of music and the universe’s operational laws, in order to achieve the homomorphic and isomorphic movement of music and the universe. In fact, this concept is the best interpretation of the inherent spirit of life in traditional Chinese music education.

Mr. Zong Baihua deeply pointed out that “Chinese people believe that the universe is the embodiment of great life, which is itself rhythm and harmony. In human social life, etiquette and music reflect the rhythm and harmony of heaven and earth, and all artistic realms are built on this foundation” (Wu; Gu, 2022, p. 131-136). It is precisely with the universe and life’s rhythm and harmony, as the starting point and foundation, that traditional Chinese music education regards “tending towards a state of life” as its deepest and most unique aesthetic temperament. Based on the life consciousness, contained in Chinese philosophy and life’s aesthetics, traditional Chinese music education deeply expresses the unity of music and philosophy, implying the structure and form of life in the rhythm of music, and condensing the life’s meaning and content in the wisdom of philosophy (Waldron, 2016, p. 86-112).

In today’s digital age, music education, the music industry and the way, in which Chinese philosophy is disseminated, are facing new challenges. The modern music industry has been heavily impacted by visual and short video content, and younger readers are more inclined to obtain information and entertainment through this form of media. This poses some challenges for music teachers and advocates of spreading Chinese philosophy. On modern social media and video platforms, users are attracted to various types of visual content, such as music videos, music performances, entertainment variety shows, etc. This makes music education need to focus more on how to combine Chinese philosophy with music to create engaging visual content that will attract the young audiences’ interest. Short video platforms, such as TikTok, have become a major source of information and entertainment for the younger generation. On this platform, the content needs to be very concise, engaging and able to communicate the core message in a very short time. The

dissemination of Chinese philosophical ideas requires innovative ways to adapt to the dissemination of such short video content.

Music naturally reflects life's structure and essence, with its unique qualities and principles. In contrast, Chinese philosophy, in its contemplative nature, actively conveys the significance of existence. It broadly explores the universe and the human condition, seeking to understand fundamental questions about life's meaning and the connections among humans, nature, society, others and themselves.

Traditional Chinese philosophy regards all things as "existence" and posits that the universe's origin lies in "nothingness." This perspective results in the fundamental belief that all universal entities are fundamentally rooted in "life," underpinning the Chinese people's faith in existence.

3.4 INTERACTIVE CREATION PHILOSOPHY IN TRADITIONAL MUSIC EDUCATION

The spirit of interactive creation emphasizes deep communication and intellectual exchange, rather than the superficial one. To implement this spirit in the classroom, teachers need to think about how to effectively communicate and engage in dialogue. Learning itself is a form of communication, and everyone gains a unique experience in communicating with the outside world. Music, as an auditory art, affects the soul, and subjective experience plays a decisive role in music experience. Therefore, there is no universally consistent music experience, and the music teachers' and students' experiences are inevitably different. Chinese philosophy of life believes that the life's ultimate meaning lies in the continuous creation of new life, while the nature's essence and the heaven's way is the infinite creative spirit. Therefore, to achieve the spiritual requirements of interactive creation, communication must be deepened to seek resonance and cooperation.

In traditional music education, the teachers' and students' experiences are often not completely consistent. Therefore, teachers should not impose their own music experience on students (Li, 2019, p. 6-9). On the contrary, teachers can use their dominant position to guide students to share their musical feelings and experiences, and gain new experiences from them. This kind of communication is truly communication, and only interactive teaching, at the ideological level, can be called effective. Chinese philosophy of life embodies the understanding of "life" and the contemplation of "great path" through the observation of nature, and shares personal emotional experiences with nature in a unique way to express one's understanding of life. Chinese art pursues a "realm without self", where literati express their thoughts and emotions about life through their travels to nature. Ancient artists often depicted natural landscapes, but did not blindly focus on realism. Instead, they outlined a unique artistic conception in their implicit consciousness. This is a form of art that combines

their own state of mind and emotions into natural objects, jointly creating a “dissimilar” beauty. In order to express the inner world, the concept of “expressing emotions in things”, conveyed by Chinese philosophy of life, is actually to integrate individual emotions and thoughts into nature, portraying the form of “dissimilar resemblance” in artistic works.

CONCLUSIONS

Music is the art form most closely related to human life activities among all kinds of art forms. In a sense, this art form, which one is the closest to the human soul, expresses the metaphysical contemplation of philosophy. Chinese traditional music education is not only the distillation and sublimation of music practice in various historical periods, but also a philosophy based on the unique Chinese philosophy of life.

Abstract: this paper discusses how the Chinese philosophy of life is embodied in the traditional music education, focusing on the philosophical thoughts of harmony, qi and imagery, the unity of heaven and man, and the interactive creation. Through a specific analysis of the main points and elements of Chinese traditional music education, this paper draws the following conclusions:

Chinese traditional music education embodies the philosophical thoughts of “harmony, qi and imagery”, “harmony between heaven and man”, and interactive creation in Chinese philosophy of life. First of all, in traditional music education, emphasis is placed on “harmony”, which reflects the idea of “harmony” in Chinese philosophy, that is, the pursuit of balance and coordination. It is not only reflected in music creation, but also in music performance. Secondly, music education focuses on cultivating students’ “qi” quality, so that they can express emotions and artistic conception, which is consistent with the concept of “qi” in Chinese philosophy of life, emphasizing the inner temperament and spiritual connotation. In addition, traditional music education helps students understand the deeper meaning of music through the use of rich imagery and symbols, which is in line with the emphasis on imagery in Chinese philosophy. The most important thing is that “unity of heaven and man” embodies the isomorphism of self and life state by realizing the perfect unity of music form and philosophical content.

The ancient Chinese ritual and music culture have developed for thousands of years, but they have also changed and transformed in its long history. Therefore, in the traditional music education, people need to learn from the traditional Chinese philosophy of life, pay attention to learning to meet today’s society’s and students’ needs. This Chinese philosophy of life provides valuable experience for traditional music education, offers new ideas for music creation and has a profound influence on the future development of Chinese traditional music education.

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