



## COMMENT ON “PERCEPTION OF LIFE RHYTHM-AESTHETIC PHILOSOPHY IN MUSIC EDUCATION”



*Jing Zhao*

College of Elementary Education, Lanzhou Vocational Technical College, Lanzhou 730050 – China.

 <https://orcid.org/0009-0007-2747-0319> |  [zjsweet0330@163.com](mailto:zjsweet0330@163.com)

*Feifei Wang*


College of Art and Physical Education, Henan Open University, Zhengzhou 450008 – China.

 <https://orcid.org/0000-0003-1301-587X> |  [candyfei0715@sina.com](mailto:candyfei0715@sina.com)

Commented Article: XU, Hanmei. Perception of life rhythm-aesthetic philosophy in music education.

**Trans/Form/Ação:** Unesp Journal of Philosophy, v. 47, n. 4, e0240043, 2024. Available at:  
<https://revistas.marilia.unesp.br/index.php/transformacao/article/view/14230>.

Received: 11/07/2023 | Approved: 21/07/2023 | Published: 27/02/2024

 <https://doi.org/10.1590/0101-3173.2024.v47.n4.e0240114>



This is an open-access article distributed under the terms of the Creative Commons Attribution License.

## COMMENT ON “PERCEPTION OF LIFE RHYTHM-AESTHETIC PHILOSOPHY IN MUSIC EDUCATION”

Jing Zhao<sup>1</sup>

Feifei Wang<sup>2</sup>

Commented Article: XU, Hanmei. Perception of life rhythm-aesthetic philosophy in music education. **Trans/Form/Ação**: Unesp Journal of Philosophy, v. 47, n. 4, e0240043, 2024. Available at: <https://revistas.marilia.unesp.br/index.php/transformacao/article/view/14230>.

Xu (2023) has conducted thorough research and analysis on music education and its significance in human life. Music serves as a reflection of human life, and for human life to exist, it must first have life. Hence, music, in all its forms throughout history, maintains an inseparable connection with human life, either directly or indirectly.

The author’s research could potentially have been inspired by ancient Chinese philosophy. Chinese classical culture embodies a profound spirit of life aesthetics, and Chinese philosophy has always been concerned with how to harmonize, manage and enrich our lives (Mou, p. 12). *Record of Music*, the earliest and most specialized work on aesthetics in ancient China, represents a comprehensive exploration of music aesthetics. It stands as an invaluable reference for understanding Chinese ritual and music civilization. According to the *Record of Music*, “sound,” “voice,” and “music” are manifestations of the creation of human mind in the real world. Although they differ in development forms, they share a fundamental essence and are equally important, without any sense of superiority or inferiority. Moreover, these three aspects of music are intimately linked to the evolution of human life.

---

<sup>1</sup> College of Elementary Education, Lanzhou Vocational Technical College, Lanzhou 730050 – China. ORCID: <https://orcid.org/0009-0007-2747-0319>. E-mail: [zjsweet0330@163.com](mailto:zjsweet0330@163.com).

<sup>2</sup> College of Art and Physical Education, Henan Open University, Zhengzhou 450008 – China. ORCID: <https://orcid.org/0000-0003-1301-587X>. E-mail: [candyfei0715@sina.com](mailto:candyfei0715@sina.com).

“Sound” serves as the foundation, and the development of “voice” and “music” cannot be detached from the origin of “sound”. Similarly, biological life is also a prerequisite. The pursuit of spiritual and social aspects of life by individuals must first satisfy the instinctive desires of human life. Both humans and ordinary animals possess the ability to perceive external stimuli. However, humans, unlike ordinary animals, are conscious and intellectually advanced beings. Their lives are characterized by constant evolution and development, and their pursuit extends beyond mere “sound”. Thus, although external objects influence the human heart to produce “sound”, this “sound” does not chaotically overwhelm people’s sensory perception. Changes are produced by how those sounds respond to one another; and those changes constitute what we call the modulations of the voice. This implies that people systematically combine corresponding “sound” according to certain rules, thereby creating compositions, which in *Record of Music* are referred to as “combination of those modulated sounds”. “Voice” transcends the fundamental attribute of mere “sound” and becomes a developed form of it. “Voice” represents human beings’ aesthetic creation that encompasses aesthetic consciousness, melody and deeper meanings, satisfying both external sensory organs and internal emotional needs.

However, it is worth noting that while the *Record of Music* used biological phenomena to explain musical phenomena, it did not present the theory of “life form.” This breakthrough was officially achieved by American philosopher Susan Lange, and the third part of the article also focuses on related content in this regard.

Lange’s art semiotic theory introduced a significant concept known as the “life form theory.” Before Lange’s proposal, forms were often considered simple structures, and proponents of emotion theory and form theory expressed their perspectives on this matter. However, Lange innovatively bridged the gap between “emotion” and “form,” combining the two elements to establish the central concept of the “form of life.” According to Lange, the form of art is, in fact, a reflection of life, as artists infuse life into their creations during the artistic process. Artists create art with intense emotions, and all forms of artistic creation serve to better express these emotions. All forms are imbued with emotions, and when they are created, they are infused with the vitality of emotional life, becoming a form of life. Consequently, the form of life offers immense artistic expression.

In music creation, composers shape their musical compositions into living works of art. They incorporate a myriad of emotions bestowed upon the work during the creative process, transforming the musical work into a living organism. When composing music, the composer mentally constructs an emotional “command form” which serves as a guide for creating musical works. Through the form, composers externalize their musical creations from the depths of their minds, presenting them in the objective world. Emotions within the composer’s mind are symbolically represented through the form. Composers strive to achieve

the creation of musical works, and this creative process represents a kind of “life activity.” It enables the expression of the richness and complexity of the world in the form of life, serving as a symbolic representation of human emotions.

Langer posits that art is fundamentally expressed through symbols. In musical works, composers utilize musical symbols as a means to construct their compositions. These symbols serve as carriers for composers to express their innermost emotions. Without the use of musical symbols, composers would be unable to articulate their inner emotions. Once transformed into a musical work, the music comes to life. People’s aesthetic appreciation of music is rooted in the musical works themselves, which facilitate an aesthetic experience of the musical symbols. Musical notation is not merely a method for the existence of music; it also encompasses the “illusory time” and “form of life” within the musical works. Everything is brought into being through musical notation. Without it, music becomes empty and composers lack the means to create, just as paintings lose their canvases and sculptures lack materials. The creation of music is inseparable from symbols. Composers express their deepest emotions through these symbols, giving rise to highly expressive musical works that are infused with vitality and value. Audiences can grasp the performance within the works by appreciating them, thereby obtaining a rich aesthetic experience.

In the field of educational psychology, the cognition of various things begins with feelings, which serve as the most fundamental cognitive activity. Simultaneously, feelings form the basis for complex cognitive activities, such as perception, memory and thinking, as well as the foundation for all psychological phenomena in humans. The feeling is the simplest and most basic psychological activity. Sensation involves the awareness of the body and the experiences that the body undergoes, thereby making individuals care about the vitality of the body. This ability permeates and guides conscious human activities. Music operates by enabling individuals to become aware of the potential for infinite extension, subtlety and complexity of the emotions that we can experience and desire to have, thereby satisfying our cognitive abilities.

However, the current state of music education in various Chinese colleges and universities has deviated from its intended purpose. In music teaching, teachers often prioritize theoretical knowledge and overlook emotional engagement, reducing emotional music lessons to mere theoretical lessons devoid of emotion. Under the pressure of assessments, teachers frequently regard the mastery of knowledge and skills as the primary objective of music education. Consequently, students become passive imitators, lacking creativity and flexibility, while neglecting the cultivation and stimulation of their musical interests. This approach engenders a sense of aversion towards music education, ultimately eroding its artistic value. This longstanding issue requires serious reflection on the Chinese educators’ part.

## REFERENCES

MOU, Z. S. **Nineteen lectures on Chinese philosophy**. Shanghai: Shanghai Ancient Books Publishing House, 2005.

XU, Hanmei. Perception of life rhythm-aesthetic philosophy in music education. **Trans/Form/Ação: Unesp Journal of Philosophy**, v. 47, n. 4, e0240043, 2024. Available at: <https://revistas.marilia.unesp.br/index.php/transformacao/article/view/14230>.