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The author welcome comments from readers.

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A review of moral education in China's Music Education

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Abstract

In this paper, I consider the conjunction of moral education and music education in order to understand the ways in which music is a socio-cultural product with political and moral meanings and implications. Moral teaching through music education from imperial to modern China, has aimed to reproduce a coherent political ideology with which to bind together obedient and self-disciplined citizens. This paper focuses on music education for an ethical and nationalist moral education. Role models are of importance for the development of moral education through music teaching. Moral education is political to the extent that it relates to state power and musical knowledge. This is demonstrated in curricular materials, notably the song lyrics and musical styles taught in schools. Recent music education in China has been asked to redefine moral education in terms of a new and complex blend of nationalism, tradition, cultural diversity and social harmony. The dynamic morality demanded of music education in China can be seen in four requirements that respond to its evolving society: (1) the introduction of music embodying contemporary popular and cultural values; (2) the promotion of traditional values and traditional Chinese music; (3) the cultivation of a nationalist education designed to reproduce state-prescribed values; and (4) the development of the appreciation of global cultures so as to facilitate multiculturalism and social harmony in music education.

Introduction

Examples of using arts education to build a responsible, cohesive and robust society can be found in both Western and non-Western worlds. Philosophers and sages throughout history have asserted the importance of music's influence on the character and moral formation of the young, and for the reproduction of a well-established society. The Greeks understood that art reflects the emotions and ideas associated with the chief institutions of social life. Music was fundamental to Greek education, not only for developing reading and writing, but also for its profound effects on the human soul. Plato (429-347 BC) maintained that both classical and modern music should be employed to establish 'a sound morality' (Portnoy, 1949, p.235). He recognised the powerful though elusive place of music in social life. For Plato (1941), the primary aim of music is to attach sentiments to deeds, and to reinforce the power of governments. Plato also thought that 'some forms of musical order are more conducive to the harmony or balance of the soul than others, and that a healthy human soul or character should in some way reflect the harmony of appropriate or approved forms of music' (Carr, 2006, p. 104). For Jean-Jacques Rousseau (1712-1778), a philosopher and

composer of the Enlightenment, language and music were originally and essentially means for communicating morality and the passions (Scott, 1998). Martin Luther, Immanuel Kant, Friedrich Schiller, Herbert Read and Roger Scruton, among other philosophers after Plato and Rousseau, all claimed that the arts represented the good, and were therefore vital for the cultivation of the moral personality (see Carr, 2006; Jorgensen, 1996; Davis, 2005). Like Plato, Scruton considers the content and organisation of music to be directly related to emotional discipline, for which reason classic music should be used ‘to cultivate ordered passion and sensibility’, since modern popular music tends ‘to provoke disorganised and uncontrolled feelings’ (cited in Carr, 2006, p. 104). By participating in high culture activities, such as attending classical concerts, the elite distinguish themselves both culturally and morally from the masses.

In the Far East, Confucius (551 BC – 479 BC) also recognised the importance of arts education for the development of sentiments, and thought that poetry and music are not only beautiful in form but also in their content. The teaching materials of Confucian moral education are usually considered to be the *Four Books* (*The analects of Confucius*, *Mencius*, *The great learning* and *The doctrine of the mean*) and the *Five Classics* (*The books of history*, *The book of songs*, *The book of rites*, *The book of changes* and *The book of the spring and autumn annals*). For Confucius, filial piety was the basis of practical morality and the means to realise *ren* (benevolence) (Wang, 2004). Partly as a result of having lived in the Warring States period (B.C. 481-256), Confucius recognised that music education could regulate the government so as to achieve universal harmony. The rationale of Chinese music education maintained that moral education was a way of encouraging people to follow more virtuous ways of living. This was why Confucius gave priority to all the arts but also to Rites, Archery, Charioteering, Writing and Numbers. Skills in all these activities were mandatory for government officials. Confucius included songs and music in his curriculum in order to cultivate the sensibility and ethical bearings of his pupils (Kim, 2006).

Music was considered in traditional Chinese society as one of the four fundamental societal functions together with morals, law and politics. In terms of family harmony, the Confucian ethics of music can be seen in the functions of indigenous musical instruments. The *Shijing* (*The Books of Songs*) says of a happy marriage, ‘Good harmony between wife and husband is like playing the Se and Qin (Kaufmann 1976, p.196). These two zithers were used as a metaphor of family unity as well as social order. ‘Qin and Se blend harmoniously’ means that a husband and wife have a happy life together, whilst ‘Qin and Se do not blend’ means the relationship has come apart (Thrasher, 1980, p.41). At the political level, music

was used to stabilise imperial rule, and was therefore put into the service of politics. Thus, Confucians incorporated Chinese ‘refined’ music (*yayue*) - the highly valued music of Imperial China - into moral education to refine human spirits. In a narrow sense, Chinese ‘refined music’ denoted the ceremonial music that formed an integral part of the state rituals of the ruling monarch. In a broader sense, *yayue* denoted music cultivated by the educated elite. Confucius thought that the cultivation of reason depended on the appreciation of the proper kind of music, for ‘Music and the government are directly connected with one another’, and ‘Music harmonises the community’ (Portnoy, 1949, p. 237). Falkenhausen (1993) notes that the rulers of Imperial China established a unified and standard system for pitches, which was thought to carry a political role in regulating human relationships. For example, the Music Office of the Zhou Dynasty (1122 - 221 B.C.), which promoted refined music, kept a standard pitch across different areas of the kingdom. The task of instituting a correct measurement system for standard pitch had the ‘highest moral and political priority’ in Imperial China (Falkenhausen, 1993, p. 316). Maintaining a particular musical system was thought to render the empire stable. Musical content and style had to be united so that the development of society could be controlled.

As noted above, music has had a complex ethical nature for a long time, alongside a vexed relationship between moral education and character formation through music education. Over the last five centuries, mass migration, cross-cultural markets, warfare and colonisation have economically, politically and culturally changed world history. Appadurai (1996) emphasised cultural globalisation, particularly with respect to the modern mass media and the interconnectedness of migration (also see Appadurai, 1990a, 1990b). Bruyn (2005) also says that he is less concerned with capitalism or with markets, but instead with their dynamic, which he thought to be embraced by government and social leaders: ‘... when a set of values overrides all others, the results may be disastrous (p. 29)’. Politics and culture have led to the reform of policy and practice in China’s school education in the new century. However, school moral education in China has been criticised as being ‘traditional and characterised by closed mindedness’, and distanced from the real life of children (Qi and Tang, 2004, p. 466). On the other hand, Lee and Ho (2005) argue that moral education in China had been disassociated from politics, and is now more closely associated with personal moral qualities and individual well-being.

This paper argues that the complexity of the changing society of China has profoundly altered the capacity for moral and civic cohesion, and for collective identity and shared public life. Nowadays the integration of popular culture as a means to develop individual well-being

sits uneasily beside role-model education and the ethical values for character building that still persist in music education. Patriotism and socialism in modern China are essentially commensurate, as can be seen from the attempt to build socialism through learning traditional Chinese and other ethnic music. This paper begins by reviewing the relationship between politics and moral education in music, and then describes how the Chinese music curriculum is structured in accordance with moral awareness, ethical values, and the changing needs of students and society, whilst reflecting the relative internationalisation of socio-political ideologies. It intends to make the connection between moral education and music in its different forms, such as diverse musical styles, song lyrics and instrumental learning in the curriculum. This paper discusses the importance of moral education through music in response to the socio-political transformation of mainland China. It also comments on the importance of character building to education, citizenship, and ethics through music learning in response to the transformation of Chinese society.

Socio-political context, moral education and music education

Music education was regarded as a means to control and harmonise the citizens of the well-ordered Confucian society. During the later nineteenth century however, Chinese intellectuals and leaders recognised that Confucian approaches to government and education were no longer adequate. These leaders thought that science, technology, political institutions and educational developments should be borrowed from the West, whilst at once maintaining traditional ideology and social foundations. The 1902 school regulations included both traditional Chinese and foreign ethics into the curriculum (Yuan, 2001). Cai Yuan-pei (1867-1940), the first Minister of Education of the 1911 Republican China, noted that education should 'emphasise ethical education, supplemented by utilitarian education and military education, and be completed with aesthetic education' (Song & Zhang, 1990, p.1, translated by the author). For Cai, aesthetic education aimed at the provision of a moral basis for society (Duiker, 1977). This policy was issued by the Ministry of Education of Republican China on 2 September, 1912. The texts of school songs called for patriotism, self-discipline and the strengthening of the wills of Chinese children. Shen Xingong (1869-1947) and Li Shutong (1880-1942), who believed that music could save the country, were the first modern Chinese composers to synthesise Western ('European/Japanese') songs with Chinese marches (Gerlinde, 1998). These songs were full of revolutionary elements, democratic propaganda, equality, individual freedom and even women's liberation.

Moral education in the school and community was not an isolated problem, but one of politics generally, particularly after the establishment of the People's Republic of China (PRC) in 1949. Now education was expected to develop the individual 'morally, intellectually and physically' so as to enable him/her to 'become a worker with both socialist consciousness and culture (Mao Zedong, 1956, cited in Cleverly, 1991, p. 138). Protest and revolutionary songs and music played an important part in Communist propaganda, which recognised their power to stimulate political activity, as well as to provide a ground for moral education. The growth of nationalism in music education in China was further reinforced by the military countries involved in World War II. The Ministry of Education set up syllabuses for music education, wrote both Chinese and English versions of the 'Collections of Anti-War Songs', and trained students to sing the 'Choral Work for Thousands of People'. When Mao Zedong officially proclaimed the founding of the PRC on 1 October 1949, education continued to be an instrument for the transmission of the beliefs and values of a revolutionary socialist society. On 26 September, 1949, Niè Er's song, 'Marching Song of the Volunteers', which absorbed characteristics of European revolutionary songs, was chosen as the national anthem of the PRC. The first four-bar phrase of the Chinese national anthem, which uses 'Western five-line notation', is in the major-mode, and with the leading note G# (Malm, 1977, p. 167). However, he recognises that the melody becomes progressively more Chinese in character, 'with a pentatonic scale, varying phrase lengths, and different rhythmic patterns' (1977, p. 168). Wong (1984, p. 123) notes that the lyrics of 'March of the Volunteers' were 'clearly enunciated', and that this song was particularly suitable for 'mass movements'.

After 1949, music in schools 'was and is ever didactic', sharing similarities with other aspects of Chinese education (Perris, 1983, p.13). Rules of conduct, such as 'Love the motherland, the people and the Communist Party of China. Do homework conscientiously.....Keep clothes tidy and clean. Do not spit.....' were set to music to improve students' attitudes towards their nation (*Beijing Review*, 7 December, 1981, p.22). The revolutionary Chinese government made use of large orchestras and choirs for performing traditional and modern music, along the lines of Soviet Army Ensembles and Cossack choirs (Manuel, 1988, p. 230).

When the Cultural Revolution (1966-1976) was officially launched on 8 August, 1966, education and music became a major concern. The slogan of the Cultural Revolution was, 'grasp revolution, and promote production.' As anti-intellectual policies brought chaos to education, tensions built within musical circles. During the Cultural Revolution, music education in the PRC was interrupted. Only revolutionary songs, such as 'The East is Red',

'March of the Revolutionary Youth', 'We Are Chairman Mao's Red Guards', 'Long Live Chairman Mao', 'Generations Could Never Forget the Kindness of Mao', could survive under the political suffocation of this era. The musical fanfare which opened the Cultural Revolution was 'The East is Red', an old revolutionary song which became the movement's anthem. In this song, Chairman Mao was 'deified' as the sun in heaven working for the people's happiness, and as the saviour of the people (see Ho, 2003, 2006a). Other works that survived the political suffocation were revolutionary musicals including the symphonic suite 'Shachiapang', the two ballets 'The Red Detachment of Women' and the 'White-haired Girl', and five operas: 'Red Lantern's Record', 'Capturing the Tiger Mountain by Strategy', 'On the Docks', 'Raid on the White Tiger Regiment' and 'Shajiabang'. These eight works were titled 'eight model dramas', and regarded as the only official works of Communist China. Their themes were drawn from the proletarian struggles during the Civil and Sino-Japanese War (Liang, 1985, p. 157).

Even after the Cultural Revolution, Marxism-Leninism, Mao Zedong's thought and Deng Xiaoping's theory served as theoretical guidelines, whilst 'Five Loves' (love the motherland, love the people, love labour, love science and love socialism) formed the basic content of Chinese character education, and the guiding principles for political and moral education in schools. On 10 May, 1979, Zhang Cheng-sian of the Ministry of Education talked about primary and secondary school music education, emphasising that music was important to youth, and an indispensable subject for lessons in morality (Ma, 2002).

Role modelling has been regarded as the most significant vehicle for moral education, whilst the legitimate role of the people was to be models for their peers (Munro, 1975). For example, Lei Feng (1940-1962), a soldier of the People's Liberation Army of the PRC who died from an accident, is characterised by the Chinese authority as a modest and selfless person serving the people heart and soul. On 5 March 1963, Chairman Mao initiated the nationwide 'Learn from Lei Feng' campaign. Lei Feng has been an icon of the communist spirit, as he was thought to cultivate the communist role model by doing a good deed or a favour for people. Learning from Lei Feng is obligatory in the Chinese education system, and some of the many Lei Feng movies, such as 'The Song of Lei Feng' and 'The Days without Lei Feng', became part of the mandatory primary school curriculum. Songs like 'We have to be Lei Feng style good teenagers' are amongst the common materials learnt by students in school. These song lyrics encourage students to uphold Lei Feng's inspiration to serve people's hearts and souls in the new century. Lei Feng's life is taught through singing,

drawing, writing and story telling, and his photo hangs permanently at the back of nearly all school classrooms (Reed, 1995). Lei Feng is among 100 historical figures to be featured in the 'Records of the Chinese Heroes', a series of online games being developed to inspire patriotism, and to learn the pleasure of helping others. The game is believed to have been commissioned by the government as a means to encounter the violence promoted on the Internet.

In the new global era, the Chinese authority still stressed that the 'Lei Fung spirit' should also be carried forward to inspire greater devotion among Chinese youth to the nation's reform, opening-up and modernisation drive (*People's Daily News*, 28 February 2003). Meyer (1990) contended that traditional morality and modern socialism placed heavy emphasis on character building and the virtues of patriotism, civilised behaviour, diligence, discipline, and selflessness. Lei Feng is not the only model for moral music education. other composers were introduced, such as Nie Er (1912-1935), who composed the national anthem of the PRC, A-bing, a blind folk musician who earned his living by playing his own music on the street, and Zhang Han-hui (1892-1946), who composed the famous song 'On the Songhau River', which is set against the backdrop of the Japanese invasion of Northeast Chinese, and which is used for patriotic as well as for moral education (see Liu, 2005).

Besides role-model learning through music education, traditional Chinese music and other ethnic minority music are seen as a stronghold of national values, with bearing on social relationships and political statements. Music teaching materials have to be set by the Ministry of Education, who review and approve the '*Yin-yue*' music textbooks that are widely used as teaching materials for primary and secondary schools in Shanghai, Beijing, Harbin and other major cities of China. The major aim of school music education is to lay the foundation for students to love music, art and life. With the promotion of traditional Chinese culture and art in recent years, more young students are involved in learning Beijing Opera (a form of traditional Chinese theatre combining music, vocal performance, mime, dance and acrobatics with the elaborate and colourful costumes that were developed in the late 18th century), and Kunqu Opera (one of the oldest forms of traditional Chinese drama, with a 600-year history of synthesising drama, opera, ballet, poetry and music). In 2003 a Kunqu Opera museum was opened in Suzhou in Jiangsu Province to exhibit masks, costumes, manuscripts and ancient instruments. The first training programmes on national culture were inaugurated in Shanghai in 2005. These were funded by the municipal government to educate young students. The Shanghai government also allocated RMB 10 million for ten training programmes for over 6,000 students that included Peking Opera, Kunqu Opera, folk songs and dances, etc. (Shen,

2007). With the help of modern computer and video technologies, a national audio and video database for Chinese traditional operas has been set up to preserve traditional Chinese operas. Traditional Kunqu opera will no longer be just described in textbooks, but will become a part of school culture.

On the other hand, education for traditional Chinese music is affirmed as a means to promote patriotism as well as to achieve a nationalist education (Ministry of Education 2001b, p. 4). As explained by Xia (2005), 'patriotism' is the showing of love and loyalty to one's country, and a way of regulating relationships between individuals and the state. Thus cultivating a love for traditional Chinese culture and an understanding of the cultures of the 56 ethnic groups is strongly encouraged in order to promote students' dedication to their homeland (see Ministry of Education 2001a, pp. 26-8; Ministry of Education 2001b, pp. 6, 8, and 13; Gu, 2006). Schools also intend to cultivate playing traditional Chinese musical instruments, and the Chinese flute (*dizi*) is commonly taught in class. Many schools also set up their Chinese instrumental ensemble groups to promote Chinese music. Sample lessons on traditional Chinese plucked string instruments (Jin, 2003a, p.198) and pentatonic Chinese music (Jin, 2003b, pp. 211-212) are also available in the form of multi-media technology.

The ethnic Han Chinese, who make up over 92 percent of China's vast population, are considered to have the 'Chinese culture'. Yet the 55 ethnic minorities have also maintained their own rich traditions and customs. Since the 1990s, the Chinese government has done a lot of work to protect Chinese minority cultures and national cultural relics as a means to maintain the diversity of Chinese culture. The PRC Government and the People's Government of the Autonomous Region of Tibet have worked together to ensure the inheritance and development of Tibetan culture and art. Books about Tibetan dance, folk rhymes, music in Tibetan opera and folk art, instrumental music, folk art history, folk songs, folklore and proverbs have been compiled (*People Daily News*, 8 October 2007). It is also suggested that introducing ethnic minority music into the teaching of sight singing is essential for music education (Tian, 2002). Jin Man, a famous singer from the Korean minority of north China's Jilin province, sent a proposal to the Ministry of Education, suggesting that more ethnic music should be introduced in primary and middle school education, in the expectation that children should be able to learn at least 100 famous ethnic folk songs (*Guangdong News*, 16 March 2005).

The moral and nationalistic education that is encouraged by the PRC government is not limited to traditional Chinese music and music from Chinese ethnic groups, but also to the Chinese revolutionary songs of the new century. To celebrate the 85th anniversary of the

establishment of the Chinese Communist Party in China, the song book titled ‘The praise songs that pay homage to my beloved communist party’ (*Songge xiangei weida de dang*) was revised and published in 2001 (China Central Propaganda Publishing Bureau, Chinese Musicians Association, 2006). These praise songs concern the brilliant history of the communist party. They praise the party leader for guiding citizens in building a beautiful home country, a well-established society and a fortunate new life. The songs reflect the love and enthusiasm of the masses towards the communist party, as well as their self-confidence and social responsibility.

Challenges of morality lessons in music education in the new global age

China has maximised the effectiveness of schools to prepare students with the necessary morale, culture and discipline to face the 21st century. On 1 February 2000, Jiang Zemin (President of the PRC between 1993 and 2003) presented an important speech to the Party Central Committee’s Ideological and Political Work Conference concerning the need to further strengthen moral education in Chinese schools, and to ensure that all students receive an all-round moral, intellectual, physical and aesthetic education. On 3 March, 2004, the State Council approved and disseminated the 2003-2007 Action Plan for Invigorating Education (known as the new Action Plan), which had been prepared by the Ministry of Education (MoE). One of its six major projects aims to promote quality-oriented education, to consolidate moral education in schools, to improve the physical well-being, moral integrity and artistic attainment of students, and to promote the learning of Chinese characters. Whilst individualist values are growing in China today, collective socialist, ethical and family values are still emphasised in moral and music education. The Chinese authority has a long-term strategic task to strengthen and improve ethical and moral education among Chinese youth (*Xinhau News*, 2 August, 2007). For example, Shanghai municipality has developed a plan of ethical education for primary, secondary and tertiary school students; whilst Beijing municipality implemented a programme of singing new nursery rhymes to incorporate moral education, including the socialist teaching of honour and disgrace, politeness, knowledge about the Olympics and traditional virtues. This singing programme is also intended to spread from Beijing to the whole nation.

However, this section argues that the content of music education might juggle four pairs of interrelated processes of moral development: the integration of musical experiences with contemporary popular and cultural values; the reinforcement of traditional values and Chinese music within the broader paradigms of teaching traditional Chinese culture; the

cultivation of nationalist and patriotic education as a means to preserve state-prescribed values; and the development of appreciation of global cultures to facilitate multiculturalism and social harmony in the music curriculum.

First, moral education in China has shifted its core values to include individualism, economic initiatives and consumerism. Television advertising frequently presents non-traditional themes, such as consumerism, hedonism and the cultivation of beauty and youth (Cheng & Schweitzer, 1996; Zhao, 1999). Nine million people were online in China at the beginning of 2000, and much of what is available on the Internet is in 'sharp moral contrast to the traditional Confucian system of values' of social harmony and character development (see Bockover, 2003, pp. 159-163). Previously, musical experiences and learning among Chinese students were derived from other media, school and home life (see Ho & Law, 2004, 2006a), whereas today portable musical media, popular music on television, radio and the internet and other mass media dominate the music that school students are exposed to. The results of a popular vote run by the mass media show that the cultural idols of Chinese youth are popular TV stars, and not great classical novelists (Qi, 2003). Many students are bored with singing old patriotic or revolutionary songs praising the virtues of communism (*BBC News*, 16 March 2005; also see *People's Daily News*, 28 January 2003). According to Li Lanqing (a Vice Premier from 1993 to 2003 and a key figure in the development of national education policy in China) (2004), moral education should be integrated into various school subjects, and ties should be strengthened 'between in-school moral education and students' daily life and social practice' (p. 319; also see Lee & Ho, 2005). Students are introduced to different approaches to many forms of popular culture ranging from popular sport activities/athletics to popular songs/singers. For example, in 2005 Shanghai's Education Commission included the stories of Shanghai-based top world hurdler Liu Xiang, and that of the professional basketball player for the Houston Rockets NBA team Yao Ming, into local middle school textbooks in order to boost students' national pride and hard-working spirits. The Shanghai Daily said that a list of 100 'inspirational' songs, including Jay Chou's (a famous Taiwanese songwriter and singer) 'Snail', was approved by the Commission (*BBC News*, 16 March 2005; also see Ho, 2006b, 2006c; Shaonian Ertong Publisher, 2004, p.14). The lyrics of 'Snail' encourage young people to pursue their own success regardless of any difficulties they may encounter. Wang Yueping, an expert from the Shanghai Municipal Education Commission's art academic research office, wanted to include it because its inspiring lyrics and beautiful melodies were amongst the criteria for selection for the list (Xu, 2005; *People's Daily News*, 18 March 2005). He said that the theme of the song is positive, because of the words 'I climb up step by

step and wait for the warm sunshine; One day there is the sky, just for me'. These recommended song lyrics are believed to be inspiring Chinese youth to achieve educational success. Jay Chow's 'Snail' has been highly controversial because its lyrics encourage Chinese youth to pursue their own success despite life's difficulties. This is a departure from traditional patriotic songs that usually champion collectivism and down-play self-centredness (see *China Daily News*, 15 March 2005; Ho, 2006b, 2006c).

According to Yu Hai, associate professor of the Sociology Department of Fudan University, China's adoption of the economic strategy of openness to the outside world since 1978 has helped to change and strengthen Chinese awareness of individual happiness health, family and personal success (*People's Daily News*, 25 June 2004). Survey data on Chinese college students shows that they thought that 'the biggest happiness in life' was in the rank order of 'a successful career, a happy family, and good friends, all of which were concerned with individuals' (Qian, 2003, p.30). The development of a market economy has resulted in students' materialist and individualist value orientation to become more and more apparent. Critical thinking and personal value judgements are stressed in contemporary education for their importance for students' life-long learning. Such educational values are usually encouraged through song lyrics. For example, songs such as 'I Can Hear the Sound of Time' (Shaonian Ertong Publisher, 2004, p. 13) concern growing up: '... I know that I have grown up. I have really grown up. The oaths of youth, the ambitions of life, all come across my mind ...'. 'The Sailor' (Shaonian Ertong Publisher, 2004, p.15) criticises the short-sightedness of people living on the land. 'How I Grow Up' is the theme song of the film *Smile at the Candlelight* (Shaonian Ertong Publisher, 2003a, p. 31). It is presented as a conversation between a tree and the sky concerning the former's nervousness about growing up. Other song lyrics, such as 'We Are Marching into the New Era', and 'Good Day' (Shaonian Ertong Publisher, 2003b, pp. 14-15), intend to build up students' resilience, help them to understand the meaning of life, and to treasure everything they have. These song lyrics are important for moral education because they are thought to develop young people's morale, culture and health through singing together with others.

Second, the relationship between the individual and the home country is adjusted by mainland education. The only way of solving this dilemma is to adapt traditional ethics to contemporary educational values. The relationship between traditional Chinese culture and the growth of individualism can be cultivated hand-in-hand, so that the modern personality with a national spirit can be articulated in the curriculum. Schools in Beijing are encouraged to adopt 30-session courses in traditional Confucian culture. At present more than five

million primary school students study Confucius in classrooms, whilst 18 major universities run courses in Confucian philosophy or host Confucius research centres (Robertson & Liu, 2006). The traditional extended family has been China's built-in social security system. But today, under the pressures of family size limits, rapid urbanisation, and Western cultural influences, China's social hierarchical system is strained to breaking point. Education policy makers, educators, teachers, and parents are struggling to maintain Confucian values so as to instil students with filial obedience and a sense of social obligation. School music education has always demanded much from the family. The song, 'Visit the Home Frequently' (Shanghai Educational Publisher, 2004, p. 26), tells of the thoughts of every girl: '...tell mother life's troubles while talking to the father about business. Visit home frequently, visit home frequently ...'. Song lyrics about women mainly praise mothers' love and care, and their love for and dreams about men, such as one entitled 'With My Homeland, with My Mother', which compares the sweet warmth of the homeland with the mother's love (Shanghai Music Publisher, 2003, p.49). Songs are used to promote the traditional close ties between families and students.

Third, the practical exploration of moral education in school music aims to reflect a sound and political moral education policy. In 2000, China Central Television (CCTV), which is an official station of the Chinese Communist Party (CCP), produced a musical programme titled *The Same Song*, which was designed to be broadcast regularly as another propaganda tool to glorify the CCP, and to encourage nationalism among overseas Chinese. Its theme song, which was composed in 1990 with lyrics by Chen Zhe and Ying Jie and music by Meng Weidong, was chosen as one of the 100 songs for patriotic education. The state strongly supports the transmission of official popular songs, such as 'The Great Wall is Long', 'I Belong to China', 'Today is Your Birthday, China', all of which promote the political ideology of unity, nationalism and other official values (Baranovitch, 2003, p. 204). To guarantee that national educational goals can be implemented, the music education syllabus must nurture students to serve socialism, and to develop good ideals, morality, culture and discipline (Teaching resources editing group for 'Zhongxue yinyue jiaoxuelun jiaocheng' for high school teachers, 2001). As Zhao said (2004), extra-curricular activities conducted in Chinese schools, such as flag-raising ceremonies and the singing of the National Anthem, help students develop a moral character, a sense of responsibility and a strong political sense (also see Lu, 2003).

Although China is no longer threatened by foreign countries, anti-Japanese feelings are still taught in school music lessons. The 2005 anti-Japanese demonstrations in China

protested against a Japanese history textbook called 'Atarashii Rekishi Kyokasho' (*New History Textbook*), which whitewashes or downplays Japanese military aggression in the First Sino-Japanese War, the Second Sino-Japanese War, and in World War II. Recently, *The People's Daily News*, China's leading newspaper, published an editorial to mark the 60th anniversary of the victory of the War of Resistance Against Japanese Aggression, in which it advocated strengthening national defense and solidarity, and enriching patriotic education (*People's Daily News*, 3 September 2005). The lyrics of the song say: '... In the battlefield, there are lots of anti-Japanese heroes ... They fought with firearms, swords and lances.' Anti-Japanese songs in music textbooks include 'Against the enemies', 'September 18' and 'Flying flag', which were all composed by Huang Zi (1904-38) (Shanghai Music Publisher, 2003, p. 47). Other songs, such as 'Defend the Yellow River' (Shaonian Ertong Publisher, 2003a, p. 27), which was written by Guang Weiran, encourage Chinese students to fight together in the war of resistance against Japan (also see Law & Ho, Forthcoming).

Fourth, some criteria for writing a new music syllabus include modernisation, internationalisation, and skills and aesthetic qualities for a whole-person education (Teaching resources editing group for 'Zhongxue yinyue jiaoxuelun jiaocheng' for high school teachers, 2001, p. 4; also see Ministry of Education, 2001b, p. 2). New economic forces and new ideas have produced new social and political attitudes, especially amongst the young (see Mok, 2005). Qi and Tang (2004) argue that Chinese moral education has been influenced by modernisation, whilst cultural diversity and pluralism are expected to be introduced into policy, theory and the practice of music education. Teachers should show students 'a broader view of music, and relate it to society as well as making the teaching content richer' (Jin, 2003a, p. 75, translated by the author). Recently the State Council Information Office published a white paper entitled 'Environmental Protection in China' to provide a systematic introduction to the unremitting efforts made by China over the past ten years to protect the global environment. The cosmopolitan song, 'The Earth is a Beautiful Circle', expresses an open attitude towards the world (Shaonian Ertong Publisher, 2003b, p. 31; Shanghai Music Publisher, 2004, p. 24). With a view to building a more harmonious and healthy society, songs titled 'Health Song', 'Football Dream' and 'Going towards Olympus' are suggested to be included in textbook materials to celebrate the 2008 Olympic Games (Guo, 2004, p. 302). Similarly, the song 'We Are One' (words and music written by Mary Donnelly) glorifies our togetherness as part of the global family, as well as bringing peace to the world (Shaonian Ertong Publisher, 2004, p. 31). It is hoped that the theme song for the 2008 Beijing Olympics will not only reflect Chinese culture and the Olympic spirit, but also become popular with

people around the world. The song that is commonly heard now is called ‘One World One Dream’, which is the slogan for the 2008 Olympic Games. The lyrics go: ‘Dream an endless desert being moistened by waves in just one night. All the languages in the world say that there will be a gathering. Dream an ancient writing that is dancing in the sky of Beijing. All the tears in the world are replaced by happy melodies. One world, one dream. One world, one dream...’ (translated by the author). Besides this song, the three concepts of the Games, as advertised by the Beijing Organising Committee for the Games (BOCOG), namely Green Olympics, Hi-tech Olympics and People’s Olympics, express the harmony and unity of all humanity, and the sustainable development of the world. Students are also encouraged to develop a broader sense of aesthetics through learning world music; to know about the quantity and richness of other countries’ musical cultures; and to cultivate more understanding, respect and love for other countries (Ho & Law, 2006b, p. 219; Ministry of Education, 2001a, pp. 2-3; also see Ministry of Education, 2001b, p. 25).

Besides featuring social harmony and peace education through singing, China’s music education attempts to foster a global intercultural understanding in order to strengthen its relationship with the world community by teaching mutual respect and support. In 1978 an ‘open-door’ policy towards Western music was adopted by China, and musical exchanges between China and the West were opened up. In 1979 an internationally acclaimed classical violinist, Isaac Stern (1920-2001), accepted an invitation to embark on a three-week visit to China as an official guest of the PRC government. This visit marked a turning point in the history of cultural relations between China and the West. The documentary *From Mao to Mozart*, which showed Stern teaching gifted Chinese students, won the best documentary Academy Award in 1981. Teachers have been encouraged to accomplish the goals of a multicultural education by introducing them to a variety of music from other lands and ethnic groups since the 1980s. As noted by Campbell (2004, 2005), knowing about the traditions, musical expression and values of other ethnic groups can help children know the world better. Chinese students learn to have a broader sense of aesthetics through learning world music. Because China is in a multi-cultural world, music education should share the fruits of human civilisation, and inheritance of culture is very important for all Chinese students (Jin, 2003b; also see Ministry of Education, 2001a, 2001b).

Effective music education depends on suitable teacher education curricula that provide skills in and understanding of a selection of diverse musical cultures. Teacher educators should aim to expose prospective and in-service teachers to the ‘hot’ topics of cultural diversity and moral education. Zhu and Liu (2004) highlight that one of the cores of teacher

education in China education is to equip teachers with a better understanding of the key ideas of the new educational reforms; and that teachers' competence with moral education should enrich their practices. It is now more important than ever that music teachers consider how diverse musical styles can be taught in tandem with moral issues. Music education in a democracy requires music teachers to be both activists and advocates for and with their students. Music teachers face the challenge of reclaiming their moral commitment and rethinking their ethical action both inside and outside the music classroom. There is also a question of whether music teachers are willing to cultivate individual and humanitarian values so as to motivate students' ethical discernment.

Conclusion

Whilst moral education in China's school music has traditionally aimed to produce obedient citizens, more recent reforms have been intended to incorporate diverse cultures, including popular music, as a means towards positive social change. This paper has described how Chinese music education has been influenced by recent social changes and modernisation, including the impact of globalisation, cultural diversity and plural values. The profound economic changes that China has undergone in the last two decades have resulted not only in an increase of intercultural exchange and a marked rise in the standard of living, but also in a changing social morality. The Chinese educational reform intends to produce a well-rounded education in which schools are urged to teach culture, aesthetics, morality, patriotism and collectivism in the music curriculum. The renewal of music practices and materials in school music education has come about because of rapid changes in Chinese society. For a long time popular culture was prohibited in China's school music education for fear of spiritual pollution by Western culture, against which, furthermore, the PRC introduced a strong revolutionary orientation.

This paper argues that musical and moral aspects are inseparable from a complex pattern of social, political, and historical processes in a wider socio-political context. The contents of contemporary moral education in school music reflect the diversity of Chinese society. School song materials attempt to incorporate sublime kinship, love for motherland or homeland, and to pursue social stability and individual values in music education. Socialist morality is still enforced through the formal channels of the national curriculum, and through various social and musical activities. China's new school music curriculum presents new moral education principles, such as the 'life-practice' model of school music, a reconsideration of traditional musical culture and Confucian morals, a recasting of

nationalism in a modern and lively way, and an awareness of rich cultural dialogue and social harmony. Because of socio-political, economic and ideological shifts in China, contemporary morality lessons in music education combine traditional nationalism, values and culture alongside popular and world music. Newly introduced popular songs, other world music and values education have challenged Chinese music teachers to become advocates for their students, and teach a definition of humanity in terms of individual values, peace and social harmony.

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