

Music Education in the Western Zhou Dynasty and its Practical Significance

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Abstract: *In the Western Zhou Dynasty, the organization of music education was large and the teaching management was strict. The content taught by music, music language and music and dance were the main body. The teaching progress and teaching time were managed to a certain extent and had high standardization. Educators through learning a variety of musical skills, such as instrumental music, vocal music, music and dance, to achieve the all-round development of people. This paper aims to find the connection between modern and contemporary music education and Western Zhou music education by combing the system and content of music education in Western Zhou.*

Keywords: Western Zhou, Music education, Meaning.

1. Introduction

In the 11th century BC, China entered the Western Zhou Dynasty, the heyday of slavery society in China. In the history of our music education, the Western Zhou Dynasty is a period that can not be ignored. It absorbed the education mode of the Shang Dynasty, established an official education system of theocracy represented by slavery, and developed the education of "six arts" (Rites, music, and the number of imperial books). Social stability and economic prosperity made the culture of Western Zhou reach an unprecedented peak. On this basis, for the first time in Chinese history, there was a relatively clear "elegant music" system, and a complete music education system was established for the first time. All these are the precious cultural wealth of future generations, which is worthy of our careful analysis and study, from which we can draw the essence for today's use. At present, China's music teaching system and content are basically developed on the basis of learning from the western music education system, but there is not enough understanding of China's traditional music education. A thorough understanding of the tradition and evolution of Chinese music education is of great theoretical and practical significance for promoting and improving the current music education system and promoting all-round quality education.

2. Institutions and Systems of Music Education in the Western Zhou Dynasty

In the Western Zhou Dynasty, there was no special music education institution, but a music education institution for comprehensive art education. In the rites and music system of the Western Zhou Dynasty, all music education activities were held by ceremonial officials. In the Western Zhou Dynasty, there was already a complete school education system, which was roughly divided into two categories: national studies and township studies. national studies was mainly responsible for the education of the children of nobles such as the sons of heaven and vassals, while the township studies referred to the education of grass roots officials and ordinary people. national studies is divided into university and primary school. The university was specially set up for the emperor, that is, the school of the Son of Heaven, also known as "the five schools of the Son of Heaven", including east

learning east order, south learning Chengjun, Tai Xue Pi Yong, west learning police, North learning on the library; Primary school is for the status of prominent vassal children set up, for the palace companion of learning. In the township school, there were schools set up in the Jian, in the Party's lower library, in the west of the Zhou Dynasty and in the township. national studies and township School were both official schools, and private schools in the true sense had not emerged at that time. The five schools of national studies, the son of Heaven, were classified according to the "majors" of the students. 1Among them, "Chengjun" of South learning is the place of learning music; In the east, "Dong Xu" was a place for military training, and also learned drum music accompaniment; The "Police School" in the west is the base of teaching rites and music, which is closely related to music education. It can be seen that music education occupies a very prominent position in the Western Zhou Dynasty's national studies education. Southern "Cheng Jun " and Eastern Dong xu were important music education institutions in the Zhou dynasty. The head of the music officer and the musician presided over the teaching and administration of the school respectively. All kinds of instructors not only have clear administrative and professional terms of reference, but also strict rank system of teachers. They are both teachers and leaders, and there is no difference between administrative full-time and professional full-time. One of the most important features of this rational teacher structure is that many instructors have full autonomy in implementing various music teaching activities and teaching reforms, which makes the music education system of the Western Zhou Dynasty develop and improve rapidly.

The music and dance organizations of the Zhou Dynasty were very large, with similar administrative positions, such as Da Si Yue, Da Si Ma, Da Si Kou, Bei, Fu, etc. There were music officials in charge of and teaching music and dance, such as Da Si Du, musicians, dancers, Bao Shi, Big arm, etc. According to the records of Zhou Li Chun Guan, the number of music officials and music workers in the court of the Zhou Dynasty reached 1,463, and the "clansmen" who performed folk music and dance were not included. In addition to being responsible for ceremonial music, these officials and music workers were also responsible for music education. In the Zhou Dynasty, music and dance education was carried out according to different age stages, but also according to the

order of different seasons to learn music and dance. It is recorded in the Book of Rites, Prince Wen Shi Zi: "Shi Zi and bachelors must learn when they learn. Spring and summer to learn war, autumn and winter to learn arrows, all with the East Order. Little music is learning dry, big arm praises it. The archer learns, the Cheng praises. Arm drum south. Spring reciting summer string, master Shao's police Zong."

The implementation of music education in the Western Zhou Dynasty had a quite strict system. The teaching process is arranged according to the four seasons and gradually unfolds. These are reflected in the Book of Rites, such as "teaching ritual and music in spring and autumn, and poetry and books in winter and summer.". The age of education starts at thirteen and graduates at twenty. During the education period, different teaching tasks are implemented based on the acceptance ability and psychological characteristics of students in different age groups. The teaching progress is gradual and arranged reasonably, from simple to deep. And it also stipulates the learning procedures and other learning systems throughout the year, including selection, enrollment, further education, graduation, rewards and punishments, etc. There are also regulations for the training of musicians. During the ritual and music exercises, the King of Zhou personally led the nobles and ministers to watch.

It can be seen that the professional music education and school music education in Zhou Dynasty belong to the category of music education, but the nature and purpose of education are quite different. From the establishment and grade division of music education in Zhou Dynasty, it can be found that the ruling class clearly realized the function of music education and formed the educational concept of "governing the country with rites and music". Therefore, the rulers of Zhou Dynasty regarded music education as the "state religion" and raised the position of music education to an unprecedented level. During the Western Zhou Dynasty, which was the heyday of China's slave society, a relatively strict degree system emerged, and the differentiation and development of education types became increasingly evident. "The rulers of the Zhou Dynasty utilized music even further than before. In addition to using music to strengthen their rule, they also used music to promote the legitimacy of the hierarchical system in class society; they established specialized music institutions to control music activities; they taught music in 'Guo Xue', trained young people, and enabled them to use music to consolidate the ruling power of the Zhou Dynasty according to the intentions of the ruling class." This indicates that the rulers of the Zhou Dynasty fully recognized the educational function of music and attempted to achieve the political goal of "governing the country and ensuring the people" through music education, which also has a positive side.

3. The Content of Music Education in Western Zhou Dynasty

According to "Zhou Li · Chun Guan" records: "Da Si Yue: teaches the country's children the virtues of music, such as harmony, righteousness, filial piety, and friendship. He uses music and language to teach the country's children the principles of revival, Taoism, satire, recitation, speech, and language. He uses music and dance to teach the country's

children the dances" Yun Men Da Juan ", " Da Xian ", " Da Shao ", " Da Xia ", " Da Fen ", and " Da Wu ". "From this point, it can be seen that the music education in the Western Zhou Dynasty was based on "music virtue", "music language" and "music and dance", that is, "music thinking", "singing" and "dance", and the study of "music art".

3.1 The Teaching of Music Virtues

As one of the main contents of the music education in the Western Zhou Dynasty, the teaching of Le De is a part of moral education. In fact, it is closely related to the activities of elegant music and is called "six virtues". "Zhou Li · Chun Guan · Da Si Yue" recorded: "With the music virtues to teach the country: middle, peace, arrival, temple, filial piety, friends." This also reflects the importance attached to ethics in ancient China. From the historical point of view, the ritual and music system of Zhou Dynasty is a kind of social superstructure, so it must reflect the social relations of people at that time. The Zhou Dynasty had strict norms for music and dance education, and there were strict rituals in every link.

In addition, the Book of Songs also mentioned many times that poetry and music activities can indeed promote the feelings among relatives and friends, and can also narrow the relationship between Kings and subjects, elders and children, and narrow the relationship between each other, so as to make it more harmonious. It can be seen that the connotation of "the education of music and virtues" is closely related to the musical life of the Western Zhou Dynasty. The education of music and virtue came into being out of the actual needs at that time. This also shows that the music education in the Western Zhou Dynasty, from the ideological point of view, has a strong practical.

3.2 The Teaching of Music Language

"Zhou Li · Chun Guan" recorded the main contents of the music language teaching: "Xing, Dao, irony, recitation, speech, language" Xing, speech, language three aspects are in the training of Guo Zi's music language expression skills, requiring them to learn to use good things to compare good things, speak actively, develop narrative ability. 5The prosperity of music language comes from Dasi Le teaching him to take poetry as the main body, that is, in political life and interpersonal communication, to express his will with poetry. Da Si Yue used Poetry to educate people. With the help of poetry teaching, he taught the nation to understand politics and ethics, so that he was familiar with politics and morality, and enriched it in reciting and rhetoric, becoming the center of music language education.

In the Western Zhou Dynasty, poetry and music flourished. It can be said to be an important form of social ceremonies and leisure activities, and the poetic reply was also a necessary quality for the royal family and scholars of Western Zhou. In response to the actual needs of social music, music education in the Western Zhou Dynasty formed corresponding triggers and answers in the writing, reciting, reciting, intonation and application of music language, that is, the so-called "music language" teaching, which not only improved students' own music literacy, but also had strong social practical value. The content of "music language" has also become the main body of poetry and music education.

3.3 Teaching of Music and Dance

The main content of music and dance teaching in the Western Zhou Dynasty is six generations of music and dance. "Zhou Li Chun Guan" recorded: "With music and dance to teach the state Zi: dance "Yun Men", "Da Volume", "Da Xian", "Da shao", "Da Xia", "Da Huo", "Da Wu." It is an important content of the implementation of elegant music in the Western Zhou Dynasty, and one of the important educational ways for Zhou people to learn historical knowledge and cultivate common cultural consciousness. According to legend, it is music and dance of the six generations of Huang Di, Tang Yao, Yu Shun, Xia Yu, Shang Tang, Wen Wu, and mostly used for major activities of the spirits and gods of the state. In addition, there are "Feather dance", "Emperor Dance", "Jing Dance", "Dry dance" and "People dance". Big dance and small dance are taught by Big music and musicians, and are compulsory courses in traditional Chinese studies. As a social practice, as far as the educational function is concerned, the educates can receive the education of moral concepts while learning historical knowledge, so that the students can understand the social changes and the development process of each era. The emergence of the thought of "calling virtue with music" has endowed music and dance with new ideological thoughts, thus making music and dance become a norm and standard in "rites and music".

In a word, music education in Zhou Dynasty is a rite and music education integrating poetry, dance and music. Music education is an indispensable content in the process of life and growth, and it is also an essential skill for adults. The purpose is to make people have good self-cultivation, know all kinds of etiquette, treat people with gentle manners and respect, and become a model of loyalty, filial piety, benevolence, justice, rites, wisdom and faith. And this form of music education also has a direct relationship with the reform of social ideology and aesthetic concepts. They have the necessary conditions for the consistent, adaptable and synchronous and coordinated development, and have the social soil and foundation for survival and growth. The education of these contents made the music education of the Zhou Dynasty emphasize the cultivation of overall human qualities, rather than the cultivation of certain skills. Therefore, it can be said that in the music education of the Western Zhou Dynasty, there was already a concept of coordinated development between music education and quality education, realizing the function of quality education in music education.

4. The Practical Significance of Modern Music Education Drawing on the Content of Western Zhou Music Education

Through the analysis of the educational content of the Western Zhou Dynasty, we can see that the music education of the Western Zhou Dynasty emphasized the cultivation of people. The education content of music ethics, music language, and music and dance education in the Zhou Dynasty emphasized the cultivation of overall human qualities rather than the cultivation of specific skills. Therefore, it can be said that in the music education of the Western Zhou Dynasty, there was already a concept of coordinated development between music education and quality education, realizing the function of quality education in music education. It also

provides some ways for reflection and improvement in modern music education today.

4.1 To "Teach" to Cultivate "Morality", Give Play to the Function of Moral Education

Due to the chaos of Xia and Shang Dynasties and the harm of rites and music, the rulers of Western Zhou always regarded "virtue" as the center of the education of rites and music. In "rites and music", through the method of "education", the rational spirit penetrated into the depths of people's thoughts, and integrated into people's social life, and had a subtle influence on people's behavior. The teaching of Le De is the most important part of the rites and music culture in the Western Zhou Dynasty, which emphasizes the role of moral education. He put forward the six virtues of "middle, peace, panism, doctrine, filial piety and friendship", which reflected that the music education in the Western Zhou Dynasty paid great attention to the moral cultivation of people. Through the education of "taking music as virtue" to students, students can develop the good character of loyalty and respect, fraternity, rigor and flexibility, and realize the role of moral education. In particular, the thoughts of "middle" and "harmony" have gradually formed a standard with far-reaching influence in the aesthetics of Chinese classical music. Learning instrumental music and singing can enable students to acquire musical knowledge and skills, improve their musical quality, and improve their aesthetic level. At the same time, the ideological connotation contained in music works can also inspire them.

Compared with their high attention to moral education, in today's music education, we seem to pay more attention to the aesthetic function of music itself in teaching, but ignore its moral function, which shows that its moral education function is weak. Under the influence of the trend of technology and instrumentalization, the moral function of music education is losing day by day, which is particularly harmful to people's all-round development. Even, from the word "teaching and educating people", we have been used to teaching first, education second. But the reality is that in the current educational environment, the ability to cultivate talents is already weak. Therefore, through the study of national history, strengthen the cohesion of the country, praise the historical achievements of national heroes, so that the educatees can become people who meet the moral standards in music education, which is the mission of moral education in music education. And it is conducive to shaping excellent personality, cultivating people's noble patriotism, improving people's aesthetic taste and comprehensive literacy. These are essential qualities for "true, good, and beautiful" social citizens, which can cultivate their collective consciousness and promote the excellent style of collective unity and struggle.

4.2 Take "Aesthetic Perception" as the Core, and Attach Importance to the Function of Aesthetic Education

In the Western Zhou Dynasty, various artistic performance practices of music and dance, songs and poems, playing music and dancing, integrated various artistic qualities, mobilized various positive psychological integration abilities in music and dance activities, cultivated temperament and enhanced

and improved the perception of artistic beauty in the experience of aesthetic emotion, which was the task of reflecting the implementation of aesthetic education. The music education in the Western Zhou Dynasty had its own complete education system, which was a kind of overall aesthetic education. The aesthetic education of music education does not exist as a kind of skill, nor as a simple education separated from the education of morality, intelligence and physical education. On the contrary, it is realized in the transmission education and activities with the educational factors of morality, intelligence and physical education, and in the cultivation of the overall quality of the players. Through the study and understanding of the history of the nation, learners learn the etiquette rules in music and dance practice, and master the performance, perception and rationality of various elements of music and dance performance, thus forming an internalized perception mode. In the teaching of music language, namely singing, the corresponding form is the writing, reading, reciting, chanting, application of poetry and music inspiration, answer, etc. It can not only improve the students' own music accomplishment, but also has a strong social practicability.

Nowadays, we realize that the explicit value of music education is aesthetic education, while the creative and spiritual education is the invisible value. The function of aesthetic education is to cultivate students' understanding of beauty, learn to perceive beauty and create beauty. At present, we have gradually come to realize the importance of aesthetic education, which has been incorporated into the requirements of school talent training at all levels and throughout all sections of school education. According to the documents issued by the Ministry of Education and the implementation of various provinces, music and other art courses have become compulsory courses for talent training.

4.3 Highlighting the Systematicity of Music Education

The education system of the school is the most important aspect that reflects the systematic nature of Western Zhou music education. The educational system of the Western Zhou Dynasty was quite rigorous and complete, which made the music education of the Western Zhou Dynasty appear systematic and orderly. The music education of the Western Zhou Dynasty can be divided into traditional Chinese studies and rural studies according to its system. Among them, Guo Xue was established specifically for the children of upper class aristocrats, located in the capitals of kings and vassal states, and divided into universities and primary schools according to the age and level of scholars. Xiang Xue is opposite to Guo Xue and is located in the outskirts of Wangdu. In Xiang Xue, as recorded in the "Book of Rites – Xue ji", "Xiang Xue has Xiang, Zhou is orderly, the Party has schools, and Lu has private schools." This distribution is based on geography and population distribution, not only taking into account the reasonable distribution of schools, but also taking into account the issue of nearby education in various regions. This rigorous and systematic teaching system ensures the systematic and sequential nature of teaching content, which are closely related. Secondly, the systematic principle of Western Zhou music education is also reflected in the teaching content. In traditional Chinese culture, its main educational content includes the "Three Virtues", "Three

Elements", "Six Arts", and "Six Rites", mainly focusing on the "Six Arts" of ritual, music, archery, imperial examination, calligraphy, and numerology. In specific teaching, people's learning content needs to be based on the stage characteristics of age, from easy to difficult, and from shallow to deep. The music official system of the Western Zhou Dynasty was another important guarantee for ensuring the continuity of the teaching system and promoting students to systematically master knowledge and skills. In classical literature, the situation of music officials in Western Zhou music education was explained in detail, not only specifying their positions and responsibilities, but also indicating the number of music officials. There are dedicated musicians responsible for teaching various types of instruments, dances, etc., ensuring the professional quality of teaching.

Therefore, we can see from the education of ancient people that the main reason for the success or failure of music education lies in the soil of music education. If we consider music education as a universal education, expand the scale of music education, have the participation of the whole people, have a standardized teaching environment and learning methods, and have a good soil for music education, our music education will definitely succeed. This also provides a reminder for our current music education. We not only need to think about the education system, content, and methods, but also need to make systematic construction of our theoretical and value systems. We should fully leverage the role of school education in national music education.

In a word, we can see that the music education in the Western Zhou Dynasty is a model of moral education, aesthetic education and music and dance art education. Music education in the Western Zhou Dynasty focused on the all-round cultivation of people, while today our education aims to cultivate students' all-round development of morality, intelligence, body, beauty and labor. The two educational concepts are basically the same. The difference between the two lies in that the moral education in Western Zhou Dynasty aimed at strengthening class rule, while today's moral education aims at cultivating talents for the welfare of society and the country. This is the fundamental difference between the two. However, we should also pay attention to the absence of "quality education" at present, and do not consciously put "morality, intelligence and physical" in the first place of quality education. In this regard, as aesthetic educators, we should have a deep reflection on this. In human society, education is constantly evolving and changing. What is our concept of education? Are our teaching methods feasible? Under the influence of exam-oriented education, Chinese primary and secondary school students have gradually ignored the importance of aesthetic education in order to cope with the pressure of higher education, making "morality, intelligence, physical beauty and labor" only "intelligence", which can not but make us education learners deeply worried.

5. Conclusion

From the perspective of education system, teaching scale and teaching organization, the music education in the Western Zhou Dynasty already had the rudiments of modern schools. It is a kind of comprehensive aesthetic education which integrates moral education, intellectual education, physical

education and aesthetic education. From this point, we can see the function of quality education and the idea of harmonious development of music education and quality education in the Western Zhou Dynasty. In modern society, music education is an important content and method to implement aesthetic education, it is an important link to realize quality education, and its status is also increasing day by day. However, we should also realize that music education is not only aesthetic education, it should also be combined with moral education, intellectual education, physical education and other systems, in the Western Zhou Dynasty, this kind of comprehensive quality education is parallel, as a whole.

Therefore, In today's continuously developing education, how to properly position music education in comprehensive education and its relationship with comprehensive education remains an important issue facing the education industry. To this day, there is still a considerable gap between the aesthetic and artistic cultivation of ordinary college students and the knowledge structure and various quality requirements they should possess. In addition, the impact of popular music on serious music and Western culture on national culture in society is also related to China's long-term neglect of aesthetic art education. Therefore, while changing old educational ideas, absorbing new educational ideas, and continuously deepening educational reforms, it is necessary for us to rediscover and absorb the strengths of traditional music education ideas, reform China's current music education system, and better adapt to the needs of future social development. In music teaching, we should fully embody the aesthetic education edification of "edutainment into music, imperceptible", in order to achieve the education of students' behavior norms, aesthetic emotion cultivation, ideological and moral perfection. Therefore, only when we really understand the background and root of our own culture, can we engage in today's music education with a normal and positive attitude.

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