Ян Чжоу, В. И. Климов, Т. Д. Кириченко

Организация музыкального образования в Доциньский период: теоретический аспект

Введение. В современном образовательном пространстве каждого государства музыкальное образование выполняет существенную роль в воспитании подрастающего поколения. Национальная музыкальная культура Древнего Китая, а также некоторые аспекты организации музыкального образования в Доциньский период служат первоосновой в сфере модернизации и совершенствования современной системы музыкального образования в этой стране. Цель данной статьи – обобщение отдельных теоретических аспектов организации музыкального образования в Древнем Китае – в Доциньский период (8500 – 221 годы до н.э.).

Материалы и методы. Для достижения поставленной цели выполнен тематический обзор и анализ научных работ китайских ученых по данной проблематике. Обобщенные материалы трудов исследователей раскрывают практику организации «раннего» музыкального образования в Древнем Китае, выражающую интересы той или иной правящей династии (от первобытного общества, где зародилась китайская национальная музыкальная культура – до правления династии Цинь). Представляя собой важную историческую эпоху, Доциньский период отражает развитие системы организации традиционного музыкального образования в Китае. Каждая эпоха, являющаяся частью Доциньского периода, имеет свои отличительные черты и культурно-исторические особенности.

Результаты. В ходе обобщения отдельных теоретических аспектов организации музыкального образования в Доциньский период, были уточнены названия четырех эпох, а также особенности организации общего и музыкального образования в Древнем Китае.

Так, первую эпоху «Китайское музыкальное образование в первобытном обществе» (или) «Доисторический Китай» (8500 год до н.э. – 2070 год до н.э.) – условно принято считать временем зарождения музыкального образования; периодом формирования жанров китайской народной музыкальной культуры, базирующихся на мифах, религии, легендах и обычаях Древнего Китая.

Вторая эпоха «Китайское музыкальное образование в эпоху правления династий Ся и Шан» или «Бронзовый век» (2070 год до н.э. – 1046 год до н.э.) характеризуется появлением первых музыкальных инструментов; трансформацией функций музыкального образования – из религиозного служения в развлечение; закреплением названия «придворное музыкальное и танцевальное образование»; возникновением первых специализированных учебных заведений и «специальности» учитель музыки.

Музыкальное образование в третью эпоху «Китайское музыкальное образование в эпоху правления династии Западная Чжоу» (1046 год до н.э. – 771 год до н.э.) имело название «обряды и музыкальное образование»; отличалось появлением первых музыкально-исполнительских групп; подготовкой «профессиональных кадров» в сфере музыкального образования.

Особенностью четвертой эпохи «Китайское музыкальное образование в Весеннее-осеннюю эпоху и эпоху Сражающихся царств» (770 год до н.э. – 221 год до н.э.) является модернизация и совершенствование форм, методов и средств обучения музыкальному искусству; производство музыкальных инструментов; широкая практика исполнительских школ и просветительская деятельность китайских мыслителей, политиков, педагогов, а также доступность музыкального образования различным слоям населения.

Заключение. Проведённое исследование позволяет утверждать, что Доциньский период является начальным этапом формирования музыкального образования в Древнем Китае. Более того, его также можно считать одним из самых важных в исторической ретроспективе временем – активного развития системы музыкального образования в Китае.

Ключевые слова: древнекитайское музыкальное образование, Доциньский период, эпоха, музыкальные учебные заведения, организация музыкального образования в Древнем Китае

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Introduction. In the modern educational space of each state, music education plays an essential role in the upbringing of the rising generation. The national musical culture of Ancient China, as well as some aspects of musical education organization in the Pre-Qin period, have served as the primary basis in the sphere of modernization and improvement of the modern musical education system in this country. The aim of this article is to summarize some theoretical aspects of the organization of music education in ancient China – in the Pre-Qin period (8500–221 BC).

Materials and methods. The generalized materials of researchers’ works reveal the practice of “early” musical education in Ancient China, expressing the interests of this or that ruling dynasty (from the primitive society, where the Chinese national musical culture had originated, up to the Qin dynasty). Representing an important historical epoch, the Pre-Qin period reflects the time of the formation of a unique system of organization of traditional music education in China. Each era that is part of the Pre-Qin period has its own distinctive features and cultural and historical characteristics.

Results. In the course of summarizing certain theoretical aspects of the organization of music education in the Pre-Qin period, the names of four epochs were specified, as well as the peculiarities of the organization of general and music education in ancient China.

Thus, the first era “Chinese music education in primitive society” (or) “Prehistoric China” (8500–2070 BC) is conventionally considered a time of origin of music education; a period of formation of genres of Chinese folk music culture, based on myths, religion, legends, and customs of ancient China.

The second era, “Chinese Music Education in the Xia and Shang Dynasties” or “Bronze Age” (2070–1046 BC), is characterized by the appearance of the first musical instruments; the transformation of the functions of music education – from religious service to entertainment; the consolidation of the name “court music and dance education”; the appearance of the first specialized educational institutions and “special” music teachers.

Music education in the third era “Chinese music education in the Western Zhou Dynasty” (1046–771 BC) had the name “rites and music education”; distinguished by the appearance of the first musical performance groups; the training of “professional personnel” in music education.

The peculiarity of the fourth epoch “Chinese music education in the Spring and Autumn Era and the Age of Fighting Kingdoms” (770–221 BC) is the modernization and improvement of forms, methods, and means of music education; production of musical instruments; wide practice of performing schools and educational activities of Chinese thinkers, politicians, and educators; and availability of music education to various strata of the population.

Conclusion. This study allows arguing that the Pre-Qin period is the initial stage in the formation of music education in ancient China. Moreover, it also can be considered one of the most important times in a historical retrospective – the active development of the Chinese music education system.

Keywords: ancient Chinese music education, Pre-Qin period, epoch, musical educational institutions, organization of music education in ancient China.

For Reference:
N owadays, the problem of the organization and functioning of the music education system in different world countries is of genuine interest to scientists and researchers. In this regard, the study, preservation, and popularization of the centuries-old history and national musical culture is a priority for every modern state, as repeatedly noted in the legislative and regulatory documents of well-known international organizations, such as UNESCO, the Council of Europe, the International Music Council, etc.

Thus, in particular, the UNESCO Charter states “...that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfil in a spirit of mutual assistance and concern” [8].

The “Convention on the Protection and Promotion of the Diversity of Cultural Expressions” states the following: “...cultural diversity creates a rich and varied world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations” [8].

In this regard, the activities of such an organization as the National Association of Music Teachers, established in 1907, which served as a coordinating center for promoting international relations in the field of musical art and music pedagogy for a long time, should be particularly emphasized. Moreover, the members of this organization were charged with the study and popularization of ethnic musical traditions of various countries.

Currently, there is an active research activity of Chinese scientists in the field of studying and preserving the national musical culture, as well as its influence on the organization of the modern system of music education in China.

So, Liu Pei’s study “The History of the Ancient Chinese Education System. The Historical Evolution of the Philosophical View of Music Education” presents various views of scientists and philosophers on the value and integrity of modern music education, contributing to the understanding of the functions and goals of general music education; philosophical points of view on the organization of music education in secondary schools and specialized (music) educational organizations are highlighted as well; ways of a comprehensive study of the school curriculum on music are outlined. At last, the author studies the significance and uniqueness of the programs intended for study in music schools, the role of a teacher-musician, a highly educated specialist, a leader of the process of musical education and upbringing, actually a “guide” to the world of national musical culture [5].

The work by Xiu Hailin “Summary of Research and Teaching the History of Chinese Music Education” reflects the key issues of the development of music education in China: the content of modern programs of the subject area “music pedagogy” is analyzed; the role of a music teacher, which should be a competent specialist in the field of music education, is revealed, as well as possessing fundamental knowledge in the history and formation of music education from ancient times to modernity. The author pays fundamental importance to the main problem of the study – possession of deep knowledge of the history of music education is the key to the education of talented musicians of the country [12].

Wang Anguo's work “Study of Countermeasures for the Reform and Development of Music Education in Chinese Schools” reveals the practical aspects of the management of music education in Chinese schools and the implementation of the main normative school-

The study examines the issues of implementation of a new experimental program on music, which includes the basic conditions and requirements of the above documents:

- integration of academic resources (theoretical and practical issues of music education);
- modification of music curricula and textbooks;
- updating of methods and technologies of musical education and upbringing;
- acceleration of the pace of music learning in school-wide practice [1].

Another study by Wang Anguo “The Development of Music Education in Primary and Secondary Schools and the Reform of Music Education in Pedagogical Universities” is devoted to the analysis of the basic concepts of music education implemented in the conditions of primary, secondary, and higher education. The author notes that the systematic improvement of methods, means, and forms of music education has significantly affected the quality of music education in the country [2].

At the same time, the general requirements for the preservation, study, use, and popularization of the country's cultural heritage are defined in the current legislative acts of the People’s Republic of China – the Law of the People's Republic of China “On Protection of Intangible Cultural Heritage in China”, the Law on the Development of the Cultural Industry of the People's Republic of China, etc.

Taking into account the relevance of the issues under study, it should be noted that China, being one of the birthplaces of the four ancient civilizations of the world, is a unique country where for many millennia, musical art and the organization of musical education have been given an important role in the socio-political system, national culture and science.

It should be emphasized that, in general, references to ancient Chinese music appeared much earlier than the first records of Chinese civilization. Evidence of this phenomenon is the archaeological excavations in 1987 in Henan province, where a bone flute was discovered. After determining the age of the musical instrument (by radiocarbon dating), it was found that it was more than 8000 years old and it was still suitable for playing music.

In Ancient China, orthodox musical culture was often used to serve the ruling class – court etiquette, public administration, and education, so most music schools in Ancient China were located in imperial courts. Being a valuable carrier of Chinese national history and culture, music education has always “adapted” to the social system and politics of the ruling dynasties; contributed to the development of the organization of musical activities at the court of rich people, as well as ordinary people. For centuries of history (more than 5000 years), the system of organizing music education in China was constantly improved, which invariably contributed to the “birth” and fruitful activity of many talented musicians [15].

It is well known that musical education in ancient China was divided into extensive and limited one. The extensive musical education accompanied the child from the moment of his/her birth and was present in all spheres of human activity – everyday life, production, national traditions and rituals, and peasant labor. The limited musical education in ancient China was implemented at school and represented the “rudimentary form” of modern school music education. The first musical educational institution in China, which existed about 4000–3000 years BC and was mentioned in myths and legends, is considered to be the “Chengjun” school, which carried out its activities in the era of Yao and Shun.

At the same time, it should be noted that all the above-mentioned aspects of the organization and functioning of the music education system are based on the ancient
Chinese musical culture of the Pre-Qin period (8500–221 BC) – the initial stage of the development of music education in China, characterized by the appearance of the first musical educational institutions, the choice of forms and the definition of the content of the educational process, aimed at mastering the national musical culture, as well as the goals and objectives of music education [6].

In this regard, the purpose of this particular research is to summarize some theoretical aspects of the organization of music education in Ancient China – in the Pre-Qin period (8500–221 BC).

Materials and methods

In Russian psychological and pedagogical literature, there is a wide variety of the research methods focused on the review and theoretical understanding of the scientific problem.

In this article, the following methods were used as tools used in describing the theoretical aspects of the study: the methods of analysis, generalization, synthesis, and abstraction.

Literature review

The method of analysis is described in the textbook by Shorokhova et al. “Statistical Methods of Analysis” [18], etc.; the method of generalization – in the textbook by Rakhmanova “Methods of Sociological Research” [9], etc.; the method of synthesis is highlighted in the textbook by Zakharova “Planning of Theoretical and Empirical Research”, etc. [3], etc.; the method of abstraction is mentioned in the work “Methodology of Scientific Cognition” by Ruzavin, etc.; the history of Chinese education is presented in the work by Chen Dongyuan [16]. The study by Zhu Yongxin, which explores the main aspects of ancient Chinese educational thought, is equally important for this research [17]. Also, the article by Tan was of particular interest in the course of this study. This philosophical article presents the theory of music education in China. In particular, the authors distinguish five classical Chinese philosophical texts: Analyses (Lunyu 論語), Meng-tzu (Mengzi 孟子), Chuang-tzu (莊子), Xunzi (荀子), and Yue Ji (樂記). Considering that music education was an integral part of the social structure in ancient China, the article reveals the theoretical basis of this enterprise and examines the consequences of such a theory for modern music education [34].

Using the methods of analysis of various sources and generalization of archival and informational material, the authors of this work can state the fact that until now, the organization of music education of the Pre-Qin period has not aroused much interest among different researchers. Chinese scientists associate this fact with the existence of a long historical period – the rule of the Shang Dynasty (1600–1046 BC), which slowed down the development of the activities of “educational organizations” aimed at mastering musical culture. Nevertheless, in this era, the organization of music education was carried out according to the interests of the ruling dynasty and generally performed an entertainment function.

Archival documents preserved in China indicate that at that time, a small number of written sources and historically important printed materials on this issue were recorded. At the same time, the general issues of the organization and content of music education were reflected in various artistic forms: myths, legends, and cultural relics of Ancient China. Only
a few years after the reign of the Shang Dynasty, detailed written records appeared covering certain issues of the functioning of music education in Ancient China. The chronology of the historical periods of Ancient China is presented in Table 1.

<table>
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<th>Period</th>
<th>Epoch</th>
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<tr>
<td>Pre-Imperial China</td>
<td>Prehistoric China</td>
<td>8500–2070 BC</td>
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<td>Xia Dynasty</td>
<td>2070–1600 BC</td>
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<td>Shang Dynasty</td>
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<td></td>
<td>Western Zhou</td>
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<td>Spring and Autumn period</td>
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<td>Warring States period</td>
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<tr>
<td>Imperial China</td>
<td>Qin Dynasty</td>
<td>221–206 BC</td>
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Currently, the problem of organizing and implementing music education in the Pre-Qin period is popular among Chinese researchers, since this time reflects the history of the organization of the first musical educational institutions, reveals the form and content of the educational process in music and general education schools, reveals the role of music education in Ancient China.

Therefore, it is possible to consider some theoretical aspects of the organization of music education in Ancient China, outlined by famous Chinese researchers in their scientific works.

Thus, the article “Research of Music Education in the Pre-Qin period” by Zhang Yongming examines the form and content of music education, as well as the functioning of music educational institutions during the reign of various dynasties.

The author argues that the dominant form of organizing music education during the reign of the Xia and Shang dynasties, as well as Western Zhou, was collective learning, which was carried out in large groups of people numbering up to 40 people. It should be clarified that during these periods, “musical education” was named in various ways: during the reign of the Xia and Shang dynasties – as “court music and dance education”, in Western Zhou – as “rite and musical education”. In the following era, the Spring and Autumn and Warring States period, music education was carried out in private schools [16].

“Court music and dance education” was represented by teaching pupils to play musical instruments and master the skills of dance art; teachers acted both as a teacher and as an artist-performer participating in ceremonial events at the court.

“Rite and musical education” was focused on educating a musician of a broad “profile”, and teaching this subject was mandatory for all the students. The greatest development of “rite and musical education” was in the era of the Western Zhou dynasty, due to the existence of private schools [17].

Sun Weigo's article “Ancient Chinese musical educational institutions and their historical functions” is devoted to the analysis of the activities of educational institutions, in which music education was carried out along with general education subjects. In addition, this paper examines the essential role of music educational institutions in the political system and their importance in the public life of China [11]. Summarizing the materials of this article, the authors of this study can draw the following conclusion: the organization of music education in the Pre-Qin period is characterized by fruitful managerial and creative
activities that contribute to the education of musically gifted people; the accumulation of rich musical and historical experience for future generations.

In his work “Formation and Development of Thought about Music Education in Ancient China”, Professor Ma Dongfeng of Jiangxun Pedagogical University establishes the relationship between aesthetic education and music education in the Pre-Qin period; examines the key aspects of music education (knowledge of music theory and performing arts skills) of this period in the general history of Chinese education [7].

Professor Chu Hao of Qufu Pedagogical University in his work “Ancient Chinese Music Education. Thought and Modern Music Education. Philosophy. Construction” analyzed various scientific approaches to Chinese music education; considered philosophical issues of the originality of music education, and believed that in ancient times “harmony” and “musicality” served as the foundation of ancient Chinese music education. The author noted: the modern philosophy of music education is based on the principles of universal accessibility, openness, and mutual cooperation [15].

A Chinese scholar in the field of music education Mei Xuelin in his work “The Origin of Music Education in Ancient China” noted that music education, in the context of its modern understanding, did not exist in Ancient China, and the essence and content of music education were reduced to the study of musical notation and playing music on some musical instruments by people from wealthy estates. Mei Xuelin also determines the relationship between ritual and music, which have become a distinctive feature of traditional Chinese musical culture. At the same time, the author focuses on the fact that the key function of ancient Chinese musical education was to study new theoretical musical material and systematic performing activity, i.e. playing music on a musical instrument [6].

In Xiu Hailin’s book “Chinese Ancient Music Education”, the organization of music education of the Pre-Qin period is discussed in detail in three chapters:

• “Music education in the era of clan society”,
• “Musical education during the reign of the Xia, Shang and Western Zhou dynasties”,
• “Music education in the Spring-Autumn era and the era of the Warring States”.

In the first chapter of this work, the author focuses on the fact that the main purpose of music education in primitive society was the transfer of “vital” knowledge from generation to generation through music: folk musical rituals and traditions were born, based on observation of nature, the animal world, relations between people.

According to Xiu Hailin, during the reign of the Xia, Shang, and Western Zhou dynasties, the musical education of these eras gained the greatest popularity. The first professional music educational institutions began to appear, and music began to occupy one of the priority areas of general education in China.

In the Spring-Autumn era, as well as in the era of the Warring States, the implementation of musical education became possible not only at the court of the ruling Chinese nobility (where the function of music was mainly entertainment), but also in the peasant folk environment.

Thus, in this work, Xiu Hailin denotes the importance of the Pre-Qin period in the history of Ancient China, characterized by:

• the time of the origin of music education;
• its accessibility to various segments of the population;
• popularity among the people of China;
• the “inclusion” of genres of musical art in various spheres of society [10].
Generalization of the above-mentioned sources of Chinese scientific literature in the field of the organization of music education of the Pre-Qing period in Ancient China led to the need to use the synthesis method, on the basis of which the authors of this particular study conditionally identified the 4 epochs in this process and presented them in the following sequence:

- Chinese musical education in primitive society;
- Chinese musical education during the reign of the Xia and Shang dynasties;
- Chinese musical education during the reign of the Western Zhou Dynasty;
- Chinese music education in the Spring-Autumn era and the era of the Warring States.

In order to study each epoch separately, the authors applied the method of abstraction, which allowed them to carefully consider each of the presented epochs and highlight their features.

The first epoch is conventionally considered the time, which is calculated from 8500 BC to 2070 BC, characterized by active knowledge of the surrounding world by a person and the transfer of accumulated experience to the next generations. As for the first mention of music education, the artifacts and preserved cultural relics that have come down to the present time indicate that the origin of music education began in the Neolithic era. It should be clarified that it happened at the time when the birth of Chinese folk music culture took place – therefore, genres of folk music were determined (song, playing Chinese folk musical instruments (percussion and wind instruments), folk choreography). The transfer of the mastered elements of folk musical culture was carried out by an unwritten (oral) way – “by word of mouth”. Unfortunately, the notated text of the first folk songs has not been preserved to date, but researchers have found “literary texts” of songs in ancient Chinese books, for example: “plant melons and beans before and after the bread rain”, confirming the transfer of accumulated knowledge and experience to the younger generation. The evidence of this fact is confirmed in the work by Chinese researchers Mao Lizhui and Shen Guancun “The General History of Education in China” (Volume 1), which examines in detail musical education in primitive society. It is considered that the musical education of the primitive period is based on myths, legends, fairy tales, customs, and religion.

Mao Lizhui and Shen Guancun believe that musical education in primitive society included instrumental music, song, and dance. Since primitive society had no written language, and the tribes existed separately, the first samples of various musical genres appeared – songs, instrumental tunes, and choreography. The authors found that, for example, the songs “Suitaomu” and “Feng Wu Gu” combined several genres: vocals, playing music on musical instruments, and elements of choreography. The basis of the content of folk songs of primitive society are as follows: appeals to nature, totem worship, as well as rituals of sacrifice and divination.

In addition, the analysis of scientific literature has shown the existence of the first evidence of the musical education of primitive society, which is recorded in such ancient Chinese documents as: “Spring and Autumn of the Lion”, “Bizhi Manzhi”, “Book of Rites”, “Shanshu”, etc. [13].

The next, second in the history of Chinese music education is considered to be the Xia and Shang era, which is also called the “Bronze Age”. It should be clarified that the Xia epoch (2070–1600 BC) and the Shang one (1600–1046 BC) existed in different time periods, the Xia Dynasty was replaced by the Shang Dynasty. The distinctive features of the primitive society of China were the rituals of sacrifice, which have been preserved to this day in the form of rock paintings (see Figure 1).
Moreover, the distinctive features of this era are as follows: the existence of a slaveholding system; the appearance of the first household items made of bronze – drinking cups, kitchen utensils; the first musical percussion instruments made of the same metal – “karako”, etc., as well as the appearance of the first recorded accurate historical written records characterizing the features of the educational system of that time [14].

In this era, music education, which combined musical art and dance, was called “court music and dance education”, and this system actively developed, which led to the opening of the first specialized music educational institutions (schools) and the emergence of such a specialty as a music teacher. Music education at school could be received exclusively by wealthy people. Despite this, much attention was paid to the education of talented creative, musically gifted young people from poor families.

At the end of the Xia Dynasty, court music education transformed from religious social service into entertainment, which entailed the need to attract more musicians and choreographers. However, talented musicians who had a special musical education were not enough. In this regard, there was a need to increase the number of “professional personnel”, which would allow raising music education to a sufficiently high level among the ruling dynasties, and to form a system of music education among the common people.

The reign of the Shang Dynasty was distinguished by religiosity, consisting in the tradition of worshipping gods and nature spirits. Shamans acted as intermediaries between gods and people in this era. They possessed knowledge in such fields as astronomy, calendar, arithmetic, politics, art, etc., and also had a great influence on the policy of the imperial court [17].

In addition, shamans masterfully possessed the art of dancing and playing percussion musical instruments. In this regard, in the subsequent time, they began to be considered representatives of the national culture of this period. The saying that existed at that time, “music creates a scientist”, fully justified itself.

The Xia and Shang era is also distinguished by the presence of sacrificial rituals, where not only oral incantations were used but also means of musical expression. In addition, divination, accompanied by musical episodes, gained the greatest popularity among the population of Ancient China at this time.

After the end of the reign of the Xia and Shang dynasty, Chinese musical education continued its development in the Western Zhou era.

Chinese music education in the Western Zhou Dynasty dates back to the time that most fully reflects the conditions for the implementation of music education in Ancient China.
from 1046 BC to 771 BC, due to the preserved written materials. The study of such primary sources as “Zhou Li” and “Books of Rites” allows getting a fairly broad idea of the state of music education at this time [6].

At the same time, “Chinese music education during the reign of the Western Zhou Dynasty” is considered to be the era of the formation of a highly organized education system as a whole. It observed a clear concept of hierarchical subordination of public local educational institutions to the central one.

Such a hierarchy system has developed due to the implementation of the educational process for people of the upper class. Representatives of wealthy dynasties and their relatives who received education had the right not only to occupy “leadership positions” but also to rule ordinary people and the country. A popular quote from this period has survived to this time: “From childhood, educate ordinary people who obey the hierarchical system, and strengthen the education of hierarchical thinking”.

However, the observance of hierarchy in the system of public school education has allowed improving the process of transferring new knowledge in certain subject areas. In the era of the Western Zhou Dynasty, the education system, including music education, had a pronounced political connotation, was a kind of instrument of the ruling dynasty in achieving its goal – managing people. Despite this, music education, nevertheless, objectively contributed to the development of music and musical art in general.

The organization of musical education of this era was called “rites and musical education”, since the comprehension and study of musical art were carried out not only on the examples of ritual action but also in the organization and functioning of creative collectives – instrumental orchestras and choreographic groups. Still, the main subject at school in the era of the Western Zhou Dynasty was the discipline “six skills”, which included the study of rituals, music, horse riding, archery, writing, arithmetic, etc.

It should be clarified that the era of the Western Zhou Dynasty inherited the concept of “music and dance education” from the previous era of the Shang Dynasty. The generally accepted term “music and dance education” that existed in the era of the Shang Dynasty underwent changes in the era of the Western Zhou Dynasty and became known as “rites and music education”. This happened due to the clear division of dance and instrumental performance; the emergence of new professional staff – choreography teachers and teachers for teaching playing musical instruments.

At the same time, in the era of the Western Zhou Dynasty, musical education included instrumental and choreographic art; it was aimed at developing theoretical aspects of music, improving instrumental and choreographic performance. Getting a musical education in the era of the Western Zhou Dynasty was considered a very prestigious privilege. Palace officials could only hold senior positions when they mastered the art of instrumental and choreographic performance, having passed a rigorous selection at various levels.

Nevertheless, the preserved historical written materials indicate that many types of vocal and instrumental music making, as well as choreography, were of a group, mass character (see Figure 2).

In the Spring-Autumn era and the era of the Warring States (Chinese Music Education in the Spring-Autumn Period and the Warring States Period), “One Hundred scientific schools” appeared in Ancient China, in which there were “nine movements, ten schools”: Confucianism, Taoism, Mohism, legalism, naturalism, School of Diplomacy, School of Names, School of Agrarianism, “eclecticism”, and “small schools”. Each school interpreted approaches to teaching, content, and forms of general education in the country in its own
The activities of one hundred scientific schools allowed educating a whole galaxy of talented researchers in various fields of science (philosophy, literature, art, etc.).

The organization of music education at this time received new opportunities for further modernization and improvement of forms, methods, and means of teaching. In this era, the production of musical instruments was established; the practice of music and dance performing schools developed, as well as the theoretical understanding of the basics of musical art expanded and deepened [6].

Despite the change in the political situation in the era of Spring and Autumn and the era of the Warring States, the organization of music education followed the tradition of the previous era – the Western Zhou Dynasty, and music education was also called “rite and music education”.

In this era, musical education became available to various segments of the population (officials, educated people, musicians at court, and ordinary people); for many, it brought not only aesthetic pleasure but also became a means of existence.

In addition, in the Spring and Autumn era and the era of the Warring States, a large number of private schools appeared, where musical education performed one of the key functions – mass musical education of all strata of society. At the same time, a new form of the educational process was emerging, such as individual work on teaching playing various musical instruments; school-wide musical and aesthetic education of children began to take shape.

The Spring and Autumn era and the era of the Warring States are significant in the point that famous Chinese thinkers, politicians and educators, such as Meng-tzu, Bian Que, Sun Tzu, Lao Tzu, Confucius, etc., carried out their activities in this time.

It is well known that in the life of the Chinese thinker Confucius, musical education occupied an important place. He owned the musical instrument “gutsina” and achieved...
technical perfection in playing it; had good vocal skills; knew the theory of music, and also had the ability to understand the disclosure of the deep idea inherent in musical works [7].

Confucius also proved himself as a talented teacher of a private school, a distinctive feature of which was the fixation of the purpose, objectives, content, methods, and means of teaching. Confucius summarized his long-term pedagogical ideas and his own experience, justified effective teaching methods, and educated many talented students.

From the modernity point of view, in the organization of music education, “Confucianism” as a movement was competently (professionally) built and characterized as a “new time” in the implementation of the educational process.

Thus, after analyzing the scientific literature of Chinese researchers, it is possible to note: the Pre-Qin period was the initial time of the formation and organization of musical education in Ancient China, focused on the mastery of performing skills by musicians and based on the “teacher – student” principle.

Results

The review and analysis of the studies by Chinese scientists (Liu Pei, Xiu Hailin, Wang Anguo, Chu Hao, Mei Xuelin, Chen Dongyuan, Zhu Yongxin, Sun Weigo, Ma Dongfeng, Guo Qijia, V. Fan, Fu Xin, etc.) in the field of the organization of music education in Ancient China allowed the authors of this study to conditionally identify the 4 epochs of the Pre-Qin period (covering the time frame from 8500 to 221 BC) and give them a brief description:

1. The first epoch of “Chinese musical education in primitive society” (or) “Prehistoric China” (8500–2070 BC) is conventionally considered to be the time of the origin of musical education (the Neolithic era). Currently, there is only scattered information about the organization of musical education of this era, but Chinese researchers agree that it was at this time that the genres of Chinese folk music culture were formed – song, playing musical instruments, as well as some elements of folk choreography based on myths, legends, fairy tales, customs, and religion.

2. “Chinese musical education during the reign of the Xia and Shang dynasties” also has the second name “bronze Age” (2070–1046 BC). In this era, the slaveholding system prevailed; the first household items and musical instruments made of bronze (“karako”, etc.) appeared. Also, the first fixed written records characterizing the features of the educational system of that time appeared as well. Music education, which combined musical art and dance, was named “court music and dance education”, which was carried out only for rich people, but as an exception, it became accessible to talented young people from poor families. Music education was being modified from religious service into entertainment, which entailed the need to train “professional personnel” among all the segments of the population; the first specialized educational institutions – music schools were opened; the “specialty” of a music teacher appeared; shamans actively conducted their activities using the skills of vocal, instrumental, and dance skills developed over the years.

3. “Chinese musical education during the reign of the Western Zhou Dynasty” (1046–771 BC) most fully reflects the conditions of musical education in Ancient China. This era is usually attributed to the time of the formation of a highly organized education system as a whole, in which a clear concept of hierarchical subordination of publicly accessible local educational institutions to the central one was observed. The organization of music education was called “rites and music education” and included, in addition to ritual actions, instrumental and
dance performance; the first creative performing groups such as instrumental “orchestras” and dance “teams” appeared; there was a separation of dance and performing arts training; active training of professional personnel in the field of teaching playing a musical instrument and choreography performance; the prestige of obtaining musical education among the palace nobility was growing.

4. “Chinese musical education in the Spring-Autumn era and the era of the Warring States” (770–221 BC) is characterized by the emergence of “One Hundred scientific schools” that independently interpreted approaches to teaching, content, and forms of general education in the country. The organization of music education had the same name “rites and music education”, but there were wide opportunities in terms of modernization and improvement of forms, methods, and means of education; production of musical instruments was established; the practice of music and dance performing schools was developing; the theoretical understanding of the basics of musical art was improved. Musical education has become accessible to various segments of the population – private schools were created that realized their key function – mass musical education; a new form of classes emerged – individual teaching to play musical instruments; school-wide musical and aesthetic education of children was formed; well-known Chinese thinkers, politicians, and educators: Meng-tzu, Bian Que, Sun Tzu, Lao Tzu, Confucius, etc. conducted active propaganda and educational activities in educational institutions.

It should be especially noted that the organization of music education in each epoch of the Pre-Qin period developed in line with general education and was generally subordinated to the interests of the ruling dynasties. At the same time, each epoch played a fundamentally important role in the organization and development of music education in ancient China.

Thus, the analysis of scientific papers on the research topic allowed the authors of this study to systematize the review material and present it in the form of an article. However, the theoretical understanding of the conducted research convinces one of the need for further study of this problem, as well as the development of a theoretical model of the organization of music education in Ancient China. The introduction of such a model into the modern practice of music education will provide an opportunity to preserve traditional approaches to the organization of the educational process as a whole and improve innovative technologies in the field of music education.

Discussion

The problem of the organization of music education in the Pre-Qin period is considered in modern studies by Chinese scientists mainly as an analysis of historical retrospect and its impact on the integrity and uniqueness of modern music education in China (Liu Pei [5], Xiu Hailin [10], Wang Angua [1]).

As a result of the conducted research, the authors agree with Chinese scientists Liu Pei, Xiu Hailin, and Wang Angua, who, after analyzing the historical retrospective of ancient Chinese music education in the Pre-Qin period, believed that building high-quality modern music education in China was impossible without taking into account the ancient traditions of education. Thus, Xiu Hailin wrote: “music education is closely connected with the great ancient Chinese civilization, the model of education is still exemplary for modern times, has real historical significance and, undoubtedly, is of humanitarian value” [10].
After analyzing various literary and Internet sources, the authors came to the conclusion that the data obtained were consistent with the opinion of the following authors, such as: Liu Pei [5], Xu Hailin [10], Wang Anguo [1], Chu Hao [15], Mei Xuelin [6], Chen Dongyuan [16], Zhu Yongxin [17], Sun Weigo [11], Ma Dongfeng [7], Guo Qijia [4], V. Fan [13], Fu Xin [14], which in turn made it possible to conditionally identify the 4 epochs of the Pre-Qin period (covering the time frame from 8500 to 221 BC) and give them a brief description.

The results of the study confirmed the relevance of this issue: the study, preservation, and popularization of national musical culture are not only the subject of attention of the well-known international organizations [8]; they are reflected in current legislative acts of different countries of the world (including China – the Laws of the People's Republic of China “On the Protection of Intangible Cultural Heritage”, “On the development of the cultural industry of the Chinese Of the People's Republic”, etc.), but also arouse active interest among scientists [8].

The analysis, generalization, and review of the scientific works by Chinese researchers in the field of the organization of music education in Ancient China made it possible to conditionally identify the 4 epochs of the Pre-Qin period. Referring to the opinion of Mei Xuelin, V. Fan, Guo Qijia, Ma Dongfeng, etc., the authors of this study can assert that in each epoch, the organization of music education was a unique layer of musical art training, on which the entire subsequent system of music education in ancient China was built, developed, and modified.

In their works, Chinese scientists identify and justify the stages of the organization of music education in each epoch:

- the emergence of genres of Chinese musical culture (songs, instrumental plays, choreography) [4; 13];
- the appearance of the first musical instruments, music schools, and the specialty of a music teacher made it possible to gain wide popularity of music education among the population [14];
- the formation of an orderly system of music education, the formation of new professional personnel (choreography teachers and teachers for teaching playing musical instruments) [6];
- the emergence of the “Hundred Scientific Schools”, the improvement of forms, methods, and means of musical education, the emergence of mass musical education of all strata of society, individual forms of education and school-wide musical and aesthetic education of children [7].

Conclusion

Based on the results of the study, it is possible to form the following conclusion: The Pre-Qin period served as the initial stage of the formation of musical education in Ancient China. However, it can also be considered one of the most important times in historical retrospect, since throughout this period, there was an active development of the entire system of music education as a whole.

There is no doubt that in the Pre-Qin period, including all the four epochs of ancient Chinese music education, the mechanism of organizing music education was gradually improved and developed. Over time, the traditional model of education (music education became available to all segments of the population: the aristocracy, representatives of the
ruling class, people from poor families), established methods and forms of music education (group and individual) began to dominate in all educational institutions of Ancient China.

In addition, in the Pre–Qin period, the first music schools were opened, in which everyone could receive musical education; there were: the music teacher “specialty”, the first musical instruments made of bronze, and the first creative performing groups – instrumental “orchestras” and dance “teams”; training of professional personnel in the field of musical art; private schools were created, realizing their key function – mass musical education; school-wide musical and aesthetic education of children was formed, etc.

An analysis of the scientific works of Chinese researchers on this issue has shown that it is the Pre-Qin period that serves as the cornerstone in the organization of music education in the country.

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