**Globalisation, Values Education, and School Music Education in China**

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**Abstract**

This article examines music education’s legitimation of values as a means of preparing students for entry into the new ‘knowledge society’ of the People’s Republic of China (the PRC) in a global age. It explores the ways in which values education relates to the teaching of both musical and non-musical meanings in the dual context of nationalism and globalisation, and discusses some of the problems that values education faces in school music classrooms today. We examine the ways in which globalisation has pressurised values education into resolving the apparent contradiction between national identity and national unity in the ever-changing play of Chinese history and politics. The article concludes with a discussion of how music education might juggle three pairs of apparently contradictory relationships in the curriculum: between contemporary cultural and social values on the one hand and traditional Chinese and Communist ideologies on the other; between collectivism and individualism; and between national and global cultures.
Introduction

Whilst globalisation in the form of modernization, economic interdependence and the spread of electronic communication endangers local traditional values, nationalism and nation-building are nonetheless among the most powerful forces in the modern world. Over the last two decades, one of the key issues for the PRC has been how its revolutionary Communist legacy could adapt to the increasing pressures of globalisation and economic prosperity. So many combinations of complex and varied power games have been played out here in an interplay between globalizing and localizing forces on the national chessboard, all of which have been amply documented and theorized in the sociological literature (see, for example, Albrow and King 1990; Robertson 1992; Friedman 1994; Lash and Urry 1994; and, Featherstone et al. 1995). Perhaps these two forces are but facets of the same phenomenon. Education researchers (see for instance Carnoy and Rhoten 2002, Green 1997, 1999, and Osler and Starkey 2001, 2003) have examined how global and local forces impact on educational development and how nation states construct cultures of citizenship to respond to changing conditions. Cultural products such as music, film, sport, food, fashion and literature often require the approval of globalized audiences, but these always exist in particular local social and historical circumstances. Music, in terms of its messages, income-generation and social processes, is one of the areas where the opportunities and pressures of globalisation have begun to be experienced and manipulated within the contemporary PRC.

This paper expands Ho’s and Law’s study (2004) on the challenges to values education in the PRC music curriculum that result not only from the interplay between Communist revolutionary music and other contemporary musical styles, but also from cultural fusion and the promotion of creativity within schools. As schools in the PRC have music lessons up to the junior high school level, thus the examination of Chinese music education in this paper is focused on elementary and junior high school education within basic education. Basic education in this context is defined as the nine years of compulsory education laid down by the ‘Compulsory Education Law’ adopted by the PRC in 1986. Sources of data include school music textbooks, school arts and music syllabuses, and other relevant studies. Music education in the PRC has integrated values education into its curriculum content in response to the dynamic between these seemingly opposed global and local forces. There would appear to be extensive debates about how Communist ideology can cope with the inclusion of global cultures in its music curriculum, and about how to balance the dialectic between individualism and collectivism in values education. As we shall see in this paper, the pursuit of such a process within values education can have different purposes in accordance with different political and social contexts in the PRC. The changes in Chinese music education in response to globalisation results in three dilemmas for the transmission of traditional and cultural values in China’s school music education: (i) between traditional Chinese values and contemporary socialist Chinese values; (ii) between collectivism and individualism; and (iii) between national and global cultures.

Music Education in China

China is situated in eastern Asia, bounded by the Pacific, with a population of 1.3 billion. The majority Han Chinese ethnic group compose about 92 per cent of the population. China’s civilization dates back 5,000 years, and her unique culture and tradition have long been the subject of international discussion. Huang (1988) argues that Chinese culture and values have been remarkably consistent over its long history, mainly due to the fact that its education system has always been dominated by the teachings of Confucius (or Kong Fuizi),
Ho 2003). The ancient Chinese believed that music was the most compelling way of influencing human emotions, and music education today integrates music, the arts, dance and drama, and links these arts with the emotions, culture, science and life in general (see Cai 2003; Wang 2003; Yang, L.M. 2003).

Education policies have backed up the transmission of core values that favour, or minimize challenges to, the Chinese authorities. Formerly, there was no legal framework for music education. The State Council, however, was (and is) given constitutional power to administer education and culture (Law 2002). The National Education Commission established the first organisation of Arts Education Department to help develop and implement policies for school music education in 1986. In the 1990s, music education in the PRC was recognised in education reforms. School music education has developed, the status of music teachers has been raised, and better teacher education of teachers in music has been introduced (see Guo 2004: 7-11). According to former Chinese Vice-Premier Li Langqing (2004), elementary and high school education encourages the promotion of music and the arts in formal curriculum; whilst institutions of higher education are expected to urge their students to attend courses in the arts and humanities. Music lessons are included in the school curriculum for the nine-year compulsory education4. Presently, three levels of the music curriculum are recommended for implementation: grades 1 and 2 pupils concentrate on ‘music games’ (Chang-you), grades 3 to 6 focus on the education of feelings, musical forms and structures and instrumental performance, and for students in grades 7 to 9, there is an emphasis on music appreciation, and a reduction of singing activities, particularly due to the boys’ voices breaking (Ministry of Education, 2001b: 5, 8-9). The music textbooks, titled ‘Yin-yue’, are reviewed and approved by the Ministry of Education, whose teaching materials for primary and secondary schools are used widely in Shanghai, Peking, and other major cities in China. On the one hand, the major aim of school music education is to lay the foundation for the students to love music, art, and life. On the other hand, education for traditional Chinese music is affirmed as a means to promote nationalism and to encourage patriotism (Ministry of Education 2001b: 4).

Though values education in the music curriculum has long emphasised aesthetic qualities, and valued the development of power and function of emotion and intelligence, nationalism, character education and global culture are all stressed in the implementation. Nationalism in school music education manifests itself not only in terms of the formation of the nation-state and through applying the principles of nation-building, but also through national culture and consciousness, both being seen as advantageous to the promotion of good citizenship. The ethical power of music, as in Confucian education, remains crucial for the cultivation of a proper disposition in youth, and then in turn as a means to achieve a strong nation. Diverse musical styles from around the world are heard today in the PRC as a result of economic and technological modernization. Nationalistic education has to absorb these styles without allowing them to threaten national identity. Whether nationalism and globalisation might work both for and against each other in Chinese music education will be explored in this study.

Nationalism in school education
In the twentieth century, Chinese nationalism was powered by feelings of national humiliation and pride. As noted by Xu (2002), Chinese leaders from Sun Yat-sen, Chiang Kai-Shek, and Mao Zedong to Deng Xiaoping and Jiang Zemin have shared a profound resentment at China’s humiliation, and determined to restore the PRC to the status of a great
world power. The Chinese revolution of 1911 marked the end of the Qing Dynasty (1644-1911 A.D.) and terminated two thousand years of imperial tradition. Between the 1930s and 1940s, the growth of nationalism in music education was strengthened by military activities including the eight-year war against Japan (1937-45), and the four-year Civil War (1945-49) (Ho 2003). Before and during World War II, Japan inflicted severe destruction on China. On 13 December 1937, Nanking fell to the Japanese. Within the following six weeks, the Japanese committed the Nanking Massacre (or Rape of Nanking), during which an estimated 300,000 Chinese soldiers and civilians were killed, and 20,000 women were raped. Anti-war and patriotic songs with Western diatonic melodies were adopted as teaching materials in response to these and other atrocities (Kwok 1987: 32). By 1936 the composer Xian Xianghai had written 300 patriotic songs, and from 1939 he began to write large-scale patriotic works, such as the celebrated ‘Yellow River Cantata’ (Huanghe Dehechang) for mixed chorus and an orchestra, combining Chinese and Western instruments (Wong 1984: 124-5). The Ministry of Education issued music syllabuses for primary and secondary education, published Chinese and English versions of the ‘Collections of Anti-War Songs’, and trained pupils to sing these songs (Ho 2003).

The communist Ministry of Education was set up immediately after the establishment of the PRC in 1949. The first national conference on education organised by the Ministry in December 1949 emphasised the significance of cultural, political, and technological education (Shen 1994). Under the leadership of the Chinese Communist Party (CCP), the guidance of Marxism-Leninism and the thought of Mao Zedong, education was required to promote high moral ideals, including rules of good conduct and the civic virtues of love for the motherland, for the people, for labour, for science and for socialism. In communist China music and the other arts were required to serve the workers, peasants, and soldiers as well as to convey the messages of the government (see Ho 2003; Thrasher 1980; Perris 1983; Mao 1967). Songs were controlled by the CCP and served to uphold state ideology (see Wang and Wu 2002: 186). Mao's Yan'an Talks demanded that all songs serve the class struggle, and comply with the ‘mass line’ and the requirements of socialist realism. Communist China promoted ‘a strong revolutionary orientation in the development of music as political propaganda’ (Ho 2003: 300; for details about the development of Communist war music and Mao's propaganda and campaign songs between 1937-1945, see Hung 1996). ‘Collectivism and mass art’ were strongly emphasised in music and music education (Ho and Law 2004: 152). During the Cultural Revolution (1966-1967), 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.

Besides glorifying the CCP, patriotic education includes studying the long history of China and its civilization, political ideology, national unity and the ways in which the rich tradition of Chinese culture has shaped patriotism and socialism (see Ge 1994). In his closing speech to the Sixth Plenary Session of the 14th CPC Central Committee in October 1996, President Jiang Zemin expounded patriotic education’s promotion of ethical and cultural progress (Beijing Review, 2-8 June 1997: 19). According to Article 6 of ethnic minority education in the education law of the PRC, the state conducts education in patriotism, collectivism, and socialism for the recipients of education, as well as education in ideals, morals, discipline, the rule of law, national defense, and national solidarity (Chinese Education & Society 1999: 27). Shanghai, China’s most comprehensive industrial and commercial city, which is located at the mouth of the Yangzi River, was chosen to formulate a complete system for moral education, including the cultivation of national spirit in schools
so as to boost students’ professional ethics (People Daily, 21 October, 2004). The most commonly celebrated holidays in Chinese schools are Lei Feng’s Day (5th March), Women’s Day (8th March), Tree-Planting Day (12th March), Youth Day (4th May), Labor Day (1st May), Children’s Day (1st June), the Communist Party’s Birthday and Hong Kong’s Return (1st July), Teacher Day (10th September), and the National Day (1st October), all of which are celebrated nationwide in order to help students develop a strong sense of responsibility to their school, family, community, and nation (Zhao 2002).

Cultivating a love for traditional Chinese music and an understanding of the various musical styles of the 56 ethnic groups is strongly encouraged in order to promote students’ dedication to their homeland (see Ministry of Education 2001a: 26-8; Ministry of Education 2001b: 6, 8, and 13; Zhu and Liao 2003a: 40, 60-62). The traditional songs and dances of the minorities were introduced in the 1980s in order to unite the Chinese nationalities (Mackerras 1984). The PRC’s national anthem, ‘March of the Volunteers’ (see for example, Lu 2003; Shanghai Music Publisher 1998, 2002, 2003b; Wang and Wu 2002) and the ‘International Song’ (Shanghai Music Publisher 2001a, 2001b) are always placed at the beginning of music textbooks and must be learnt. There are also other revolutionary and patriotic songs that are common to music textbooks in the new China, such as: ‘A Red-starred Song’, which begs to follow the heart of Chairman Mao and the glory of the Communist party (Shanghai Music Publisher 2003a: 28-9); and ‘If There Was No Communist Party, There Would Be No New China’ (Shanghai Music Publisher 2002: 35). School children also learn about Lei Feng, a 22 year-old soldier who died in a tragic accident in 1963, and who is now a symbol of China’s Communist spirit. Through singing, drawing, writing and story telling, Lei Feng’s life is taught, and his photo hangs permanently at the back of nearly all school classrooms (Reed 1995). The film ‘Lei Feng is Gone’, which was well received when it was first released in 1997, celebrates his spirit, and ends with ‘overt propaganda—children clapping, banners waving, patriotic music and song blaring’ (Williams 1999). Other Chinese popular classics (such as ‘Towering Mountain and Water Xiaoxiang’, ‘Moonlit Flowers by the Spring River’, ‘Ambush in Ten Directions’, ‘Five Heroes of the Langya Mountain’, ‘Dance Music of the Yao People’, ‘Golden Snake Dance Rhapsody’) are regarded as potential resources for the education of national music (Li 2004: 381).

Even though the War ended 60 years ago, anti-Japanese feeling lingers on in the Chinese community (Luard 2003; Watts 2003). Anti-Japanese songs, such as ‘The Sino-Japanese War’ (1894-95), are still used in class to praise the reconstruction of the nation after the Japanese aggression. 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 2003a: 47); and ‘The Marching Song with Big Knives’ that Chinese fought against the Japanese troops outside Beijing near the Marco Polo Bridge after 7 July 1937 (Shanghai Music Publisher 1999: 23). When sixth-grade music students learn the song ‘The Singing Young Cowboy Erxiao’ they act it out, with children playing the roles of Wang Erxiao, the Eighth Route Army and villagers, in the belief that good acting can arouse positive responses (Zhang 2003: 138-140).

The nationalistic education that is encouraged by the Chinese government is not limited to traditional Chinese music, Chinese folk songs and revolutionary songs, but also to foreign composers of nationalist music. The movie A Song to Remember, written by Sidney Buchman and directed by Charles Vidor, was produced during the Second World War to romanticise Frédéric Chopin’s patriotism. This has been set as an example to teach Chinese students’ to love their motherland. After the students of Suzhou University saw the film they were inspired to produce a book of ‘more than 3,000 articles’ to express their patriotic feelings (Li 2004: 383).
Character development in school education
Besides promoting nationalism and patriotism, values education in school music encourages character development in the curriculum. Song lyrics exhort students to be involved in the life of their school, community and family and to be responsible for and aware of their duties in and beyond the classroom. National music is thought to be the ‘mother tongue’ of Chinese music culture. No matter where you go in the world, the feeling of loving national musical art should not change, according to the phrase in a song, ‘Even as I wear foreign clothes, I still have a Chinese heart; my ancestors already put a Chinese stamp on everything about me’ (Jin 2003b: 49). This type of exposure to sound ethical and moral behaviour is well supported by parents. For example, all parents who send their children to Ma Sha Girls School, the only girls' school in Guangdong and Guangzhou, are very enthusiastic about the school's ‘Moral Education Seven-Character Song’ (a song in which each line of the lyrics consists of seven Chinese characters), which places an emphasis on the everyday conduct of students (Ma 2001). The translation of the song is as follows (Ma 2001: 74):

My parents place great hopes in me,
They send me to study at Ma Sha.
My schoolmates are like my own sisters,
Helping one another gives us endless joy.
Safety is the most important thing,
No climbing on balconies and windows.
No going to places of entertainment,
Go straight home from school on weekends.
Simple clothing creates a good image,
Do not wear jewelry; cut your hair short.
Be discreet and honest in your behavior,
Covetousness and greed are very harmful.
Study hard and strive to make progress,
No cheating during tests and exams.
Show respect for parents and teachers,
Excel in morals and studies, and serve China.

The lines ‘My schoolmates are like my own sisters, helping one another gives us endless joy’ focus on helping one another, living in harmony and cultivating better interpersonal relations, ‘No climbing…’ and ‘No going…’ encourage good behaviour, whilst ‘simple clothing’, ‘no jewellery’, ‘short hair’ delineate a simple life with no decorations. The latter part of the lyrics encourages students to cultivate good habits of diligence and frugality, to persevere through hardships and to show respect for parents and teachers. Other songs, such as ‘Good Morning to the Sun Rising in the Sky’ (Shanghai Educational Publisher 2004a: 22), ‘How Sweet our Fortune Will Be Tomorrow’ (Shanghai Music Publisher 2003a: 54-5), and ‘Marching to the New Era’ (Shanghai Educational Publisher 2004d: 32) provide the basis for the teaching of values and character education and for an appreciation of students’ present and future lives.

The music curriculum is intended to cultivate a sense of community, nationhood, discipline, hard work, and strong moral values. Current arts education reform in China also intends to bring about a respect for life and the human body. Active participation develops children’s personality, imagination and creativity (Wang 2003). Songs such as ‘Be Good to Your Friends As Family Members’ (Shanghai Music Publisher 1999: 18) encourage the values of a healthy family: patience, love, perseverance, responsibility, friendship and hope.
Virtue is shaped in a wider sense, not only in terms of blood relationships. Even though the mother’s love is praised, it is as a model for devotion to the Communist Party (Shanghai Music Publisher 1998: 14; Shanghai Music Publisher 2001c: 48). Recently the first Chinese MTV album of choruses for youngsters with a collection of 30 home songs has been published by the China Musician Audio-visual Publishing House. Experts believe that the songs in this album set a good model for young students to enrich their lives (People’s Daily, 13 June, 2005).

Introduction of world music cultures and music technology in the school curriculum

The PRC entered a new era in the decade of rapid economic growth from 1978 onwards under the leadership of Deng Xiaoping. In this era, school music education is believed to purify the heart, nourish the soul, inspire wisdom, as well as allow the power and function of emotion and intelligence be developed among students (see Guo 2004; Zhu and Liao 2003a). In 1978 an ‘open-door’ policy for Western music was adopted by China, and musical exchanges between China and the West were opened up. In 1979 Isaac Stern accepted an invitation to visit China as an official guest of the PRC government. The visit was seen as a part of a globalisation process that would affect Chinese music education. It was believed that this first visit by one of the world’s greatest violinists could mark a turning point in the history of cultural relations between China and the West. A group of Americans even formed the Harmony Film Group, a non-profit organisation, with profits shared between Carnegie Hall and a fund to further the exchange of music and musicians between China and the West. In 1981, From Mao to Mozart: Isaac Stern in China won the Academy Award for Best Documentary; it chronicled with affection of the great violinist's visit to China.

The importance of foreign technology, and the consequent availability of modern domestic and personal media appliances such as radios, cassette players and television sets, enabled the development of popular music. Western popular culture especially from the English popular songs has been strongly most welcomed by Chinese youth. With China’s entry into the World Trade Organisation (WTO) and the successful bid for the 2008 Olympics, the Ministry of Education has made English instruction a requirement for all Chinese elementary schools from third grade and above (for more information about the influence of the WTO on China’s educational development, see Li and Yuan 2003; Yang, D.G. 2003). The PRC has increasingly shown its openness towards popular music in the community as well as in the school curriculum. For example, the English-language version of www.Chinanow.com is especially notable for its unfailing support of Chinese rock. Asiaccontent.com is responsible for all other MTV online activities, in addition to MTV-China.com, including the sites MTVAsia.com and MTVChinese.com, the latter of which is the Web site for the MTV Mandarin channel for the greater China region (Mok 2000).

General music education in the PRC does not aim at nurturing expert musicians, but to teach a culture, in the belief that whether or not students have this musical culture it will nonetheless determine their standard of musical life for the rest of their lives (Zhu and Liao 2003a). The values of social interaction and inherited culture are highlighted as important elements in the curriculum of Chinese music education (see Zhu and Liao 2003a: 38-39, 40-41; Ministry of Education 2001b: 4). Traditional Chinese and Western music, American pop and jazz, musicals composed by Andrew Lloyd Webber, modern dances, and film music such as that for Crouching Tiger, Hidden Dragon (see Shanghai Music Publisher 2003c, 2004; Shanghai Educational Publisher 2004a, 2004b, 2004c, 2004d) are all in the current arts curriculum for senior high schools. Some popular music is regarded as ‘classic’, and there is a trend for classical musicians to learn this new topic, as can be seen in the Shanghai Music Conservatory’s introduction of popular music into its curriculum (Shanghai Evening Post, 30
Global communications, advanced technology and economic and educational links with the West have brought even more ideas into play. The impact of technological developments such as CDs, film, the multi-media computer, video and other audio and visual presentations, and the Musical Instruments Digital Interface (MIDI) (an internationally recognised means of transferring digital data) is profound in the PRC’s music education (Jin 2003a: 185-194; Jin 2003b: 202-208; also see Ministry of Education 2001b: 23 & 30). Sample lessons on learning traditional Chinese plucked string instruments (Jin 2003a: 198) and pentatonic Chinese music (Jin 2003b: 211-212) are also available as multi-media technology. Digital skills are embedded in music learning at many levels. Students are required to make use of modern technology to learn music, and music teachers are expected to place emphasis on helping students obtain music information via television, films, mass media and the Internet (Ministry of Education 2001b: 23). These transformations require Chinese students to develop new skills, sensibilities and learning styles in music education. For example, using lively methods to deliver patriotic or nationalistic education is encouraged. The National Secondary and Primary School Video Education Organising Committee, representing the Ministry of Education and the broadcasting and culture departments, chose 30 great revolutionary and historical films, 30 real-life films and 40 juvenile films for showing to school students throughout the nation. Among the 30 great revolutionary and historical films there are three concerning Mao Zedong, two concerning Zhou Enlai and one each about Liu Siaoqi and Deng Xiaoping. Themes such as the Long March, the national anthem and national flag, the 1919 May Fourth Movement and the Opium war are also mentioned. Composers such as Xian Xinghai are included for education through film and music. It is thought that the advance of technology, in the form of films and other audio and visual means, will encourage more effective learning in school music education.

Tensions of Values Education in School Music Education in the Dynamics of Globalisation and Nationalism

At the beginning of the twenty-first century, values education in the PRC’s school music was encountering new chances and challenges. The inflow of Western forms and ideas in music education, one could argue, had been revived by the official approval of the open-door policy in 1979. We would consider the welcome of Western scholars and musicians to the mainland, their popularity, and the exchange of music between China and other Asian and European counties as a part of the globalisation process that has affected Chinese music education. It was intended that educational development should respond to the needs of social and economic development; but commercialism and individualism are having a very serious influence on student life. Values education in school music seeks to foster desired character attributes, such as trustworthiness, collectivism, respect and love for the people and the
country, but these values are often far removed from students’ actual life. The dynamics between local nationalism and globalisation have become such an important part of contemporary values in the PRC, but the educational emphasis placed on ‘creativity’ and ‘individualism’, do not correspond with values education and the ways in which it features in the music curriculum.

First, there are tensions within Chinese music education between traditional Chinese values and contemporary official ideologies on the one hand, and those of the market place on the other. Chinese culture and values in the mid to late 1980s confronted those of the Western market economy (Qian 2002; Smith 1997). In polls conducted in the Shanghai region during the late 1980s, younger respondents seemed to be less submissive to authority (Smith 1997). Another large-scale survey concerning values amongst Guangzhou’s college students in 1987 and in 1992 found that young people increasingly believed that the value of life depended on how much money one possessed and that money and power were the source of happiness (Smith 1997). Li (2000) observed multi-faceted values becoming increasingly apparent in the 1990s, and a shift amongst Chinese youth towards the search for practical gain. The greatest happiness in life became associated with ‘a successful career’, ‘a happy family’, and ‘good friends’, whilst ‘contributions to society’ were ranked sixth (Qian 2002: 30). As argued by Zhao (2000: 32), one significant characteristic of Chinese nationalism in the 1990s was ‘its harsh criticism of “Western values”’. The tension between the global and the local that contradicts values education is also seen as the product of westernisation and individualism.

There was a dramatic increase in the number of Chinese TV stations from 12 in 1965 to 3,240 in 1997 (Hazelbarth 1997), and since the 1990s, TV advertisements and the internet, which are considered to be important tools for developing a socialist market economy, have presented challenges to traditional values education and contemporary political ideology. Nine million people were online on 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: 159-163). Zhang and Edwin’s survey (1996) found that students’ diverse behavioral and attitudinal trends often conflict with Chinese traditions and customs as well as with official ideology. Many traditional Confucian values such as sincerity, humility, patience and thrift do not feature in TV advertising, although traditional family values are being used to promote new products (Zhang and Harwood 2004). Meanwhile, as China becomes more exposed to foreign cultures, its people become more interested in popular music from Hong Kong and Taiwan. Internet culture and popular music contribute not only to the variety of influences but also to the acceleration of transformation in the internet age (Braester 2004). This growth of popular music marks ‘the emergence of individualism within popular culture’ (Ho and Law 2004: 157; also see Braester 2004: 92). However, learning about being Chinese and placing value on working cooperatively, respecting authority and others, learning about the collective, learning how to obey rules and so on dominated the values officially promoted in school music education. There is a conflict of values between students’ experience of ideology in music lessons and their experiences outside school (see Ho, Forthcoming). Chinese music education should be aware of the coexistence of traditional and modern values in children’s lives, and of the fact that revolutionary and patriotic music lies beyond their daily experience. Levitt (1992) concluded that the use of the ‘inculcation’ method to teach values would be even less effective as the PRC continued to move towards a market economy. According to Ho’s survey (2004) conducted in Shanghai in 2000 and 2001, the three most preferred musical types among 1604 students attending Grades 4-9 were Western popular music, Mandarin popular songs and the Cantonese pop of South-East Asia. Whereas Chinese
college students in the past listened to and appreciated a few famous revolutionary singers for their ideological stance, now they admire Bill Gates or Alan Greenspan for their affluence, and adore film and sport stars for their glamour (People Daily, 28 January, 2003; also see Li 2002a and 2002b for the changing values and attitudes in the new China). The most preferred types of idols among 353 Chinese junior middle school students, 412 senior middle school students and 210 college and university students, were pop song stars, film and television stars (42.5 percent), then political and military personages (14.1 percent), parents and family members (7.3 percent), scientists and technical experts (6.7 percent), and writers and artistss (6.6 percent) (for details, see He 2006: 87-88) Primary and secondary school students learn what is fashionable through the radio, television and the internet, which, as Chinese scholars are keen to point out, are not ‘pure and may influence students’ mind and heart adversely’ (Wang 2003: 24). The PRC authority is concerned about what it understands to be the moral pollution caused on popular music. Rock performances were banned in Beijing throughout June from 1990 to 1999 in order to prevent students from commemorating the June 4th Incident (Huang 2003). Chinese schools are adopting a more open attitude towards popular music, but the music syllabuses do not spell out the difficult issue of its values (see Ministry of Education 2001b; Shanghai Education Commission 2004).

Secondly, creativity and critical thinking had long been suppressed by the rigid Maoist political, and ideological control system. With an aim to achieve a knowledge-oriented economy in the 21st century, Chinese educators and policymakers adopt ‘globalisation’, rather than ‘modernization’, to approach ‘the pedagogical and social means’ through the cultivation of ‘creativity, flexibility, independent thinking and innovation’ (Ross and Lou 2005; also see Huang 2004; Mok, 2003). In line with the gradual infusion of individual values as a result of the PRC’s open-door policy, the values of ‘creativity and individuality’ have been emphasised in the curriculum (Hawkins et al. 2001: 204). Many parents in the PRC today are enthusiastic about discovering or developing the artistic talents of their children. After-school classes in music, painting, dance, and calligraphy are always popular. New curriculum guidelines encourage creative music making in order to make classes more pleasant and students more motivated (see Ministry of Education 2001a, 2001b; Teng 2002; Zhu and Liao 2003a). Education for creativity, feelings and sensitivity is enriched by the aural, visual, structural and linguistic arts. On the one hand, music education contributes to discipline and commitment (Shanghai Education Commission 2004: 2-5), and on the other hand, it fosters creativity, self-expression and whole-person education (Shanghai Education Commission 2004: 29, 32, 38-9). Chinese students of all ages, however, are used to learning by rote, and to learning outcomes that are strongly determined by examinations (Economist, 25 January, 2003; Krebs 1996). Chinese students have been widely criticized for mechanical memorization, for lacking independent thinking and for their inability to solve problems. The teaching in values education has been seen as teacher-centered and textbook-oriented, lacking ‘creative discussion or inquiry’ (Hawkins et al. 2001). Students are criticized for having musical skills and knowledge, but too little freedom to experiment. An inspection of textbook materials shows that most activities are focused on providing opportunities for students to develop musical concepts, skills, and knowledge, particularly through singing, listening, and theory learning (see various versions published by the Shanghai Music Publisher). Other activities such as composing, improvising and critical listening are not focused to provide students with unique insight into the form and structure of music and at the same time help them to develop their creativity and imaginative thinking by using the elements of music for expressive effects.
A new wave of school curriculum reform, which has spread over China since 2001 has changed the foci of school curricula from knowledge delivery, according to the theory that they should be a more integrated and life-oriented so as to help students to solve social and daily life problems. The theory of learning for life has invited music educators and teachers to develop new approaches and techniques for teaching, to liberate students from the heavy pressure of examinations, and to inspire students’ creativity in music thinking and creation. Qualified teachers need to find ways to combine traditional singing and listening activities with creative music making, and to keep pace with the emphasis on these values in the new teaching materials and the more open learning environment. As argued by Barnes (2001: 96), the establishment of creative activities within a school depends upon ‘teacher confidence and imagination’; whilst creativity in music classroom involves ‘creative teachers thinking and behaving creatively themselves’ (also see Hargreaves 1999; Sundin et al. 1998; Webster 2003). Teachers are encouraged to experiment with what could amount to revolutionary changes in China’s music classrooms (see Zhu and Liao 2003a: 8-24; Editorial Board of Physical Education and Arts Education of the Ministry of Education 2003: 164-166). The aim is to make music education more pleasant, and useful and, above all, to challenge students to cultivate the spirit of creativity and innovation in musical making and understanding. Diverse formats of classroom activities and structures are suggested to be used to allow for variability, active participation, and novelty in music learning.

Thirdly, the Chinese educational authority is faced with the problem of how to promote musical diversity in the school curriculum. Although jazz and pop are included in teaching materials (see various school music resources published by the Shanghai Music Publisher and Xiaonian Yitong Chubian She; also see Jin 2003a, 2003b), musical types from most of the world are rarely included in the curriculum. Only music from Africa, the Latin-American countries, India, Japan, Iran, Scotland, and Poland is introduced in a few textbooks (for example, see Xiaonian Yitong Chubian She, 2003a, 2003b, 2004); and only a few songs in English are included in the song materials, such as: ‘Do You Hear the People Sing?’ and ‘Any Dream Will Do’ from the musical Les Miserables; ‘Hand in Hand’, the theme song for the 1988 Olympics in Seoul; ‘Power of the Dream’, the closing song for the 1996 Atlanta Olympics; and ‘A Whole New World’ (composed by Alan Menken with words by Tim Rice) (see Shanghai Educational Publisher, 2004d; Shanghai Music Publisher, 2004; Xiaonian Yitong Chubian She  2003c). The only other songs, are folk songs from Cuba, Indonesia, Egypt, and Russia, which are sung in Chinese (see Xiaonian Yitong Chubian She 2003a, 2003b, 2003c, 2004). The Ministry of Education and music teachers throughout the PRC should surely attend to this failure of multicultural intentions.

Moreover, though official documents maintain the importance of teaching traditional Chinese music, teaching materials in this area are not highly valued in the implementation of the curriculum (see various school music resources published by the Shanghai Music Publisher and Shanghai Educational Publisher). The survey on Hawkins’ et al. (2001: 202) in the Guangdong area showed that students in secondary schools often lacked basic knowledge of the history and culture of China. Even though most music learned in school is by Chinese composers, it is all based on the Western model, including the use of five-line notation. Traditional Chinese music is not systematically arranged, emphasised and presented in the school curriculum, and in the music texts for higher grades is represented mainly by pictures of traditional and modern Chinese instruments (see Shanghai Music Publisher 1998, 2001a, 2003b). Though Chinese folk music and other minority music are stated as the core of learning in the music syllabus (Ministry of Education 2001b), the music of ethnic minorities and traditional Chinese music only occupies a small portion of the curriculum (see various school music resources published by the Shanghai Music Publisher).
Educating for global culture seems to come after that of the nation. An example of this order of priorities has been reported from a demonstration lesson for teaching students patriotism and environmental protection (Chu 2003: 24). A song about the Changjiang (Yangzi) River was played and the teacher presented relevant information. The teacher then asked students about the contour of the song’s melody. When they answered correctly, the teacher went on with an analysis of the song’s form and other characteristics. Then quotations from Mao were given before students discussed the function and necessity of the Three Gorges Project. After this, the discussion session moved on to the September 11th terrorist attacks in the USA, after which, so it was said, ‘bomb’, ‘destruction’ and ‘terrorism’ became synonyms (Chu 2003: 27).

It is our view that the degree to which China concentrates on global economic growth and cultural development will be reflected by the degree to which wider musical and social values are included in the curriculum. Those who are most concerned about globalisation emphasise the need to prepare students for the technological and multicultural world in which they will live their lives. Teaching which supports creativity in music can be appreciated within the culture of a class, but depends on the teacher’s imagination and confidence.

Conclusions
In discussing changes in Chinese music education from the perspective of globalisation, this paper attempts to initiate a discussion on how music education might manage three pairs of apparently contradictory relationships: between traditional Chinese values and contemporary socialist Chinese values; between collectivism and individualism; and between national and global cultures. Values education in China is concerned with social stability, relationships and the collective good, rather than individual freedom and democracy. For thousands of years, Han Chinese Confucianism has focused on the achievement of social harmony through the practice of individual moral conduct in a hierarchical society. After twenty-seven years of reforms since the 1978 ‘Open-door Policy’, great changes have taken place through the domestic economic development promoted in China by the current economic globalisation, and orthodox moral ideas have been challenged by centrally planned values education.

The Ministry of Education’s reforms have been designed to produce a rounded education that promotes creativity, and have at the same time urged schools to teach culture, aesthetics, morality, patriotism, collectivism, and socialism. Whilst music education in the PRC has attempted to enrich musical culture and embrace musical styles from around the world, more emphasis has in practice been placed on revolutionary ideals and patriotism (for example, see various versions of music textbooks produced by the Shanghai Music Publisher; Jin 2003a, 2003b). Although the Second World War ended 60 years ago, the music curriculum is still concerned about the PRC being a strong nation withstanding Japanese aggression. Furthermore, music education reaffirms the Chinese social hierarchy and correct patterns of behaviour as prescribed by the state. This paper has argued that the music curriculum embodies the widespread tension between national and global identities as manifest in three pairs of conflicting values: between contemporary popular culture and the national traditions delineated in the curriculum; between collectivism and individualism; and between national and global music. The music selected for the curriculum, such as revolutionary songs, continues to encourage commitment to the PRC and to promote the utopian official ideology, which is apparently unaware of the cultural and political disenchantment among students that has been at least partially created by the massive amounts of information and global popular culture that has become available to them through electronic communications. There is evidently a need to rethink music education in the national and global contexts of modern China. So far, the state’s version of nationalism and
the mass media in the marketing of nationalism in China are often complementarily related to each other. ‘One world, one dream’, chosen from 210,000 proposals in Chinese, French, Spanish, Portuguese and other languages, is the slogan for the Beijing Olympic Games in 2008. It was announced at a grand ceremony in Beijing on 26th June 2005 and was broadcast on Beijing TV and Central Chinese Television (CCTV), the two heavyweight broadcasters in China.

Teaching about traditional Chinese music and Chinese folk and other music cultures, the PRC’s national anthem and patriotic songs, Western popular music and songs from Western musicals are important parts of curriculum in modern China. The outcome of the contests over the values to be emphasised and adopted in China’s music education will certainly depend on the decision of the Chinese authorities. However, students form their values through both the delivered and the hidden curriculum, and music teachers should re-examine their practices for any concealed musical and non-musical meanings being conveyed in classrooms. Whatever the case may be, there appears to be a degree of tension between the role of schools and music teachers and what the authorities might deem desirable. However, the roles of the state, the school authorities and other social institutions, especially television, need be complementary in order to promote musical and social values, effectively for students in both the school and the community. The challenge to music teachers and to teacher education and training is to persuade a generation of music teachers that not only in the introduction of diverse musical cultures, but also in the dimension of the school music curriculum they can think and teach creatively.
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Notes

1 An earlier draft of this paper, entitled ‘Values Education and Music Education in China in a Global Age’ was presented in the Education and Development Conference, 9-12 March, Bangkok, Thailand, organized by the Tomorrow People Organisation.

2 Chinese children typically enter elementary schools at age six. Within basic education, four major tracks can be identified. The less common tracks are the 5+3 (five years of primary education, and three years of junior secondary education), and the nine-year complete track. The more common tracks are 6+3 and 5+4. The 6+3 track can traced back to the British model adopted in China in the 1920s, and is now adopted in most cities and some villages. The 5+4 track was first proposed in 1964, but was abandoned because of the Cultural Revolution (1967-1976). It was later tried again in some regions in the 1980s, and is now becoming another dominant track. In comparison, the 6+3 track still takes the lead. At the end of 1998, administrative areas in China achieved the target of making nine-year compulsory education universally available. The school year in elementary and high schools is divided into two semesters. A five-day week has been implemented in schools. Elementary pupils are required to take a variety of subjects including the Chinese language, mathematics, moral education, general knowledge, moral character, art, music and physical education. From junior high school, students have to learn a variety of subjects such as Chinese, chemistry, physics, biology, political science, history, geography, foreign languages (mainly English, some Japanese and Russian), music and physical education.

3 The Chinese often called themselves Han Ren, or the ‘Male of Han’, after a famous dynasty of that name, i.e. Han Dynasty (206 B.C. - A.D. 200). Han civilization developed in the east of China: mostly the lower Yellow River, lower Yangzi River and in the coastal regions of the southern part of the country. Han culture once dominated the whole population of China, but now there are altogether fifty-six ethnic minority groups, the rest of which reside within the provinces of Guangxi, Guizhou, and Yunnan in the south, Inner Mongolia, Ninxia, and Xinjiang in the north and northwest, and Tibet in the southwest. Besides the Hui and Manchu who speak and use Putonghua, or Mandarin, as their own language, the fifty-three other minorities have their own spoken languages, and some have their own writing systems. The fifty-five minority nationalities still preserve their own family values to various degrees.

4 The structure of arts education for primary and junior high schools is in accordance with the psychological and physiological development of students (Teng 2002: 62). The arts curriculum contents are structured in three phases: grades 1-2, grades 3-6, and grades 7-9; whilst music, art and drama and dance are the three domains to be studied in the arts curriculum in schools (see Ministry of Education 2001a: 9-11 and 45-53; Teng 2002: 62-63). The six key learning areas of the new music curriculum for senior high schools include ‘music appreciation’, ‘singing’, ‘performance’, ‘music creation’, ‘music and dance’ and ‘music and drama performance’ so as to promote students to be music lovers and music critics (Zhu and Liao 2003b: 49-50).
The song ‘March of the Volunteers’ was composed by Nie Er (1912-35) as the theme song for a patriotic film named Fengyun Ernu (Young Heroes and Heroines in the Stormy Years). The anthem starts with a Western march, but the melody becomes progressively more Chinese in character, ‘with a pentatonic scale’ (Malm 1977: 168). The song was adopted as the provisional national anthem of the PRC on 27 September 1949, and then officially approved as the national anthem by the National People’s Congress of the PRC on 4 December 1982 (Ho 2003: 299).

Japan has been criticised for atrocities committed during the Sino-Japanese War (1937-1945) ever since that time. Anti-Japanese feeling is not only prevalent among the older generation, but is also common among the young. The Japanese authority’s refusal to revise a history book that is thought to whitewash Japan’s war record, and Prime Minister Junichiro Koizumi’s visit to a war shrine have made the Chinese very angry. An example of anti-Japanese sentiment is the case of a famous Chinese actress and singer, Zhao Wei (also known as Vicki Zhao), who sparked a furious media campaign when she modeled a mini-dress printed with the old Japanese naval flag and the inscription ‘health, peace, happiness and hygiene’ for a Chinese fashion magazine published in September 2001. Having been boycotted, Zhao apologized in the state media, and during a television interview for Entertainment Scene, emphasised her patriotism, admitted neglecting her history lessons, being insensitive to historical matters, and failing to recognise the print of the red ‘rising sun’ emitting rays of light as the hated Japanese symbol. The Beijing authorities urged Chinese fans and players to be sportsmanlike when China clashed with Japan, its bitter rival, in an Asian Cup soccer final held on August 7, 2004. It is believed that more than 6,000 security staff, including riot police and armed soldiers, were deployed for the potentially explosive game, for which the Japanese fans were seated in a specially marked area with police protection. The Japanese government and press condemned the heckling of Japanese soccer fans, which they blamed on China’s anti-Japanese education.

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