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THE CURRICULAR CONTENT OF ELEMENTARY MUSIC
IN CHINA BETWEEN 1912 AND 1982

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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Denton, Texas

December, 1989

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Ma, Shuhui (Nettie), The Curricular Content of Elementary Music in China Between 1912 and 1982. Doctor of Philosophy (Music Education), December, 1989, 241 pp., 21 tables, bibliography, 74 titles.

The purpose of this study was to investigate the curricular content of elementary music in China between 1912 and 1982.

The questions addressed were: (1) What changes in elementary music resulted from China's becoming a republic in 1912? (2) What changes in elementary music resulted from China's becoming a socialist country in 1949? (3) What changes in elementary music in the People's Republic of China resulted from the Anti-Rightist Struggle Movement in 1957? (4) What changes in elementary music in the People's Republic of China resulted from the Cultural Revolution (1966-1976)? (5) Have changes occurred in elementary music in the People's Republic of China since the beginning of the reform movement in 1978? (6) Did any of the changes affect curricular goals, contents, methods, required materials, and instruction time allotted in a like manner, or did some of these components remain the same while others changed? (7) Were the changes important enough to attribute them to a changed political ideology?

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After translating all pertinent documents, the goals, contents, methods, materials, and time allotted for the elementary music curricula between 1912 and 1982 were listed and identified. Subsequently, the areas of focus within those categories as well as changes in focus were identified and their importance determined.

The findings were: (1) all important curricular changes occurred after 1950; and (2) changed goals resulted in changed teaching techniques; however, changed teaching techniques did not result in the changing of goals.

This study is divided into five chapters: (I) Introduction and Purpose of Study; (II) A Review of the Literature and Other Pertinent Background Information; (III) A Description of Music Education in the Chinese Elementary Schools Between 1912 and 1982; (IV) Comparison and Interpretation of the Music Curricula in Chinese Elementary Schools between 1912 and 1982; and (V) Summary of Findings, Conclusions, and Recommendations for Further Study.

ACKNOWLEDGEMENTS

I wish to thank all my committee members, as well as Dr. E. Rainbow and Dr. and Mrs. D. McGuire for their counsel; my friends in China for sharing their knowledge and private collections; Lisa Spaar for editing the work and Hilda Rachel for typing it; and Dr. G. Cho, Margaret Larson, and Kathy Larson for correcting the translations.

I am very much indebted to my sponsors, Dr. and Mrs. C. Tennison, for their support and encouragement and to the American Association of University Women and the Philanthropic and Educational Organization for their support and help.

My deepest gratitude goes to my advisor, Dr. Hildegard Froehlich. Without her guidance and help, I could not have completed the project.

Finally, I wish to express my special thanks to my family for their understanding, support, and encouragement.

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CHAPTER I

INTRODUCTION AND PURPOSE OF STUDY

During their long history, China and her people have enjoyed a high level of civilization throughout a multiplicity of cultural epochs. In that time span, however, China has also undergone historical events which have threatened to suppress and even destroy such rich heritage. For example, during the Qin Dynasty (221-206 B.C.), Shi Huang Ti ("the first august sovereign") decreed the burning of all undesirable books and killed the many Confucian scholars he perceived to be his enemies.¹ As a result, the Chinese people lost many valuable books and excellent scholars.

In more recent times, China's cultural development has been hindered by many wars during which financial and societal attention was diverted by necessity from educational, literary, and artistic pursuits. For example, at different times throughout the nineteenth and early to middle twentieth centuries, a few cities had foreign governors as part of war reparation agreements. The schools

¹Bernard S. Cayne and Alan H. Smith, eds. Encyclopedia Americana, International ed. (Danbury, CT: Grolier International Inc., 1985), s.v. "China: History and Government," by Donald W. Klein.

in these concession areas were not under the control of the national educational ministry but rather under the educational policies of the respective countries that governed them. Thus, students might speak English and sing English songs in one part of a city, while other schools in the same city might require students to speak French, or German, or Japanese, and to sing these countries' songs. From 1937 to 1945, the northern, middle, eastern, and some southern parts of China were controlled by the Japanese, who dictated that a Chinese school had to use Japanese for speaking and singing.

In fact, conflicts within China itself have perhaps posed the biggest challenge to China's cultural history, notably the Cultural Revolution in the 1960s and 1970s. In 1965, Chairman Mao, Head of the Chinese Communist Party, initiated a movement to overthrow the "bourgeois past and thus to accomplish an ideological transformation," and "to combat those within the party who are in authority and are taking the capitalist road."² The term capitalist, in Mao's nomenclature, referred to those who held thoughts different from Mao's thoughts, and the term was directed specifically at Chairman Liu, president of the People's Republic of China at that time.

²William D. Halsey and Emanuel Friedman, eds. Collier's Encyclopedia (New York: Macmillan Educational Company, 1935), s. v. "The Cultural Revolution," by Edmund O. Clubb.

Later, in 1966, when Mao and his supporters ordered all students in China's schools and universities to "Quit the class, attend the revolution!",³ classes in schools throughout China were cancelled by the government, and all Chinese students were forced to join the revolution. During this period of what was to be known as the Cultural Revolution, many of China's youth decided to protect Chairman Mao's principles by forming the Red Guard Movement. The movement was intended to "[break] down the old culture and [build] a new world"⁴ and to take revolutionary action that would destroy the "four olds"--old culture, old customs, old habits, and the old way of thinking. A bitter civil dispute ensued between the followers of Chairman Mao and the followers of Chairman Liu. To participate in the Red Guard Movement, many workers quit their jobs and were

³[Ting Ke Nao Gre Ming] 停課鬧革命 "Quit the class, attend the revolution," a phrase that Mao and his supporters announced on radio stations to persons all over China. All English titles or phrases following the bracketed Chinese text are the translations of this researcher.

⁴[Zu Lan Jiu Wen Hua, Chuang Zao Xin Shi Jie] 砸爛舊文化, 創造新世界 "breaking down the old culture and building a new world." This slogan appeared on posters that red guards put on walls all over the country during the Cultural Revolution. To fulfill this slogan, the red guards searched many Chinese people's homes, burning any books which they thought belonged to the old culture; destroying musical instruments which were big, western style, or old [Da, Yang, Giu]; and breaking antiques. The red guard also did away with the jobs which were held by teachers, doctors, and engineers, because these educated people had learned their knowledge and their techniques from the old culture.

subsidized by the factories for becoming part of the revolution, an action supported by Mao's wife Jiang, Quing.

When the Chinese army joined the fighting factions, the Cultural Revolution erupted into a full-fledged civil war. This revolutionary war served to keep China backward both economically and educationally. However, since the death of Chairman Mao in 1976 and, with it, the end of the Cultural Revolution, the Chinese people have concerned themselves with how to rebuild their motherland, a concern which, in 1978, initiated an ongoing formal reform movement throughout China.

Studies exist which examine the impact of the reform movement on recent political and economic developments in China. One such work, "The Report of Government Works," by Zhao, Ziyang, General Secretary of the Chinese Communist Party until June 1989, and, from 1984 to 1988, the Premier of the People's Republic of China, attests to the impact of the reform movement during the last seven years. Zhao points out the changes, especially in agriculture, that have occurred in the economy of the rural areas, and he further points to new developments in urban and industrial matters, brought about by the trades and market reform. He concludes that the combination of having a central plan and of letting the economy of the market govern itself has resulted in

positive developments in China.⁵ He suggests that China needs to focus next on reforming the political system by decreasing centralization and increasing the power and freedom of decision making by local governments.

In "A Study on Gorbachev-Reform and New Thought,"⁶ Qian, Jiajui, an economist, compares the Chinese reform movement to Gorbachev's description of the Soviet reform movement in the latter's book Reform and New Thought.⁷ Qian finds both China and the Soviet Union to have similar problems in politics and economics, but he also concurs with Gorbachev's feeling about the Soviet Union that capitalism is not the right solution for the problems China faces.

Wang, Jian's article, "To Choose the Correct Strategy for Long-Term Development," is likely to influence some Chinese governors because it deals with the relationships among the labor force, funding, and technology. Wang presents his vision of the future, referring to it as the

⁵Ziyang Zhao, [Zheng Fu Gong Zuo Bao Gao] "政 府 工 作 報 告" (The report of government works), People's Daily (Beijing), 26 March 1988, 1.

⁶Jiajui Qian, [Lun Gorbachev - Gar Ge Ye Xin Si Wei] 論 戈 爾 巴 喬 夫 —— 改 革 與 新 思 維 ("A study on Gorbachev-Reform and New Thought"), Wei-Hui Daily (Hong Kong), 27-29 Feb. 1988.

⁷Reform and New Thought was written by Gorbachev and translated into Chinese. It was also published as an "inside reference"--[Nei Bu cen Kao] 內 部 參 考--which the Chinese Communist Party does not want most Chinese people to have the chance to read. However, these books and references are important, so a few are published and offered only to high officers and some university professors.

"International Big Circle," and suggests that China needs to develop its economy along coastal areas prior to undertaking any other developments.⁸

Gao, Shangquan has pointed out that "over the past decade, every national economic indicator has shown explosive growth. Yet, partly because of the speed of development, serious problems have cropped up and must be resolved before reform can be deepened."⁹ Gao feels that the Chinese must look at their problems objectively, and discover ways to resolve these problems; he feels that the reform movement will be "the only way to upgrade the economy and promote the national welfare".¹⁰

Li, Peng, premier of The People's Republic of China, made the point that China has tried to change its economy too quickly in recent years. As a result, he suggests that China still needs to emphasize both the planned market and the centralized system, and that the Chinese People should

⁸Jian Wang, [Xuan Ze Zheng Que Di Chang Qi Fa Zhan Zhan Lue] "选择正确的长期发展战略" ("To choose the correct strategy for long-term development"), Economic Daily (Beijing), Jan. 1988.

⁹Shangquan Gao, "China's Economy after 10 years of Reform", in China Reconstructs, North American ed., Vol. XXXVIII (San Francisco, CA: China Books and Periodicals, Inc., 1989), 13.

¹⁰Ibid., 16.

be mentally prepared for a few years of austerity.¹¹ The Dallas Morning News responded that "In tone, [Li, Peng's] speech was very different from the report of a year ago."¹²

The above writings are evidence that the reform movement is likely to influence upcoming political and economic developments in China. The question arises, then, whether such an impact may also be felt in the realm of education and, more specifically, music education.

To study this question, one must know what precipitated the reform movement with regard to music education. There is a saying in China that the people must cross the river by touching the rocks. If they can touch one rock, then they will have taken a positive step; if they cannot find a rock, they know that the river is becoming deeper and more dangerous, and that they need to go back and find a rock before they proceed. This saying suggests how the Chinese should approach the future: They need to know where they come from before they take steps into the future. Thus, it is only through knowledge of the past that decisions for the future of music education should be made. For this reason, this study seeks to investigate the curricular content of

¹¹Peng Li, "Firmly Implement, Govern, Rectify, and Deepen the Reform Policies," People's Daily, 6 April 1989, 1-4.

¹²New York Times News Service, "Economic Reforms Made Too Quickly, China Premier Says," The Dallas Morning News, 21 March 1989, H and 10A.

elementary music in China between 1912 and 1982. By tracing the development of music education from pre-Revolutionary times to the present, this researcher hopes to make the first steps toward assessing at a later point the impact of current reforms on music education in China.

Background

Three factors have influenced Chinese music and music education throughout Chinese history: (1) the Chinese traditional way of thinking about education and music; (2) the impact of foreign ideas on Chinese traditions of education; and (3) the national-political events shaping educational practice. All three influences will be briefly reviewed in order to illuminate the purpose of this study.

The Chinese Tradition of Thought

Jie-Gou (結構), thought-form, is an important formal aspect of Chinese thinking. In Chinese, Jie (結) means to combine many things together; Gou (構) means structure. The combination of both terms, Jie-Gou, expresses, then, a way of thinking that acknowledges the importance of combining individual items into a whole structure. For example, during the Zhou Dynasty (1121-255 B.C.), every educated person was required to learn skills in six different art forms: rituals, music, archery, charioteering, calligraphy, and mathematics. Chan describes these art forms as follows:

Rituals meant the observance of customs and traditions as well as the laws of the land; they were the expression of good manners and propriety of conduct. Music included poetry and songs and dancing; it was supposed to have a salutary effect on the emotions and the inner spirit. The other arts indicated a concern for the development of both body and mind and the concept of the educated person as one having many-sided interests, including sports, physical skills and artistic expression.¹³

The Jie-Gou form of thought is non-analytic, or non-elemental, in that it speaks to the wholeness of a person's knowledge. For thousands of years, Jie-Gou shaped Chinese traditions, daily life, culture, and education. For example, even today's Chinese medical doctors retain a wholistic approach to medicine, and stress the unity of physical and mental well-being in their patients. When Chinese doctors treat a specific illness, they seek to cure the whole body, not just a specific organ. In music, the Chinese Jing-Hu players, who are accompanists of the Beijing opera, learn their pieces by studying not only the instrumental parts but also by knowing the whole opera, including when each actor raises a foot or when the actresses move their bodies. The opera is thus viewed as an artistic entity rather than as a multiplicity of separate parts, roles, and responsibilities.

The elemental form of thought, or analytic approach, has also influenced Chinese life, especially since the

¹³Bernard S. Cayne and Alan H. Smith, Encyclopedia Americana, s.v. "China 4. Education," by Theodore Hsi-En Chen, 505.

seventeenth century. However, the Jie-Gou philosophy continues to impact Chinese life even today. It may be because of this way of thinking that up until the nineteenth century, traditional Chinese schooling did not employ a system of grading nor did it separate classes by subject matter.

Foreign Influences

The introduction of Western culture to China after 1600 has had ramifications for formal education. The first elementary school was founded in Shanghai in 1839 by a French Catholic missionary, and the first high school was established in Shanghai in 1847 by an American Baptist missionary. Subsequently, the Western concept of a graded school system began to replace the Chinese traditional concept of non-graded schooling.

After the Opium War (1839-1842), China continued to lose several wars with foreign countries and to pay in war indemnities and land. As a result, China became a semi-colony and semi-feudalist country. During this time, many educated people, especially those who had studied in Japan, tried to initiate a reform movement to save China from her semi-colony and semi-feudalist status. The leaders of that reform movement were Kang, Youwei (康有為) and Liang, Qichao (梁啟超). Developing a public school system that followed German and Japanese models was one important part of their

reform plan, and attaching importance to music and music education was also their idea.¹⁴

Kang stimulated the interest of Emperor Guang-Xu (光緒) and obtained his cooperation in enacting reforms for one hundred days (June 11 to September 21, 1898). On September 22, however, Ci-Xi (慈禧),¹⁵ with Manzu¹⁶ military support, seized and imprisoned the Emperor. Kang, Liang, and other reformers fled to the safety of foreign concessions, and Guang-Xu's reform edicts were revoked. Kang and Liang's reform movement is called Wu Shu Zheng Bian (戊戌政變).¹⁷

Even though their reform movement failed, some of Kang and Liang's ideas were still accepted by the Chinese people. As one result, the public school system began to develop in China. Music played a role in these new, Western-influenced classrooms. Singing class, for example, was listed as an elective course in the curriculum of the public schools in 1903. At this time, the school song movement

¹⁴Jingwei Zhang, ed. [Yin Yue Shi Liao Huo Lun Wen Hui Bian]音 樂 史 料 和 論 文 汇 編 (A Compilation of References, Essays, and Theories of Chinese Music History) (Beijing: Music Department of the China Conservatory of Music, 1983), 31.

¹⁵Ci-Xi (慈禧), who was the queen "dowager empress and de facto ruler of China, strove in vain to keep Manchus (Manzu) in power." Cayne and Smith, Encyclopedia Americana, s.v. "China: History and Government," by Donald W. Klein.

¹⁶Manzu (滿族) was one national minority of Chinese to which Qing Kingdom and their nobles belonged.

¹⁷Wu Shu in Chinese represents the Chinese year of 1898, and Zheng Bian means coup d'état.

(Xue Tang Yue Ge)¹⁸ activities had also started. Most Xue Tang Yue Ge were famous Western songs whose texts were changed to treat Chinese topics. These Xue Tang Yue Ge not only introduced Western music systematically, but also comprised one part of the students' patriotic education because of the changed, Chinese patriotic texts. During the Xin-Hai (辛亥) revolution, people sang these Xue Tang Yue Ge while they participated in the uprising which, after 1911, brought about the overturn of the Chinese monarchy and the beginning of China as a Republic. Following a "second Revolution" in July 1913, Sun, Zhongshan became the president of the Republic of China.¹⁹ The Republic of China was responsible for establishing a uniform educational

¹⁸In Chinese, [Xue Tang] 學堂 means school, [Yue] 樂 means music, and [Ge] 歌 means songs; 學堂樂歌 may be translated as school music songs.

¹⁹After the end of the nineteenth century, Sun Zhongshan (孫中山) and other revolutionaries tried to overthrow the Qing dynasty and establish China as a Republic. In particular, the railroad revolution on Oct. 10, 1911 was an important, representative event in the Xin-Hai revolution. However, Yuan, Shikai (袁世凱), who was one of the military leaders, usurped the success of the Xin-Hai revolution and was installed as president on March 10, 1912, in the city of Beijing which he controlled. This act inaugurated the Republic of China. Yuan then began to take steps toward reestablishing the monarchy with himself as emperor.

Following an abortive "second Revolution" in July 1913 by supporters of Sun, Zhongshan, a rebellion by provincial military leaders, which began in Yun nan in December 1915, forced Yuan to withdraw his imperial plans. Yuan died on June 6, 1916.

Sun, Zhongshan became the president of the Republic of China, and was called "national father" by most Chinese.

system modeled fully after the Western concept of graded schools.

In 1923, the Chinese government announced that the Chinese elementary schools would be comprised of six grades (children around the age of six entered the first grade). The first through fourth grades comprised the junior elementary school, and the fifth and sixth grades were called the senior elementary school. The junior elementary school offered national language, mathematics, social studies (including citizenship, health, history, and geography), natural science (including nature and horticulture), utility arts (i.e., architecture and decorative arts), imaginative arts (i.e., drawing painting, and music), and physical education. The senior elementary school offered national language, mathematics, citizenship, history, health, geography, nature, horticulture, utility arts, imaginative arts, and physical education.²⁰ In the same announcement, the Chinese government indicated that the singing classes had been changed to music classes, thereby enlarging the content to be covered and incorporating music more fully into the curriculum.

²⁰The Educational Ministry of The Republic of China, ed., The Second Educational Almanac (Shanghai: Kai-Ming Book Shop, 1948), 206-207.

National Politics and Music Education

Since its inception as a slave society, China has increasingly centralized its government, education, and culture. For example, in 1058 B.C., the Zhou Dynasty decreed the use of ceremonial music for specific occasions, and ordered that every Chinese should obey those orders. This centralization was completed during the Qin Dynasty (221-206 B.C.), and since that time, the Chinese people have had uniform Chinese characters, uniform Chinese measurements, uniform currency, and so forth. Later, during the Han dynasty (202 B.C.-220 A.D.), a uniform school system that included uniform examinations was developed. This meant that later when the educational ministry established a curriculum, every public school in the country was obliged to follow it. However, private schools, foreign missionary schools, and concession schools were able to employ their own curricula until 1949. Although still centralized in principle, more recent developments in education have led to individual initiatives on the part of some teachers to experiment with new teaching methods and approaches.

Foreign influences on China's history often have been interrelated with national-political developments in the country. For example, during the War of Resistance against Japan from 1937 to 1945, China was divided into two parts: (1) the area ruled by the Japanese; and (2) the region of the hinterland under Guo Min Dang (國民黨), one of the

Chinese parties that led China at that time. Most music classrooms in the schools under Japanese control remained loyal to the Japanese; the schools located in the few foreign concessions remaining within the Japanese domain, however, did not obey the Japanese. The Mactire Elementary School at Shanghai, for example, was under American concession and sponsored by the Methodist church; the teaching philosophy and method of this school followed John Dewey's ideas. This school offered very thorough music instruction; in addition to the usual music classes, the curriculum included piano lessons, chorus, and other music programs. After 1949 many students in the secondary department at Shanghai Conservatory were graduates of the Mactire Elementary School.²¹

To escape Japanese rule, many Chinese moved to the hinterland areas, as did a number of universities and grade schools. This moving promoted the educational development of undeveloped areas, especially in small villages. Further, for the purpose of encouraging people to rally against the Japanese, the singing movement, especially the chorus program, was popularized in the hinterland areas. The national government was careful to monitor education in these areas, and the educational ministry worked on

²¹Letter from (Zhu, Qi) 朱琦 of Shanghai Education College to Ma, Shuhui, 20 March, 1989. See Appendix A.

adjusting the educational curricula in all schools, however remote they were from large urban areas.

The most significant national-political event in the recent history of China may well be its having become a socialist country in 1949. In line with communist doctrine, the Chinese Communist Party took over the sole leadership of the country. Also in keeping with communist tradition, former leaders were called Reactionary Feudalistic Bureaucrats, and everything that had originated with them or that had been overseen by them was criticized as being "feudalistic and bureaucratic," and were therefore overthrown. Party-controlled centralization of governmental decision-making replaced the government of the Republic. Western influences were criticized as being "capitalistic and imperialistic" and were therefore shunned, and, until 1972, people from the West were not even allowed to stay in or visit China (except for a few Western people who were members of the Chinese Communist Party).

From 1949 to 1956, Chairman Mao had suggested that everything in China should follow the Soviet model of communism. As a result, the educational system emphasized the Soviet concepts of moral, intellectual, physical, and aesthetic education. By 1950, the Chinese Educational Ministry was attempting to follow the Soviet ten-year educational system consisting of elementary and middle schools. The Chinese Educational Ministry drafted a

curriculum that included music instruction for all five-year public elementary schools and announced that children at the age of seven could enter the first grade. However, because most Chinese schools already employed a six-grade elementary school system, it was impossible to change the system all over China, and finally the ministry gave up this plan, although the change to age seven for the beginning of schooling was retained.

After trying the 1950 draft for six years, the Chinese government published the first socialist Chinese music curricula for the elementary (six-grade system) and middle schools in 1956. In 1957, however, Chairman Mao started the so-called Anti-Rightist Struggle movement.²² Believing that aesthetics belonged to the capitalists' way of thinking, Mao ordered aesthetics to be deleted from the education program at that time. Music instruction was therefore cut from the budget, and music was cancelled from the curricula of the third grade in junior high school throughout the entire senior high school. Though music instruction did remain a part of the elementary school, the music departments in the local teacher-training colleges and normal schools were also closed.

²²[Fan You Dou Zheng] 反右斗争. Mao, Ze-Dong (Mao, Tse-Tung) initiated this movement to punish some educated people who seemed to be against Mao in 1957.

During the early 1960's, the Chinese Communist Party had an explosive argument with the Soviet Communist Party; as a result, the Chinese labeled the Soviet system "revisionist" and expelled, among others, all Soviet teachers at the music conservatories. Chinese music from then on was to reflect "revolutionization, nationalization, and popularization."²³ Under the new thinking, the ancient Chinese traditional music schooling was described as feudalistic; Western concepts of music education as capitalistic; and Soviet music education as revisionistic.

These events heralded the Cultural Revolution, which started in 1966. As Clubb describes it:

In August 1966, all preparations made, Mao and Lin [Lin, Biao] raised the curtain of "great proletarian Cultural Revolution" at a plenary session of the CCP Central Committee. One purpose of the Culture Revolution was to eradicate cultural elements belonging to the nation's bourgeois past and thus to accomplish an ideological transformation. Another announced aim was to combat "those within the party who are in authority and are taking the capitalist road," it was easy to deduce that this was directed against Mao's opponents.²⁴

During the Cultural Revolution, no classes were held in the Chinese schools and universities. All Chinese persons were forced to sing songs which contained texts quoting Chairman Mao. These songs were sung at the beginning and

²³[Ge Ming Hua, Min Zu Hua, Da Zhong Hua] 革命化, 民族化, 大众化 is one of the slogans that reflected what the Chinese Communist Party expected of Chinese musicians.

²⁴Halsey and Friedman, eds., Collier's, Clubb.

end of meetings, or while marching on the streets, usually to the accompaniment of an accordion. The government decreed that only eight "modern revolutionary theatrical works"--the Chinese Revolutionary Symphony, the Chinese Revolutionary Ballets, and a few Revolutionary Beijing Operas--were allowed to be performed on stages throughout China. In short, the Cultural Revolution made China a cultural desert.

After Chairman Mao's death in 1976, the Cultural Revolution ended. In 1978, the Chinese Government suggested that a reform movement might help to take China into the future. This reform movement was to relate to the political, economic, cultural, and educational changes and reforms that had occurred and would continue to occur in China. Though the movement is still believed to be in progress, its impact has already become evident in political, cultural, and economic developments across the country.²⁵ At last, educational leaders have attempted to undertake and understand educational reform, although, thus far, very little attention has been given to such efforts by the government.²⁶ However, in response to a recent news

²⁵Despite some seeming set-backs of the reform movement in 1989, this researcher believes that the process of political renewal in China is ongoing.

²⁶Speech of Jiajui Qian and Zuchang Wu, The Seventh National People's Congress, People's Republic of China, 1988.

report indicative that in 1988, more than 4,280,000 elementary students and 287,000 junior high school students left school early to make money in business,²⁷ the Chinese National Education Commission held a meeting at Beijing on February 12, 1989 to discuss these problems.²⁸ Moreover, Chinese leader Deng, Xiaoping recently announced that the biggest mistake the Chinese have made in the past ten years is to ignore education.²⁹ However, no clear guidelines have been established regarding the direction any educational reform movement might take.³⁰

A similar situation to that described for Chinese education in general can be found for the current state of music education in China. After 1980, some music educators began to plead with authorities to pay attention again to matters of aesthetics and aesthetic education. Many such educators have held that aesthetics should become an integral part of the whole educational system in China, in

²⁷Wei Zhao, "Grade School Students Quitting School Already Become a National Problem," People Daily (Beijing), 5 February 1989, 4.

²⁸Wei Zhao, "The Government Should Make a Decision about Educational Reform," People's Daily (Beijing), 13 February 1989, 1.

²⁹Yi Sun, "Report of Deng, Xiaoping's Speech," People's Daily (Beijing), 24 March 1989, 1.

³⁰Only one slogan, "Education should face the contemporary, face the world and face the future," suggested (signed) by Deng, Xiaoping and recorded in People's Daily (Beijing), 11 Sep. 1983, 1, suggests a move in this direction.

the hope that such a move would give music education a permanent place in the curricula of the public schools.

In October 1984, the first National Conference concerning music education in the normal schools was held at Fu-Zhou. Such Chinese musicians as He, Luting,³¹ Qian, Renkang,³² and Ma, Geshun³³ participated and supported the conference's goal to study the place of music education in the national normal school programs. As a result of the conference, an open letter was sent to the Chinese government, signed by the above-mentioned musicians and hundreds of Normal School teachers, asking the Government to make aesthetics an integral part of the national education system. In the same letter, the Government was asked to incorporate aesthetic education into the teacher-training programs.

In 1985, Zhao, Feng wrote an article in which he made an appeal that aesthetics be made a part of education in China.³⁴ Later in the same year, a Music Education branch

³¹[He, Luting] 賀綠汀, Former President of Shanghai Conservatory of Music.

³²[Qian, Renkang] 錢仁康, Former Dean of the Musicology Department at Shanghai Conservatory of Music.

³³[Ma, Geshun] 馬革順, Former Coordinator of Choral Conducting at Shanghai Conservatory of Music.

³⁴[Zhao, Feng] 趙楓, Former President of Centre Conservatory of Music (Beijing).

was established within the Chinese Musicians Association.³⁵ Also in the same year, the Xing Zhi Fine Arts Normal School was re-established in Shanghai.³⁶ This school is responsible for the training of elementary school music teachers.

In the Fall of 1985, a small fine arts education program was established within the Chinese National Educational Commission. This may be seen as an indication that, finally, the Chinese Government has recognized aesthetics as a component of educational policy. In December of 1986, the first conference researching the reform of national music education was held in the Guang Dong Province. Peng, Peiyun, Vice-Director of the National Education Commission, represented the Chinese Government and spoke at the conference. The main purpose of the conference was to define the place and assess the goal of music education in China.

Since 1982, the Orff, Kodaly, Suzuki, Dalcroze, Manhattanville Music Curriculum, Comprehensive Musicianship, Carabo-Cone, and other teaching methods and approaches known

³⁵Its scope is that of a division, not a department as has been common for other subjects.

³⁶[Xing Zhi Fine Arts Normal School]行知藝術師範學校. Mr. Tao, Xing-Zhi was a famous educator and established Xing-Zhi school before 1949. However, this school was closed. In 1985, people established the Mrs. Tao, Xing-Zhi memorial fund, enabling the Xing-Zhi Fine Arts Normal school to re-open.

in the Western world have been introduced to Chinese music teachers. However, questions still remain regarding which direction the reforms in Chinese music education will take. Should music educators follow only one particular foreign music teaching system? Should teaching methods remain as they were prior to the Cultural Revolution? Should changes occur in teaching materials, but not in purpose and objectives?

To answer these and related questions, it is necessary to know to what degree Chinese music education in the past has been affected by political and educational changes that have shaped the country. Have curricula of different times been influenced by changes of policies at the national and/or local governmental levels? Have such changes affected music instruction? And, most importantly, have such changes re-directed the place and structure of music in specific curricula? The present study sought to apply such questions to the analysis of elementary music development and curricula in China between 1912 and 1982 in order to make it possible for future research to assess adequately the impact the current reform movement may have on music education in China's future.

The reason for choosing the time period between 1912 and 1982 was that these years span two important but distinctly different political and social systems. By including this time span in the present study, it became

possible, through comparison, to show whether and what political changes have influenced elementary music education in China. The classification of Chinese history as followed by this researcher may be found in Table 1.

TABLE 1
CLASSIFICATION OF CHINESE HISTORY INTO
FIVE MAIN SOCIAL SYSTEM PERIODS

Time Span	Classification
1. Before 2100 B.C.	Primary Society
2. Between 2100 B.C.--221 B.C.	Slave society
3. Between 221 B.C.--1912 A.D.	Feudalistic society
4. a. Between 1842 A.D. (Opium War) and 1949 A.D.	Semi-feudalistic and Semi-colonial society ^a
b. Between 1912 A.D. and 1949 A.D.	Republic revolutionary
5. From 1949 A.D. to present	Socialistic society

^aSee Mao, Zedong's studies: Analysis of the Classes in Chinese Society (Beijing: Foreign Languages Press, 1956), China's New Democracy (New York: New Century, 1945), and The Chinese Revolution and Chinese Communist Party (Beijing: Foreign Language Press, 1959).

Note: Some people classify the time before 1842 as ancient history and the time after 1842 as contemporary history. In the literary realm, the Chinese people usually classify the time before 1919 as "ancient" because on May 4, 1919, the contemporary literary revolution movement occurred.

Statement of Purpose and Research Questions

The purpose of this study was to investigate the development and curricular content of elementary music in China between 1912 and 1982.

The questions were:

1. What changes occurred in elementary music as a result of China's becoming a Republic in 1912?
2. What changes occurred in elementary music as a result of China's becoming a socialist country in 1949?
3. What changes occurred in elementary music in the People's Republic of China as a result of the Anti-Rightist struggle movement in 1957?
4. What changes occurred in elementary music in the People's Republic of China as a result of the Cultural Revolution (1966-1976)?
5. Have changes occurred in elementary music in the People's Republic of China since the beginning of the reform movement in 1978?
6. Did any of the changes affect curricular goals, contents, methods, materials, and procedures in a like manner, or did some of these components remain the same while others changed?
7. Were the changes important enough to attribute them to a changed political ideology?

Definition of Terms

Curricular content--Goals, teaching content, methods, and procedures as described and outlined in the official curricula for the time periods of 1912 to 1949, 1950 to 1955, 1956 to 1966, 1967 to 1977, and 1977 to 1982.

Change--For the purpose of this study, change is defined as agreement between two curriculum experts that the wording in goals, contents, methods, materials, or time allotment in a given curriculum indicated a meaning different from that in the preceding curriculum.

Important change--For the purpose of this study, important change is defined as simultaneous change in goals, as well as contents, methods, required materials, and allotted instruction time described in a curriculum.

Elementary music--The prescribed music activities and learning for children, grades 1 through 6, as described in government documents, published curricula, and by the personal memories and expertise of Chinese leaders in music education.

Old China--For the purpose of this study, Old China refers to China before 1949, the year China became a socialist country.

China--For the purpose of this study, after 1949, China means the People's Republic of China; it does not include Taiwan and Hong Kong.

"Xin-Hai" Revolution--1911 A. D., according to the Chinese calendar, is the Xin-Hai year. In 1911, Sun, Zhongshan led the Chinese to overthrow the kingdom (monarchy) and to establish the Republic of China. This revolution is called the Xin-Hai revolution.

Liberation--The efforts of the Chinese Communist Party in 1949 to control China and to establish the People's Republic of China. Mao, Zedong (Tse-Tung), was the first chairman of the People's Republic of China.

Movement--A movement is defined in this study as the action of a group seeking to reach a unifying goal.

Anti-Rightist Struggle Movement--The Chinese movement beginning during the later 1950's by which Mao Zedong (Tse-Tung) punished those educated people holding different opinions from his own; he called these persons "Rightists" and initiated a movement to punish them.

Central Committee--The Central Committee of the Chinese Communist Party.

Cultural Revolution--The Chinese movement, initiated in 1966, which resulted in a civil war-like turmoil involving the entire country. The Cultural Revolution lasted until Mao's death in 1976.

Reform Movement--The time span in which the Chinese Communist Party has called for political, economic, cultural, and educational changes. This call has been

marked by the slogan "reform and open policy" and has been in effect since 1978.

Outline of Chapters and Some Methodological
Considerations

Chapter II contains the review of the literature and other background information pertinent to understanding the Chinese educational system and the research approach applied to this study. Chapter III contains a description of the music curricula in Chinese elementary education between 1912 and 1982. Chapter IV provides comparisons and interpretations of the curricula described in Chapter III, while Chapter V offers a summary, conclusions, and recommendations for further study.

During the Cultural Revolution, the Red Guard burned many valuable books and local documents, but there were still some people who succeeded in hiding certain valuable books. Although some school libraries and some local libraries were destroyed, several schools, cities, and national libraries were sealed and their holdings thus preserved. However, since the Cultural Revolution, only those individuals holding special certificates have been able to access those holdings, in particular, government documents.

In order to obtain all the information necessary for this study, this researcher received help from one of the

editors of the Chinese Encyclopedia, who offered to make available any primary source materials pertinent to the study. Additionally, one of the officers of the Chinese Educational Ministry provided copies of the three curricula after 1949. Professor Zhang, Xiaohu (張肖虎) of Beijing Normal University offered his private collection of books and documents.

The following materials were examined: the general elementary curricula for 1912, 1923, 1942, 1947, 1952, 1955, 1963, and 1981; illustrations of the requirements of music instruction adjustments for 1942 and 1947; the three official elementary music curricula for the five-year system (draft) announced in 1950, the six-year system announced in 1956, and the draft of the elementary music curriculum for the five-year system announced in 1982. These three official elementary music curricula were obtained by xerox copy from the Education Ministry of the People's Republic of China. The information from the Educational Almanac came by xerox copy from Sun, Jinan (孫繼南) who is one of the editors of the Chinese Encyclopedia. Other information was received from the private collection of the former Dean of the Music Department of Beijing Normal University and from private letters to this researcher. All materials have been translated by this researcher and corrected by one or two other bilinguals. They can be found in their entirety in the Appendix.

From the translated materials listed above, the goals, and, where available, contents, materials, and suggested instructional procedures were first presented in their entire wording before this researcher and another education expert extracted the key sentences and words that best described the focus of the respective text. In each case, both the full text and the focus were arranged in tabular form and included in the main body of the chapter in order to ease the verification process for the reader. The comparisons in Chapter IV were done in a like manner. This procedure made it possible for the researcher and the other education expert to determine whether changes took place in the goals, contents, methods, materials, and allotted instructional times for the different curricula and whether such changes could be considered important.

CHAPTER II

A REVIEW OF THE LITERATURE AND OTHER PERTINENT BACKGROUND INFORMATION

Research and writings related to this study embrace six aspects: (1) Chinese music education and music history; (2) an overview of literature on Chinese political history and traditions; (3) research methodologies in comparative education and music education; (4) music education and educational systems of other countries; (5) a discussion of today's social and educational changes in China; and (6) an outline of the Chinese school system between 1912-1982.

Chinese Music Education and Music History

Contemporary Music Education in China,¹ by Wang, Yuehe and Sun, Jinan outlines the most important events in Chinese music education from 1898 to 1981. The authors address (1) music education in the public schools; (2) music departments at normal schools and teacher training colleges; (3) professional music education; and (4) social music education (i.e., music for public-political and propaganda purposes). Dealing with Chinese contemporary history only, this text

¹Yuehe Wang and Jinan Sun, [Zhong Guo Jin Zian Dai Yin Yue Jiao Yu] 中國近現代音樂教育 (contemporary music education in China) (N.P., n.d.).

analyzes how music education has been affected by historical developments. However, the authors do not provide any evidence to document such effects.

In "Some Problems of Music Education in the People's Republic of China," Yang Mu states:

In the field of music education, we cannot be sure what will happen in China, but we can study the current situation and identify problems and possible solutions. It is clear that the root causes of China's music education problems are political interference and the government's attitude, and the general perception of the masses.²

The First Chinese Educational Almanac (1936)³ and The Second Chinese Educational Almanac (1948)⁴ are valuable books which list most of the information that exists concerning the events that happened in Chinese education before 1948. The Educational Almanac,⁵ another important reference book, offers a significant amount of information concerning Chinese grade and normal schools after 1949. All of these three books are source books only, as they list

²Yang Mu, "Some Problems of Music Education in the People's Republic of China" (Paper presented at the Conference of International Society for Music Education, Canberra, Australia, 17-23 July, 1988, n.p.).

³The Educational Ministry of the Republic of China, ed., The First Chinese Educational Almanac (Shanghai: Kai-Ming Book Shop, 1936).

⁴The Educational Ministry of the Republic of China, ed., The Second Chinese Educational Almanac (Shanghai: Kai-Ming Book Shop, 1948).

⁵The Educational Almanac Editorial Department, ed., The Educational Almanac (Beijing: The Chinese Encyclopedia In. 1984).

events without providing any explanation or evaluation for those events.

Yang, Yinliu's The Ancient History of Chinese Music⁶ is an important reference book in that the author not only records the events of Chinese music history between 2200 B.C. and 1911 A.D., but also mentions the sources which document those events. In 1959, under the leadership of the Chinese Musician Association and the Chinese Music Research Institute, Yinliu Yang, Fushu Liao, and Chunyi Li began to edit The Outline of The Ancient History of Chinese Music. After two symposia and a discussion with nearly a hundred people about the contents and information of this outline, it was decided that Yang, Yinliu would do the actual revision of the outline. In September 1959, The Draft of the Outline of The Ancient History of Chinese Music was published. Then, in August 1961, the Chinese Cultural Ministry gathered several experts in the area of Chinese music history research, who spent more than one month discussing this outline draft. Later, in August 1962, the Chinese Cultural Ministry gathered more experts who again spent one week discussing important points about the 1959 draft. During 1962, the Chinese Music Research Institute, as part of a newly started lecture series, gathered more

⁶Yinliu Yang, [Zhong Guo Gu Dai Yin Yue Shi Gao 中國古代音樂史稿 (The Ancient History of Chinese Music)] (Beijing: People's Music Printing Company, 1981).

than seventy people to listen to Mr. Yang's lecture about his seminal outline. After this lecture, Mr. Yang's colleagues offered additional information and verified as well as discussed the information presented by him. These events provided a verification process for Yang's information presented in his book, The Ancient History of Chinese Music. In the work, Yang demonstrates the relationship between specific events in music history and the political, social, and musical developments in China.

For instance, the Chou-Dynasty (1121 B.C. - 255 B.C.) was reportedly one of the earliest societies to utilize slaves. In order to consolidate this societal structure, the Chou Dynasty centralized the political governance system. Among other ministries, a Ministry of Music was established and divided into three branches: Administration, Music Education, and Music Performance. The ministry's curriculum for education was probably the first in the world to include a music curriculum, with the study of six arts required for any person who was to be called educated: rituals, music, archery, charioteering, calligraphy, and mathematics.

Because of this centralized societal structure, music developed rapidly during the Chou dynasty. Both indoor music (Tang Shang Yue) (堂上乐) and outdoor music (Tang Hisa Yue) (堂下乐) existed; the latter always involved the use of 170 instruments which were classified as Ba Yin (八音) and

divided according to the material from which they were made: metal, stone, silk, bamboo, gourd, clay, skin, and wood. During the Chou-Dynasty, tonal material was divided into twelve tones which were arranged in pentatonic scales. Later, the first collection of songs, the Book of Songs, or Shi Jing, and the first music theory book, Yue-Chi, were published. Also, the "Tonal Scale by [using the] One-Third Method," a mathematically based method of generating a tonal scale, was formed. In The Ancient History of Chinese Music, Mr. Yang illustrates how the strong political system brought about the development of music theory and music education, and how music served political purposes.

This centralized music system served ceremonial purposes, confirming the class structure of society since only certain music could be performed for specific people, and ceremonial music was restricted to particular social classes. Thus, music helped not only to identify the classes but also to solidify the ruler's power.

Yang also explains the relationship between the establishment of the first Chinese opera academy and the development of economics and politics during the Tang-Dynasty (618-907 A.D.). Moreover, he mentions the connection between city development and the emergence of popular music since the Sun-Dynasty (960 A.D.). In fact, in his book, Yang explains nearly 4,111 years of Chinese music

by means of the political and social developments that shaped Chinese history.

Since other published music education histories do not exist in China, it is necessary to draw inferences from general histories of education and music about the history of music education. Yang, Yinliu's The Ancient History of Chinese Music is such a reference book by which one can deduce aspects of ancient music education in China. It is also the only book formally published after 1949 about the ancient history of Chinese music.

Chen, Linqun's The Contemporary History of Chinese Music⁷ lists and analyzes Chinese music events occurring between 1919 and 1949. In the book, Chen also mentions some events related to music education. In particular, he explains how the Xue Tang Yue Ge (學堂樂歌)--school music song activities--started, how the method developed, what results the method produced, and what impact the method had on Chinese music history. Chen also explores the careers of some important Chinese music educators during that time period. He analyzes the styles of their compositions but does not describe in detail their ideas about music instructional approaches. Two important music educators involved in the development of Xue Tang Yue Ge were Li,

⁷Linqun Chen, [Zhong Guo Min Zhu Ge Ming Shi Qi Yin Yue Jian Shi] 中國民主革命時期音樂簡史 (The Contemporary History of Chinese Music) (N. P., 1981). This is the music history textbook of Shanghai Conservatory.

Shutong (李叔同) (1880-1942) and Shen, Xingong (沈心工) (1870-1940). The latter studied in Japan and, upon his return to China, emphasized the importance of elementary music, compiling the first textbooks for singing in the elementary school and providing detailed analyses of the songs in the collection.

Chen also introduces Xiao, Youmei (肖友梅) (1884-1940), who studied in Germany and graduated with a doctorate from the University of Leipzig. After returning to China in 1916, he worked on the music staffs of Beijing University and Beijing Women Teachers College. In 1927, he was authorized to establish the National Music College in Shanghai, the forerunner of the Shanghai Conservatory of Music. Xiao also wrote textbooks for harmony and basic theory courses, as well as books on the ancient history of Chinese music.

Another important music educator Chen mentions is Huang, Zi (黄自) (1904-1938). He studied in America and received his B.A. in psychology from Oberlin University in 1926 and in music from Yale in 1928. Upon his return to China, Huan taught music theory and composition at the National Music College. He then became a committee member of the Education Ministry of the Republic of China and was put in charge of compiling the music textbooks for Chinese junior high schools. He was chief editor of the Music Magazine and director of the music programs of the Shanghai

and Hankou radio stations. In 1934, he established the Shanghai Symphony Orchestra and also wrote movie scores. In the summer of 1937, he resigned his position at the National Music College in order to devote all of his time to writing books. He died in 1938.

Because Chen's book is a music history book, most of the text is devoted to an analysis of Xiao and Huang's compositions. He does not describe their teaching philosophies, methods, or techniques. Chen does, however, address China's contemporary history, especially as it pertains to foreign influences and to some national reform movements and revolutions. The center of his work nonetheless rests on analysis of the compositions of Chinese musicians, both contemporary and ancient. Chinese traditional music (i.e., ancient instrumental music, folk music, and Chinese opera) are analyzed in their historical contexts.

A Compilation of References, Essays and Theories of Chinese Music History⁸ and Chronicle of Events Concerning Arguments in Music History 1949-1966⁹ are reference books in

⁸Jingwei Zhang, ed., [Yin Yue Shi Liao Huo Lun Wen Hui Bian] 音樂史料和論文匯編 (A Compilation of References, Essays and Theories of Chinese Music History) (Beijing: Music Department of the China Conservatory of Music, 1983), 31.

⁹Musicology Department of Shanghai Conservatory, ed., [1949-1966 Yin Yue Lun Zheng Yu Pi Pan Da Shi Ji] 1949-1966 音樂論爭與批判大事記 (Chronicle of Events concerning Arguments in Music History 1949-1966) (N.P.,

which historical artifacts, essays, documents, letters, and so on, were collected for the purpose of conducting research on Chinese music history. These materials were written not only by Chinese musicians but also by important Chinese historians who continue to express their ideas about Chinese music and music education. For instance, Liang, Qichao (梁启超), a Chinese historian, stresses the importance of music education for the development of a sense of nationality among the people.¹⁰

Other writers report about the Chinese educational system in general, from which characteristics of music education in China can be deduced. In particular, Keenan and Hu's History of Chinese Education points to the two elements that influenced the Chinese educational system: Confucianism and the Imperial Examinations. Confucianism must be explained, these writers assert, by its three points of personality, leadership qualities, and educational attainment.¹¹

The Imperial Examination System, as Keenan and Hu state, was introduced in its earliest form by the Central

1985).

¹⁰Qichao Liang, ["Yin Bing Shi Shi Hua Jie Xuan"] " 歌 冰 室 诗 话 新 选 " ("Speaking with Poem in Ice Hours"); quoted in Zhang, 31.

¹¹Lee C. Deighton, ed., The Encyclopedia of Education (New York: The Macmillan Company and The Free Press, 1971), vol. 2, History of Chinese Education, by Barry C. Keenan and C. T. Hu.

Government during the Han-Dynasty (202 B.C. - 220 A.D.). At that time, an extensive bureaucratic system of over 100,000 officials was developed to meet the needs of the government, and the examination system was initially used as one of the various recruitment methods needed to find enough able government officials. Later, the examination system reached a high degree of sophistication. Three different stages of examinations resulted in three different types of degrees. The first degree was sheng-yuan (狀元), the highest degree one could earn and which was awarded by the emperor himself. The second degree was Hsiu-Ren (舉人), meaning "budding talent"; and the third was called chu-jen (秀才), meaning "elevated man." Tens of thousands of men would often fill the rows of individual examination stalls to participate in this three-day ordeal.

Keenan and Hu describe the two school systems that existed in ancient China, the Imperial Academy, which was supposed to draw its students from among the recommended graduates of local schools, and private institutions and academies (Shu-Yuan [書院]), in which the young people prepared for the examinations. The local schools never developed into a unified public system of education, but they did exist during later dynasties and served as components of the bureaucracy at the local level.

Keenan and Hu also describe China's confrontation with the West in the later nineteenth century and divide that

time span into three stages: from 1862 to 1901, from 1901 to 1922, and from 1922 to 1949. Between 1862 and 1901, educational reform was made with the aim of strengthening the country without changing its revered institutions. However, after 1895, "reformers were willing for the first time to turn their efforts toward changing the traditionally established institutional structure and aims of education."¹² When the Shu-Yuan (書院), or academies, were officially converted into public institutions in 1901, academies in the capitals of the provinces became colleges. Middle Schools and elementary schools were also established by decree in the prefectures and counties of each province. Although the traditional pattern of education persisted, the government schools gradually weakened as the result of competition from missionary and private schools and the relentless demands of reformers. Finally, the examination system itself was done away with in 1905.

After 1912, the republic replaced the Qing-Dynasty, and the new school system was tightly controlled by the Ministry of Education. During 1912 to 1915, a large number of students went to Japan to learn about its educational system and to earn degrees there. Those who returned were instrumental in contributing to the new school system by emphasizing subject matter orientation.

¹²Keenan and Hu, 99.

After 1915, however, political discord with Japan led a number of Chinese students to choose alternative countries of study. Students who obtained degrees in the United States and then returned to China soon began to replace in number and influence those students who had received their training in Japan. In 1922, through the School Reform Decree, the Japanese-modeled school system adopted in 1912 was replaced by the American-model of schooling.¹³

After 1927, the Kuomintang, the ruling party of the Republic of China, initially "partisanised" the nation's education by controlling administrators and by insisting that the San-min Zhu-i (三民主義)--the political ideas of Mr. Sun, the president of the Republic of China--became required reading in every school.

Keenan and Hu describe Chinese educational history after 1949 as that of "Communist China." Official campaigns denigrated the writings of John Dewey and his Chinese proponents with the goal of replacing any American-oriented ideas of education with clearly understood Socialist values of Socialist education. What followed was a decade of Soviet influence in education, superseding the period of American influence which had taken the place of Japanese-modeled education in the early Republic.¹⁴ Without going

¹³Keenan and Hu, 99-100.

¹⁴Keenan and Hu, 100.

into a description of education in China after 1966, the authors conclude that the chief characteristic of the educational system of the People's Republic of China is a "combination of production with education."¹⁵

An Overview of Literature on Chinese
Political History and Traditions

During its long history span, the Chinese people have experienced and created a multiplicity of cultures, philosophies, and traditions. Some background information regarding Chinese history and politics may be found under "China: History and Government" in The Encyclopedia Americana, an article containing several parts written by different authors. James T. C. Liu and Peter J. Golas describe China from 500,000 years ago to the middle of the Qing Dynasty (1795). They include in their description the most important events and revolutions but do not do so all-inclusively.¹⁶ In "The Modern History of China to 1911"¹⁷ Albert Feuerwerker describes the Opium War, the Tai-ping Rebellion and other important events in the later Qing Dynasty. He lists the historical events but does not

¹⁵Keenan and Hu, 101.

¹⁶Bernard S. Cayne and Alan H. Smith, eds., Encyclopedia Americana (Danbury, Connecticut: International Headquarters, 1985), s.v. "China History and Government, History," by James T. C. Liu and Peter J. Golas.

¹⁷Ibid., s.v. "China: History and Government. Modern History of China," by Albert Feuerwerker.

analyze them historically-dialectically. The same may be said for Donald W. Klein's section on "The Republic of China,"¹⁸ in which he simply describes the May Fourth Movement in 1919, the Sino-Japanese War from 1937 to 1945, and the Civil War between 1945 and 1949, respectively.

Klein outlines "The People's Republic of China,"¹⁹ spanning the years from 1949 to 1980. He divides his outline into "The Soviet Decade," "The Chinese Decade," and "The Modernization Decade." In these sections, however, he omits some important events, especially those occurring after 1957.

In his chapter "China: Philosophy, Religion, and Science," Y.P. Mei states that "philosophy, especially Confucian ethics, has provided the spiritual and moral basis of Chinese civilization."²⁰ He also makes the point that in China, philosophy and religion have always been intertwined. Mei classifies the various ancient Chinese philosophies into six schools: The Confucianists, Taoists, Maoists, Logicians, Diviners, and the Legalists, giving examples for each. He describes the Medieval period of philosophy and religion as one characterized by Buddhism and labels the

¹⁸Ibid., s.v. "China: History and Government. The People's Republic of China," by Donald W. Klein.

¹⁹Ibid.

²⁰Ibid., s.v. "China: Philosophy, Religion, and Science," by Y. P. Mei.

contemporary period as that which has been impacted by "Western philosophy and science" as well as by the "reconstruction of indigenous system(s) and the sway of communism."²¹ From Mei's study, one can gain some insight into the importance of philosophy and religion for Chinese thought, and the book also makes apparent why a study of Chinese education requires some involvement with Chinese traditional philosophy.

Research Methodologies in Comparative Education
and Music Education

This study employs comparative methodology to investigate the curricular content of elementary music in China between 1911 and 1982. However, research methodologies in comparative education vary greatly. For example, the methodology recommended by Edmund J. King places emphasis on how decisions are made and implemented.²² Brian Holmes, aiming at the reform of education, refers to John Dewey's analysis of reflective thinking, specifically designing a thought process to solve a problem or to clean up a confused situation.²³

²¹Ibid., 551.

²²Edmund J. King, Comparative Studies and Educational Decision (Indianapolis: Bobbs-Merrill, 1968), 290.

²³Brian Holmes, Problems in Education (London: Routledge and Kegan Paul, 1965).

Among those who have addressed most comprehensively the nature of research in comparative education is George Bereday,²⁴ whose methodology will form the basis for this study. However, in order to assess the merits of his approach for the purpose of this study, all three methodological approaches, that is, those by King, Holmes, and Bereday, will be described.

King views comparative education, first of all, as an "informative-analytical aid" and secondly as a "repository of techniques." He acknowledges, thirdly, that comparative education "provides criteria for specific inquiries," so that, if all three points are taken together, comparative education aids in securing the "effective implementation of decisions."²⁵ King notes the relationship between educational policy and social changes, and emphasizes the progression from information to insight to decision in two ways. First, after a problem has been stated, data are gathered and analyzed in a comparative way, policy formation and decision-making processes are addressed, and the implementation of specific decisions are discussed. Secondly, following the stages of the scientific method as it is suitably adjusted to the subject of comparative

²⁴George Z. F. Bereday, Comparative Method in Education (New York: Holt, Rinehart and Winston, Inc., 1964).

²⁵King, 21.

education, changes in educational policy can be explained and possibly predicted.

Holmes' adaptation of Dewey's Stages of Reflective Thinking to the method of comparative education is as follows: First, a situation is experienced that appears to be "confused," "unclear," or "troublesome" (the problem). A solution for the problem is tentatively formed (hypothesis). The problem is then analyzed intellectually (analysis), the context within which the analysis takes place is clarified, and possible consequences are logically deduced. Finally, these consequences are subjected to practical verification according to Karl Popper's concept of "Critical Dualism", which states that in any society, there are two distinct types of law--the normative and the sociological. Popper used the term "normative law" to describe laws that follow the regularities of nature; sociological laws were defined as those that would typically define and set apart from each other the rules and regulations found in "open" and "closed" societies.²⁶

Holmes proposes four steps of methodological work. Step one consists of problem selection and analysis in the way outlined in Dewey's Stages of Reflective Thinking; step two is the formulation of a policy proposal; step three

²⁶K. R. Popper, The Open Society and Its Enemies, Vol. 1 (Princeton, N.J.: Princeton University Press, 1966), 58-71.

contains the identification of factors pertinent to Popper's "critical dualism"; and step four leads to predicting the outcomes of the policy proposal.²⁷ Holmes has two central concerns: (1) how to find a method which allows one to select and organize the most vitally needed data in working with policy, and (2) how to predict the outcomes of policy.

Bereday's research has focused largely on Soviet education and on such issues as value changes in education and the relationship of politics to education. He suggests four steps by which comparative studies may be accomplished; two steps each make up the two parts of (1) area studies and (2) comparative studies.²⁸

Bereday's Concept of Area Studies. The two steps in area studies consist of description and interpretation. Description is the prerequisite for any of the following steps and thus important in the comparative method. The tools necessary for this first research step are obtained through the consultation of many reference sources, both primary and secondary/auxiliary. Next, descriptive data must be secured by means of actual visits to the educational institutions that represent the inner workings of the educational system itself. A third aspect of describing an

²⁷Holmes, 173.

²⁸George Z. F. Bereday, "Reflections on Comparative Methodology in Education 1964-1966," Comparative Education 3, No. 3 (1967): 175.

educational system is the reporting of vital statistics and other information that illustrates the role and scope of the type of programs found in the system. Such information may be provided through maps, diagrams, graphs, tables, and figures. From such factual description, certain hypotheses or research questions should be drawn that guide the researcher in the second step in the comparative process, that of interpretation.

Interpretation in area studies means the evaluation of the pedagogical data of the countries under investigation in light of their historical, political, economic, social, geographic, philosophical and sociological backgrounds. Bereday states, "By exposing the data to a rosette of different disciplines, one emerges with an evaluation of not only educational happenings but also of their causes and connections."²⁹ He also maintains that in comparative studies, finding "the why" is more important than the "how" or "what."

Bereday's Concept of Comparative Studies. The steps within the second part of comparative research are juxtaposition and comparison. Juxtaposition does what its name suggests: subjecting the data to "criteria of comparability" and juxtaposing the data according to similarities and differences. Such juxtaposition leads to

²⁹Bereday, Comparative Method in Education, 21.

the formulation of a "hypothesis for comparative analysis."³⁰

The final step in comparative research--comparison--requires that the researcher take the hypotheses formulated in the step of juxtaposition and, looking at the data of different countries, arrive at a definitive conclusion, that is, at some proof that the hypothesis is tenable. Bereday describes the process as one of "symmetric scuttling back and forth between the areas under study."³¹

According to Bereday, the bridge between area and comparative studies is very hard to cross as time, finances, and other such factors make it almost impossible to truly compare data from different countries in a systematic and scientifically controlled analysis. As an alternative to such an approach, it seems advisable to conduct area studies in response to specific questions formulated by the researcher. It would then be the task of subsequent investigators to use area studies as the basis from which to conduct data comparisons in the sense of juxtaposing and qualitatively contrasting them against each other.

³⁰Ibid., 22.

³¹Bereday, "Reflections," 175.

Music Education and Educational Systems
of Other Countries

China's educational philosophies as they relate to music education can perhaps be better understood through a comparison of these philosophies with the educational trends and objectives of other countries. Because modern China's educational system has been influenced, over the years, by the philosophies of other Socialist countries, a comparative review of research on music education in Socialist countries can be particularly useful.

As its title indicates, "Music Education in the GDR" gives a view of music education in the German Democratic Republic (GDR). Michel and Schulze describe the educational system of the GDR. as one practicing integrated socialism, with the goals of achieving (1) a high standard of education for the entire populace, (2) the development of well-rounded, "harmoniously developed" socialist personalities, and (3) a "socialist life . . . fulfilled [and] happy."³²

The authors characterize the GDR's general education system as one in which aspects of physical and aesthetic education and instruction, such as ideology, morality, intellect and technology, are also related to personality formation.³³ They further point out that:

³²p. Michel and H. Schulze, "Music Education in the GDR," Bulletin of Special Education (Berlin: Music Council of the GDR, National Center for Music Education, 1975), 1.

³³Ibid., 1.

The unity of the technical and cultural revolution, the role of the arts in the development of socialist man as participant in the shaping, organization and direction of social processes also demand a high quality of cultural activities as a whole.³⁴

Michel and Schulze describe music education in the G.D.R. as open to everyone. From pre-schools, to the ten-grade comprehensive schools, to the twelve-grade extended polytechnical high schools, the authors outline the characteristics of music classes in and out of special music schools. They point to choirs, orchestras, chamber music groups, opera ensembles, and symphony orchestras in schools, factories, and cultural palaces.

Unlike music education programs in many capitalist countries, music education in the G.D.R. provides special music schools for talented children; at the time of Michel and Schulze's study, 35,000 youth were being taught at 87 state music schools with over 500 centers and extensions throughout the G.D.R. Importantly, Michel and Schulze point out the attention the government has paid to the advancement of the children of workers and farmers, children who, at the time of the study, comprised 56.3% of the students enrolled in music schools.³⁵

The authors then proceed to outline the characteristics and curricula of the special music schools and music

³⁴Ibid., 3.

³⁵Ibid., 24.

academies, and to give details about contests and seminars available to students. Finally, they describe the type of research and publications typical for music education in the German Democratic Republic.

The purpose of "Music Education in Poland" by Julia E. Bojus is to present a general overview of the development of music education in Poland from its beginning during the Middle Ages through 1972. The overview is given in the context of cultural and general educational developments, as well as of intellectual trends and the life of society as a whole as it was shaped through historical and political events.³⁶

Bojus stresses the interaction of education and society on an international level and seeks to uncover strengths and weaknesses as well as final solutions for global and local educational problems. However, this rather ambitious goal is not fully accomplished in the dissertation.

Bojus' study is divided into two parts, the first of which provides the historical perspective of music education in Poland's cultural development from the Middle Ages (around the year 1000) to the end of the Second World War (1945). Her source materials are primarily translations of a series of articles by Jan Prosnak which appeared in Wychowanie muzyczne during 1970 and 1971. The second part

³⁶Julia E. Bojus, "Music Education in Poland" (D.M.A. diss., University of Miami, 1972).

of the dissertation examines the state of music education since 1945 and the goal of music instruction in Poland to serve the aesthetic needs of a socialist nation. The philosophy of contemporary Polish music education, she reports, is rooted in the philosophy of Marxist aesthetics and Socialist Realism. The author also states that the Polish government had, at the time of the study, established 129 state music schools for musically talented students. These schools were organized according to the three levels of elementary, secondary, and tertiary training typical of the general educational system in Poland.

Bojus reports that music is required in general education at both the elementary and the secondary levels of schooling. In order to increase interest in cultural activities and in the arts on the part of the general public, the government has also established a network of music and cultural centers across the country.

The purpose of Daniel R. Remeta's "Music Education in the USSR"³⁷ is to present a detailed and objective view of Soviet music education as it existed during the 1972-1973 school year. Remeta based his study upon personal observation, interviews, and contemporary Soviet literature. The author visited music institutions in Moscow, Leningrad,

³⁷Daniel R. Remeta, "Music Education in the USSR" (D.M.A. diss., University of Southern California, 1974).

and Kiev during several trips made to the USSR in 1969, 1970, and 1972.

Remeta draws a picture of music education that suggests that music occupies an important place in Soviet ten-year, compulsory general education as well as in pre-school education. A vast network of out-of-school organizations exists through which music education for youth and adults is provided to all Soviet citizens.

A unique feature in the Soviet system of education is the early identification and furthering of the gifted child. For musically talented students, many levels of special music schools are provided. The children's music schools offer a seven-year curriculum, subsequent to which the music uchilische³⁸ provides a four-year curriculum. Special secondary music schools, usually attached to conservatories of music, offer a complete secondary education together with a careful and systematic development of the student's musical talents.

The conservatories and music institutes (academies) provide the culmination of musical training in the Soviet system of music education. Music teachers are trained primarily at the special institutes of music and pedagogy as well as in the music divisions (departments) of institutes

³⁸UCHILISHCHE is a music institute which, with its four-year curriculum, occupies the next stage of the Children's Music School in the Soviet Union.

for general education/pedagogy. Institutes of culture prepare workers and music teachers for the network of Pioneer palaces, palaces of culture, and trade-union clubs.

In Comparative Educational Systems, E. Ignas and R. Corsini set out to describe and analyze the educational systems of such countries as the United States, Australia, China, England, Israel, Japan, Mexico, the Soviet Union, and West Germany (FRG).³⁹ The authors introduce the educational objectives and underlying rationales for each country, outline the history of each country, and describe prevailing instructional theories and methods. They discuss curriculum and non-curriculum-related educational issues, student evaluation, counseling procedures, and disciplinary measures. They describe the respective roles of administrators, faculty, students, and parents, and relate to the reader how each system operates at the local level. Finally, Ignaz and Corsini provide references and outlooks for the future.

Regarding the U.S.S.R., the authors stress how the Soviets utilized their education system to improve the communist world view of the working people. The authors also describe education practices and policies during various Chinese dynasties and governmental reigns and point

³⁹Edward Ignas and Raymond J. Corsini, Comparative Education Systems (Itasca, IL: F. E. Peacock Publishers, Inc., 1981).

to the outstanding success of the Japanese in using education to build and strengthen their state. The authors briefly describe how the Japanese have successfully combined aspects from educational systems of different countries, such as old Chinese educational principles, aspects of the German system, and, especially after World War II, concepts inherent in the American model of education.

Ignas and Corsini's work is important to this study as it illuminates the nature of a centralized educational system and the effects of combining aspects of various educational systems. This work also helps to understand the relationship of education to the political structure of a country.

The main purpose of A.M. Kazamias and B.G. Massialas' Tradition and Change in Education--A Comparative Study is to examine patterns of education in "selected societies, past and present," with the intention of analyzing said patterns in a way that relates structural elements of education to other social institutions and practices.⁴⁰ The authors compare five educational systems, England, the United States, France, the Soviet Union, and Turkey. Beyond that, the authors analyze the relationship between the development

⁴⁰Andreas M. Kazamias and Byron G. Massialas, Tradition and Change in Education--A Comparative Study (Englewood Cliffs, N.J.: Prentice--Hall, Inc., 1965).

of each respective nation-state and the educational and cultural changes within it. They conclude that:

Patterns of education have been influenced by the degree of interaction of at least three basic elements: contacts with other cultures, traditional beliefs and institutions, and indigenous attempts to innovate and experiment.⁴¹

The authors use the Japanese system of education to exemplify the above point since Japan encompasses the age-old belief system of Confucianism, Western values and practices (especially French and American values), and internal innovations. They suggest that tradition influences education and that not all changes that appear to be "revolutionary" are void of traditional elements. In fact, the degree of educational centralization or decentralization is not in and of itself an index of either the tempo or the nature of change in the educational system. Likewise, the authors believe that the extent to which the educational profession participates in the formulation of overall educational policies varies from country to country.⁴²

In Kazamias and Massialas' view, at least three different patterns of educational transfer exist, patterns varying in nature and consequence:

The first pattern is best typified by the attempt of the Allied Forces to superimpose American

⁴¹Kazamias and Massialas, 168.

⁴²Kazamias and Massialas, 168.

educational practices and goals on postwar Japan and Germany. The second is exemplified by the British policies regarding its colonies in Africa; and Turkey presents us with a third type of transfer, in which a society voluntarily adopts foreign institutions and methods.⁴³

A Discussion of Today's Social and Educational Changes in China

In order to understand today's Chinese reform movement, it is necessary to recognize current changes in Chinese society, as well as to anticipate characteristics of China's future. Alvin Toffler's The Third Wave has become an important and widely read book in China in efforts to define goals for the future of China. In his discussion of the "hidden code"--or "set of rules or principles that run through [a given civilization's] activities like a repeated design"⁴⁴--Toffler concludes that the computer will bring about the next generation's necessary changes in social activities, productional progress, the schools' structure, and the family's influences. He stresses that:

In altering the info-sphere so profoundly, we are destined to transform our own minds as well--the way we think about our problems, the way we synthesize information, the way we anticipate the consequences of our own actions. We are likely to

⁴³Kazamias and Massialas, 168.

⁴⁴Alvin Toffler, The Third Wave (New York: William Morrow and Company, Inc., 1980), 62. Mr. and Mrs. Toffler visited China in the summer of 1988, and the leaders of the Chinese government met and talked with them about recent Chinese reform movements.

change the rule of literacy in our lives. We may even alter our own brain chemistry.⁴⁵

Looking into the society of the distant future regarding family structure, the arts, education, economics, and the like, Toffler further observes that children raised in "a smart, responsive environment" can likely become less dependent on parents at an earlier age, gaining in turn a sense of "mastery or competence."⁴⁶ Interestingly, Toffler sees in children's heightened sense of discovery, imagination, and problem-solving a possibility for "changes in the brain itself."⁴⁷ All of this, he says, only begins to hint at the larger significance of the changes the new information age brings with it as the massification of the media and the concomitant rise of the computer together change our social memory.

Many Chinese people are interested in Toffler's ideas about change and the info-sphere society because such concepts support the government's call for the reform movement. Toffler's suggestion that characteristics of one society are not fit for another--in this case, the "info-sphere" society--lends credence to the call for reform, change, and new directions at all levels of Chinese life, including education.

⁴⁵Toffler, 62.

⁴⁶Toffler, 62

⁴⁷Toffler, 62-73.

However, Toffler's view may be seen as contradictory to Marxist theory, and it is for this reason that some Chinese do not support Toffler's ideas. Rather than describing the development of society according to such stages as agriculture, industry, and info-sphere (as Toffler does), Toffler's opponents feel that the stages are best labeled as slavery, feudalism, capitalism, socialism, and communism.

Cai, Keyong's "Change in the Educational Ideology is Needed to Carry Out the Three Orientations"⁴⁶ deals with Deng, Xiaoping's (邓小平) idea that "education should face modern times, face the world, and face the future." These three dimensions are known as Deng's "three orientations." Cai reviews educational theory in history and suggests that today the educational system needs to change in order to foster the students' ability to learn on their own rather than to rely on the traditional concept of transferring information from the teacher to the student.

Zho, Andong's "The Information Brought by the Technological Revolution to Higher Education" lists the changes of today's society and demonstrates that the intellect must be viewed as a productive force within society. In order to maximize the use of the intellect in

⁴⁶Keyong Cai, "Change in the Educational Ideology is Needed to Carry Out the Three Orientations," in Shanghai Research in Higher Education, 1985-2, ed. Li Yu (Shanghai: Shanghai Educational Institute, Inc., 1985).

Chinese society, Zhao feels, a change in its traditional educational system is inevitable.⁴⁹

Outline of the Chinese School System Between
1912 and 1982

Music education in the Chinese elementary schools is closely related to the Chinese school system in general. The Second Chinese Educational Almanac, and The Educational Almanac report facts about the Chinese educational system and its changes. In 1912, Chinese elementary schools included both junior (four years) and senior (three years) levels; the middle schools included the junior high (three years) and senior high (three years) levels. Some of the vocational skills started at the junior high level and some at the senior high level. After middle school, students could enter colleges or universities, either public or private. The public universities required students to pass national entrance examinations.

In 1950, the Educational Ministry of the People's Republic of China suggested that the elementary schools and middle schools be changed to include five years each, with no distinction between junior and senior levels. However, this plan was soon abandoned. Middle schools continued to require local-level uniform entrance examinations, and

⁴⁹Andong Zhao, "The Information Brought by the Technological Revolution to Higher Education," in Shanghai Research in Higher Education 1985-1, ed. Li Yu (Shanghai: Shanghai Educational Institute, Inc., 1985).

college and universities required national uniform entrance examinations.

In March 1963, the Educational Ministry of the People's Republic of China started an educational reform movement, and again asked some Chinese elementary schools to change to a five-year system. Most of the middle schools at this time were still divided into junior and senior levels, and vocational school (i.e., normal school) began at the senior high level. After middle school, students were permitted to enter colleges (two years), high colleges (four years), or universities (five or six years).

After the cultural revolution, both the five-year elementary system and the six-year elementary system were accepted as formal Chinese elementary systems. In January 1978, the Educational Ministry announced a plan for the formation of a system that would combine the elementary and middle school. This plan established a fall semester entrance time and set the age of entering pupils at six to six-and half years old. Then, in March 1981, the Educational Ministry changed the elementary schools in Chinese cities to a uniform six-year system, and the middle schools were uniform to include three years at the junior level, and three years at the senior level.

In addition to information in the educational almanacs, studies exist which also, in part, examine the Chinese school system in general. Sun, for example, briefly

describes the education system after 1949. However, a more in-depth description of the recent educational structure of China has been provided by Dong Chuncai.⁵⁰

The Chinese education system comprises preschool education, primary education, secondary education, higher education, and adult education. Preschool education is provided in kindergartens which admit children over 3 years of age. Primary schools enroll children at 7 years of age, though the age of entry is gradually being changed to 6. In 1982 the length of schooling for most primary schools is 5 years while in a few large cities the schools have shifted to a 6-year basis. General secondary school is divided into the junior stage and the senior stage, in most cases parallel. Those senior secondary schools which are better equipped with teachers and facilities have already been changed from a 2- to 3-year system. Secondary specialized schools admitting junior secondary-school graduates usually last 4 years. Vocational schools and polytechnic schools (training skilled workers) enroll junior graduates and offer 3-year courses.

Undergraduate programs in universities or colleges generally require 4-5 years while some medical colleges require 6 years. Short-cycle professional training colleges last 2 or 3 years. Postgraduate studies may be undertaken at two levels, leading to the award of a master's degree (a 2- to 3-year program) or a doctor's degree (another 2- to 3-year course after a master's degree is obtained).⁵¹

China--A Country Study⁵² is a U.S. Government document, represented by the Secretary of the Army. In the fourth

⁵⁰Torsten Husen and T. Neville Postlethwaite, eds., The International Encyclopedia of Education (Oxford: Pergamon Press, 1985), s.v. "China, People's Republic of: System of Education," by Dong Chuncai, 702.

⁵¹Ibid., 702.

⁵²Frederica M. Bunge and Rinn-sup Shinn, eds., China: A Country Study (Washington, D.C.: Library of Congress Cataloging, 1981).

chapter, "Education and China," the authors address the situation of recent Chinese education, especially after 1978. This chapter describes the Chinese educational policy, educational system, administration, primary education, secondary education, as well as the fate of the educated youth and the relationship among higher education, economic development, and educational investment in the country. The document also states that during the early 1980's, the usual period of primary schooling was five years, with the exception of key schools where the age was six. Some rural areas had a three-year lower primary school, with primary students attending class for nine and one-half months each year.

The U.S. government study also describes the minban schools, which are supported and administered by factories and neighborhood committees or by local government authorities at the country level. Schools at the secondary level are still known as traditional middle schools, as they were before 1949. They are divided into junior and senior stages. It is also pointed out that:

Development of secondary education during the early 1960's had followed the policy of "walking on two legs": offering an academic program in regular schools but at the same time organizing separate technical schools for vocational training.⁵³

⁵³Ibid. 141.

The study also notes that only 5% of China's senior middle-school graduates enter the universities and colleges (around 30% of elementary school graduates are able to enter the senior middle-schools; others quit their studies after elementary school or, after junior high, either quit or enter vocational schools).

The examination system for admission to colleges and universities is the basis for ensuring more academically able students, although students from minority groups and disadvantaged areas with lower test scores are also admitted (the key universities, the study notes, have established separate classes for such minority students). Candidates for the entrance examinations have to be senior middle-school graduates, or the equivalent, and must generally be below 26 years of age. College and university programs themselves generally cover five years, with a few requiring a sixth year of study.

In addition to regular education programs, the Chinese educational system also offers part-time education for workers and peasants and education in literacy for all adults. This kind of education is always at the primary, secondary, or even tertiary levels. Most of these schools are sponsored by factories and run for their own workers. However, the study does not mention the night-colleges and T.V. colleges in which many youth enroll.

In October 1977, the State Education Leaders Delegation of the U.S. traveled to the People's Republic of China under the auspices of the National Committee on United States-China Relations and at the invitation of the Chinese Ministry of Education. After the visit, Ronald N. Montaperto and Jay Henderson edited a book entitled China's Schools in Flux,⁵⁴ a publication which included several relevant studies by delegation members.⁵⁵ In one such study, "China's Education in Perspective," in particular, Montaperto describes the Chinese education system in general and the min-pan (min-ban) school in detail. He explains that min-pan kung-chu means "people--managed, government--assisted," and describes this system's history, development, and characteristics.

In The Maoist Educational Revolution, Theodore Hsi-en Chen cites an article reported on October 3, 1951 in the People's Daily (The Chinese Communist Party and Chinese

⁵⁴Ronald N. Montaperto and Jay Henderson, eds., China's Schools in Flux (White Plains, N.Y.: M.E. Sharpe, Inc., 1979).

⁵⁵These studies include: "China's Education in Perspective" by Ronald N. Montaperto, "Organization and Structure" by Thomas C. Schmidt, "Decision Making" by Frank B. Brouillet, "Curriculum" by Gregory R. Anrig, "Admissions" by Louis R. Smerling, "Work and Study" by Calvin M. Frazier and Wilson Riler, "Early Childhood Education" by Lillian Weber, "Family and Community Involvement" by Grace C. Baisinger and Virginia Macy, "Relevance to American Needs" by Mary F. Berry, and "Conclusions" by Ralph W. Tyler.

government's formal newspaper) to explain the ideology of the Chinese school system after 1949:

A school system is the reflection of the development of production and science in a given society....The school system of capitalist states is a reflection of capitalist production and serves the purpose of the monopolistic economy of the capitalist class. The school system of the Socialist state is, on the other hand, a reflection of the advanced methods of socialist production and meets the needs of the ever-expanding socialist and communist construction. The school system of Old China was an imitation of the system of capitalist states and reflected the reactionary ideology of landlords, bureaucrats, and the comprador class of semi-colonial semi-feudal society. It is opposed to the actual needs of the Chinese people.⁵⁶

In summary, the place of education in communist countries is defined by the central role the party plays in setting goals and objectives. Secondly, all educational goals and objectives must serve the ultimate goal of communist policy: to strengthen the power of proletarian dictatorship. Thirdly, the best way to achieve such goals and objectives is through a centralized process of decision making and implementation. Aesthetic education is considered useful in that process as long as it serves those decreed goals and objectives.

⁵⁶Ibid. 141.

CHAPTER III

A DESCRIPTION OF MUSIC EDUCATION IN THE CHINESE ELEMENTARY SCHOOLS BETWEEN 1912 AND 1982

Music instruction in the Chinese elementary schools during the later Qing dynasty may be classified into two systems: (1) Christian missionary schools, and (2) newly established private and public schools. Most of the students in the Christian missionary schools came from rich families. Music instruction in these elementary schools began with chorus and keyboard while the other schools started music instruction with singing classes.¹

According to Chen, Maozhi (陳懋治), in the later part of the nineteenth century, one of the earliest music instructions in the "Wu Ben Nu Shu" 務本女塾, a non-mission Chinese elementary school, was carried out by a Japanese teacher who taught Japanese songs.² However, this foreign music teaching approach was not acceptable to most Chinese schools, and it was abandoned before long. After returning

¹Letter from (Chen, Lingun) 陳聚群, Associate Professor in the Musicology Department at Shanghai Conservatory, and Vice-President of the Researching Association of Chinese Music History, to Ma, Shuhui, May 1989. See Appendix A.

²Shi-Yuan-Zhong-Xiong (Japanese), Teaching Method of Elementary School Singing Class, trans. Shen, Xinggong (Shanghai: Wen-Ming Bookshop, 1905).

from study in Japan, Shen, Xingong (沈心工) joined several other Chinese musicians, including Li, Shutong (李叔同) and Zhen, Zhimin (曾志恂), in initiating and establishing singing classes, called Xue Tang Yue Ge (學堂樂歌), in the elementary schools.

According to government documents, singing was listed as a curricular subject as early as 1903; however, between 1903 and 1912, singing classes merely had the status of electives.³ During this time, the elementary singing classes still followed the Japanese system, which combined physical education and music in a method called "music and playing games."⁴ Included in the materials in use at that time were Shen, Xingong's A Collection of School Songs;⁵ Li, Shu-Tong's A Collection of Essential National Songs;⁶ and Ye, Zhong-Leng's A Collection of Elementary School Songs.⁷

³The Educational Ministry of the Republic of China, ed., The Second Chinese Educational Almanac (Shanghai: Kai-Ming Bookshop, 1948), 210.

⁴Ibid, 210.

⁵Xingong Shen, [Xue Xiao Ge Chu Ji 1.2.3.1] 學校歌
曲集 1. 2. 3. (A Collection of School Songs
1.2.3.) (Shanghai: Zhong Hua Book Inc., 1904).

⁶Shutong Li, ed., [Guo Xue Chong Ge Chu Ji] 國學唱歌夜集
(A Collection of Essential National Songs) (Shanghai: Zhong
Hua Book Inc., 1906).

⁷Zhongleng Ye, ed., [Xiao Xue Chang Ge Ji 1.2.3.] 小學
唱歌集 1. 2. 3. (A Collection of Elementary School Songs
1.2.3.) (Shanghai: Shang Wu Publish, Inc., 1907-1910).

Most of these songs utilized Western or Japanese melodies with new Chinese texts.

In September 1912, the Educational Ministry of the Republic of China announced that singing classes would become required in the elementary schools. Moreover, in 1923, the Ministry declared that from now on singing class was to be called music class.⁸ The goals for such music classes are set forth in Table 2. No specifications were provided for teaching content, materials, and procedures.

TABLE 2
GOALS OF MUSIC EDUCATION IN THE CURRICULA OF 1923

Full Text (Goals)	Focus
<p>Music instruction not only teaches musical knowledge, but also emphasizes the development of the children's emotions, imagination, and ideology. In this way, music education will be able to help children gain the contemporary and national spirits.</p>	<p>musical knowledge</p> <p>developing the level of children's emotions, imagination, and ideology</p> <p>gaining the contemporary and national spirits</p>

Source: The Educational Ministry of the Republic of China, Second Chinese Educational Almanac, 210.

⁸The Educational Ministry of the Republic of China, Second Chinese Educational Almanac, 210.

As can be seen, the primary focus was on the strengthening of emotional, spiritual, and ideological character traits in the child. The curriculum was not specific about the nature of musical knowledge to be gained from music class. However, according to Qian, Renkang, the materials suggested for use in music classes during this time were:

1. A few songs composed by Chinese composers using Western composition techniques;
2. songs which borrowed their melodies from Western compositions and folk songs and substituted new Chinese texts;
3. songs which borrowed Japanese melodies and substituted new Chinese texts; and
4. songs which borrowed their melodies from Chinese national folk songs and substituted new texts.⁹

In 1929, the Educational Ministry of the Republic of China set the allotted instruction time per week as well as the goals for each required subject. The time set aside for music instruction was ninety minutes per week for all levels of elementary school.¹⁰

⁹Letter from (Qian, Renkang) , former Dean of the Musicology Department at Shanghai Conservatory, to Ma, Shuhui, 3 April 1989. See Appendix A. It includes examples of songs, one of which was based upon a melody by Lowell Mason.

¹⁰Ibid.

During the 1930s, the content of music education classes came to include not only the singing of songs, but also the teaching of music fundamentals. The curricular materials were expanded to include some compositions in the Chinese national style that had been composed by Chinese composers.¹¹ In addition, songs about the War of Resistance Against Japan were added at the end.

To reflect such changes, the Educational Ministry revised the curriculum again in 1942. The goals of the revised curriculum are listed in Table 3. As the table shows, the curriculum addressed both spiritual happiness and the development of bravery, as well as music appreciation, singing abilities, and technical sight-reading skills. Students at the junior elementary level received 60 minutes per week of music instruction, while the middle and senior elementary levels continued to receive 90 minutes of instruction per week.¹²

In 1947, the Educational Ministry once again revised the curricula and adjusted the goals for music instruction, as indicated in Table 4. As the table shows, the curriculum became more specific about the development of aural and oral musical skills, indicated the value of musical instruction

¹¹Letter from (Zhang, Xiaohu) 張肖虎, former Dean of the Music Department at Beijing Normal University, to Ma, Shuhui, 8 May 1989. See Appendix A.

¹²The Educational Ministry of the Republic of China, The Second Chinese Educational Almanac, 210.

TABLE 3
GOALS OF MUSIC EDUCATION IN THE CURRICULA OF 1942

Full Text (Goals)	Focus
1. To enhance the children's happiness and vivacity, and to develop the children's ability to appreciate their experiences.	happiness, vivacity appreciative interests
2. To develop the children's abilities in sound production, sight reading, and rhythm.	abilities in sound production, sight reading, rhythm
3. To foster the children's interest and abilities in singing and expressing music.	abilities in singing and expressing music
4. According to child psychology, teaching graceful and majestic songs will result in the arousal of lively and brave emotion, therefore encouraging a united spirit among the children and fulfilling the function of music education.	lively and brave emotion united spirit

Source: The Educational Ministry of the Republic of China, The Second Chinese Educational Almanac, 210.

for a healthy body, and continued to include both music appreciation and technical aspects of singing, as well as the development of spiritual happiness and bravery.

The content of the music instruction curriculum as revised in 1947 included the singing of songs, the playing of simple instruments, music fundamentals, and music

TABLE 4

GOALS OF MUSIC EDUCATION IN THE CURRICULA OF 1947

Full Text (Goals)	Focus
<p>A. For the instruction of singing and playing games at the junior elementary level:</p> <ol style="list-style-type: none"> 1. To be given some songs to combine with the activities of playing games, as children love games. 2. To develop children's abilities of aural and sound production, and to aid the body organs to grow appropriately. 3. To increase the children's emotions of love, courage, happiness, and so on. Also, to foster the spirits of helping each other, unity, cooperation, serving each other, and so on. 	<p>the singing of songs and the playing of games</p> <p>development of most of the abilities of aural and oral sound production and assistance in the growth of body organs</p> <p>development of emotions of love, courage, and happiness</p>
<p>B. For music instruction of the middle and senior elementary levels:</p> <ol style="list-style-type: none"> 1. To enhance children's interest in and abilities to love, appreciate, and study music. 2. To foster children's interest in and techniques of singing songs and playing simple instruments. 3. To develop children's happiness and vivacity, and their spirit of progress and unity. 	<p>music appreciation</p> <p>interest in and techniques of singing songs and playing simple instruments</p> <p>happiness, vivacity, progress, and unity</p>

Source: The Educational Ministry of the Republic of China, The Second Chinese Educational Almanac, 210.

appreciation. During this time, in addition to the materials already described, a number of revolutionary songs were added especially in the northern part of China since that area was under Chinese Communist Party rule. Ninety minutes of instruction time were allotted for each elementary level.¹³

In 1949, China became the People's Republic of China. In 1950, the Educational Ministry announced the draft of a curriculum for music instruction in all five-year elementary school systems.¹⁴ The goals, content, and method and procedures, including selected materials, are described in detail in Tables 5, 6, and 7, respectively and will be discussed separately. The tables contain the content of the complete text as it appears in the 1950 curriculum draft. This researcher merely divided the text into the sections of goals (Table 5), content (Table 6), and method and procedures (Table 7). As for the previous tables, in the column labeled Focus, key words were extracted to highlight the information provided in the full text. The appropriateness of the selected key words was confirmed by another English speaking curriculum expert.

¹³Ibid.

¹⁴The Educational Ministry of the People's Republic of China, Five Year System Temporary Elementary Music Curriculum (Draft) (Beijing: Government Printing Office, 1950). See Appendix B. That the translation was done by this writer and corrected by Margaret and Kathy Larson for English accuracy.

TABLE 5
GOALS OF MUSIC EDUCATION IN THE FIVE YEAR SYSTEM
TEMPORARY ELEMENTARY MUSIC
CURRICULUM (DRAFT) OF 1950

Full Text (Goals)	Focus
1. Fostering children's basic musical knowledge and techniques in listening, sound production, singing and playing the instruments.	developing aural and oral skills, singing songs, and playing instruments
2. Helping children to love music, and through music, to mold students' temperament and spirit, to enrich their lives, and to develop their desire to serve people.	inspiring a love of music and fostering a desire to serve others
3. Fostering children to be lively, happy enthusiastic, and brave and to reflect the national spirit of five loves. ^a Also, students should develop the ideology and emotion of protecting their motherland and world peace.	fostering happiness, bravery, vivacity, enthusiasm, and a love of national spirit: motherland, the collective, labor, science, and public property; and fostering the desire to protect the motherland and world peace

^aThe national spirits of five loves are loving motherland, loving collectivity, loving labor, loving science, and loving public property.

Source: The Educational Ministry of the People's Republic of China, Five Year System Temporary Elementary Music Curriculum (Draft), See Appendix B.

As can be seen from Table 5, the goals, once again, place primary focus on the development of the personal character traits considered necessary for the ideological welfare of the community and nation. The acquisition of musical skills was separated into aural discrimination, breathing technique, modal and diatonic scale singing and the development of some rhythmic aspects of singing. Knowledge and skills of sight-singing and notation were also included. Attempts were made to structure the content sequentially, a focus substantiated by the curricular content described in Table 6.

The content of the 1950 music curriculum draft, as described in Table 6, is rather comprehensive and spelled out in some detail. One interesting fact is that aesthetic sensitivity is first mentioned as a content issue in the 1950 curriculum draft, while subsequent curricula mention aesthetic sensitivity as a goal. The curricular content described in the 1950 draft was a comprehensive attempt at addressing the place of musical skills and knowledge in the schooling of a socialist citizenry. This approach differs from those taken in the years prior to 1950 and indicates a commitment to music education by the socialist government that must be considered important in the history of Chinese music education.

Table 7 describes the methods and procedures for the elementary music curriculum revision of 1950. It shows that

TABLE 6
 CONTENT OF MUSIC EDUCATION IN THE FIVE YEAR
SYSTEM TEMPORARY MUSIC CURRICULUM
 (DRAFT) OF 1950

Full Text (Content)	Focus
1. Singing songs	
A. The Contents of Songs	Text of songs to focus on:
1. Texts	
a) Glorifying leaders, revolutionary heroes, model workers, scientific discoverer, and patriotic ideology	work ethic and patriotism
b) Singing praises of peace, fighting against imperialism, and carrying forward internationalism	opposing imperialism, and supporting internationalism
c) Reflecting on the new socialistic realistic life, such as people's labor work, production construction, and so on	
d) Sustaining the interest of children and good for fostering children's aesthetic sensitivities, such as praising nature, praising the singing festival, and so on	aesthetic sensitivity
e) Reflecting children's realistic lives, arousing of children's enthusiasm, encouraging children to study hard, and to carry forward the collectivist ideology	study habits

TABLE 6--Continued


Full Text (Content)	Focus
<p>2. Notations</p> <p>a) Style: relaxed, graceful, fluxional, lively, happy, enthusiastic, brave, and majestic</p> <p>b) Meter: 1st grade--2/4 2nd grade--adding 4/4 3rd grade--adding 3/4 4th grade--adding 3/8 5th grade--adding 6/8</p> <p>c) Melody: 1st grade--around 12 measures 2nd grade--around 16 measures 3rd grade--no more than 24 measures 4th grade--around 24 measures 5th grade--no more than 32 measures</p> <p>d) Range: 1st grade--c¹ to c² 2nd grade--c¹ to c² 3rd grade--b to d² 4th grade--b to e² 5th grade--a to e² or (f²)</p> <p>e) Interval: Usually limited to within one octave. The first and second grades will usually use the close relative interval and consonance. The students beyond third grade will be trained in far-relative intervals.</p> <p>f) Rhythm: 1st grade 1st semester--none 1st grade 2nd semester-- </p>	<p>knowledge of notation</p>

TABLE 6--Continued

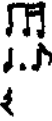

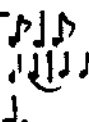

Full Text (Content)	Focus
2nd grade 2nd semester--the same as 1st grade 2nd semester	
2nd grade 2nd semester-- 	
3rd grade 1st semester--the same as the 2nd grade 2nd semester	
3rd grade 2nd semester-- 	
4th grade 1st semester--the same as 3rd grade 2nd semester	
4th grade 2nd semester-- 	
5th grade-- 	
B. Habits and Abilities	
1. 1st Grade	
a) Keeping correct posture so that the body retains a vertical position, and so that the head should be neither facing up, nor bowed nor askew	posture
b) Studying correct breathing without voice, without shrugging shoulders	breathing technique
c) Studying sound production for clear vowel enunciation	enunciation

TABLE 6--Continued

Full Text (Content)	Focus
and the correct degree of lip-rounding	
d) Getting a good quality of sound: singing with a voice which is light, bright and clear, natural, connected and in rhyme	quality of sound
e) Enabling students to follow a teacher's demonstration in singing simple songs	singing of simple songs
f) Enabling students to start and stop following a teacher's conducting	the ability to follow conducting gestures
2. 2nd Grade	
a) Breathing correctly when singing simple songs	breathing technique
b) Learning to sing lightly	rote singing
c) Following the teacher's direction step by step from singing by rote to sight-singing	sight-singing
d) Using different emotions while singing	singing with expression
e) Learning to follow a teacher's conducting	ability to follow conducting gestures
3. 3rd Grade	
a) Learning to take a quick inward breath while singing a lively song without rest	breathing technique

TABLE 6--Continued

Full Text (Content)	Focus
b) Learning to change dynamics and speeds while singing	dynamics
c) Learning to sing a simple canon	singing in harmony
d) Learning to sight-sing simple songs	
e) Learning to follow the teacher's conducting and to sing with different dynamics and speeds	ability to follow conductor's gestures
4. 4th Grade	
a) Singing with simple accompaniment	singing with accompaniment
b) Sight-singing in correct rhythm	sight-singing
c) Breathing correctly when singing a song which has more changes of rhythms, dynamics, and so on	breathing technique
d) Singing in a simple two-part chorus	singing in harmony
5. 5th Grade	
a) Enabling students to sight-sing songs they have studied	sight-singing
b) Enabling students to follow teacher's conducting, and to sing with emotion	ability to follow conducting gestures and to sing with expression

TABLE 6--Continued

Full Text (Content)	Focus
C. Basic Exercises	
1. 1st Grade	
a) Aural Skills: distinguishing sounds which are long or short, and high or low	aural discrimination
b) Breathing: smooth	breathing technique
c) Sound Production: imitating interesting sounds from nature, then trying to practice the "vowel" exercises	imitation of mature-sounding vowel production
d) Scales: Pentatonic and Diatonic	modal and diatonic singing
e) Meter: double time	
2. 2nd Grade	
a) Aural Skills: distinguishing sounds that are loud or soft, fast or slow	aural discrimination
b) Breathing: fast intake and slow outletting of air	breathing technique
c) Enunciation: vowel practice, especially Y (A)	diction
d) Scales: the same as the first grade	modal and diatonic scale singing
e) Interval: second	

TABLE 6--Continued

Full Text (Content)	Focus
<p>3. 3rd Grade</p> <p>a) Aural Skills: after hearing a model pitch, children will be able to distinguish other pitches</p> <p>b) Breathing: the same as second grade</p> <p>c) Enunciation: X (U) and other vowels</p> <p>d) Scales: diatonic and its rhythm change</p> <p>e) Intervals: the same as second grade, with the addition of the third and fourth intervals</p> <p>f) Meter: the triple and double time</p> <p>g) Sight-singing: four-measure exercises</p>	<p>aural pitch discrimination</p> <p>breathing technique</p> <p>diction</p> <p>modal and diatonic scale singing</p> <p>meter concept</p> <p>sight-singing</p>
<p>4. 4th Grade</p> <p>a) Dictation: simple notes using the staff</p> <p>b) Breathing: the same as the third grade</p> <p>c) Enunciation: practice - (i) and other vowels</p> <p>d) Scales: the same as the third grade</p> <p>e) Intervals: the same as the third grade</p>	<p>music dictation</p> <p>breathing technique</p> <p>diction</p> <p>modal and diatonic scale singing</p>

TABLE 6--Continued

Full Text (Content)	Focus
f) Conducting: Double and quadruple	conducting skills
g) Sight-singing: no more than eight measure exercises	sight-singing
5. 5th Grade	
a) Dictation: simple melody, inner four measures	dictation
b) Breathing: the same as the fourth grade	breathing technique
c) Enunciation: practice of ē (o) and ē (E), and other vowels	diction
d) Scales: the same as the fourth grade with additional changes of rhythms and speeds	modal and diatonic scale singing
e) Intervals: the same as the fourth grade, adding the seventh and eighth	
f) Conducting: adding triple time and starting with the up beat	conducting skills
g) Sight-singing: the same as the fourth grade, with longer pieces	sight-singing
D. Performance	
1. 1st grade Singing performance	
2. 2nd Grade The same as first grade, adding "allegro" pieces	

TABLE 6--Continued

Full Text (Content)	Focus
3. 3rd Grade	
The same as second grade, with the addition of a simple dance with singing	dance
4. 4th Grade	
Continuing and reinforcing the contents of the third grade	
5. 5th grade	
Continuing and reinforcing the level from the fourth grade	
II. Knowledge of Notation	
A. 1st Grade	
1. Recognizing the names of notes on the line and the intervals of the staff, and knowing the signs of G clef and F clef	music notation and reading
2. Recognizing the name of the note on one line added below the G clef	
3. Knowing the positions and names of each note on G clef between c^1 and g^1	
4. Recognizing quarter notes and half notes	
5. Recognizing the C major scale and the 2/4 sign of meter	

TABLE 6--Continued

Full Text (Content)	Focus
<p>B. 2nd Grade</p> <ol style="list-style-type: none"> 1. Knowing the position and name of each note on G clef between a¹ and c² 2. Recognizing the signs of quaver rest and quarter rest 3. Recognizing the bar line, double bar line, and breath sign (v) 4. Recognizing the G major scale and 4/4 sign of meter 	
<p>C. 3rd Grade</p> <ol style="list-style-type: none"> 1. Recognizing the signs of dotted quarter note, sixteenth rest note, and quarter rest note 2. Recognizing the signs of \frown , \smile , : , and $\cdot \infty \cdot$, and the dynamic signs \langle and \rangle 3. Recognizing the F major scale on a staff and the sign of 3/4 meter 	
<p>D. 4th Grade</p> <ol style="list-style-type: none"> 1. Knowing the whole note and whole rest note, and the dotted half-note, and the dotted half-rest note 2. Knowing the triplet, syncope and variant bar 3. Knowing the signs of repetition (D.C.), fall () , staccato, and the 	

TABLE 6--Continued

Full Text (Content)	Focus
<p>dynamic signs -- f, ff, mf, p, pp, and mp</p> <p>4. Knowing the D major scale and the sign of 3/8 meter</p> <p>5. Recognizing the signs of #, b, and ♯</p>	
<p>E. 5th grade</p> <p>1. Continuing, reinforcing, and practicing the knowledge which has been studied</p> <p>2. Introducing the ^bB major and other keys (introduction only, without practising)</p> <p>3. Recognizing the sign of 6/8 meter</p>	
<p>III. Instruments</p>	
<p>A. 1st grade</p> <p>Recognizing some common percussion instruments, i.e., small drum, Xiaoluo,^a Bo,^b bells, and so on</p>	<p>Classroom instruments, Chinese percussion instruments</p>
<p>B. 2nd grade</p> <p>Using the percussions to accompany music</p>	
<p>C. 3rd Grade</p> <p>Continuing the studies from second grade</p>	
<p>D. 4th grade</p>	

TABLE 6--Continued

Full Text (Content)	Focus
Continuing, reinforcing and practicing the previously studied skills	
<p>E. 5th grade</p> <p>Continuing and enhancing the degree of skill from the fourth grade; moreover, recognizing Chinese and Western instruments</p>	recognizing Chinese and Western instruments
IV. Appreciation	
<p>A. 1st grade</p> <ol style="list-style-type: none"> 1. Appreciating the music which teachers or students perform 2. Appreciating children's songs from records and some national folk songs in which the children are also interested 3. Performing singing with dancing 4. Performing simple marches 	<p>dancing</p> <p>marching</p>
<p>B. 2nd grade</p> <ol style="list-style-type: none"> 1. Continuing, reinforcing and enhancing the level of skills from first grade 2. Adding knowledge of the emotion of music (i.e., happy, majestic, graceful, and so on) 3. Singing allegro songs 	
C. 3rd grade	

TABLE 6--Continued

Full Text (Content)	Focus	
<ol style="list-style-type: none"> 1. Continuing and enhancing the level of difficulty from second grade 2. Adding marching and dancing music 3. Learning songs from the movies which are national, popular, and interesting to children 4. Practicing solo, canon, and chorus 	music from popular movies	
D. 4th grade		
<ol style="list-style-type: none"> 1. Continuing and enhancing the level of difficulty from the third grade 2. Distinguishing the different sounds of common instruments 3. Learning songs, dances and drama which includes song and dance, all of which are national, popular, and simple 4. Appreciating concert performances 		dances, drama music appreciation
E. 5th grade		
<ol style="list-style-type: none"> 1. Continuing and enhancing the level of skills from the fourth grade 2. Distinguishing among opera, drama with song and dance, and Yang-Ge-Jua.^c 	musical forms and genres (Chinese and Western)	

TABLE 6--Continued

Full Text (Content)	Focus
3. Learning to evaluate a musical performance V. The Allotted Instruction Time per Week with One Class Unit Comprised of 45 Minutes A. 1st grade--2 B. 2nd grade--2 C. 3rd grade--2 D. 4th grade--1 E. 5th grade--1	

^aXiaoluo is a Chinese percussion instrument.

^bBo is a Chinese percussion instrument.

^cYang-Ge-Ju is a type of Chinese folk drama that includes song and dance.

Source: The Educational Ministry of the People's Republic of China, Five Year System Temporary Elementary Music Curriculum (Draft). See Appendix B.

such instruction should take place in a child-oriented, sequential manner, acknowledging levels of interest and experience for children of different ages.

During the early 1950s, even most of the private schools followed the curricula which the government had announced for the public schools. This became necessary since all students were required to take uniform entrance examinations to enroll in the middle schools and universities. However, there were no uniform music text books for music instruction. As a result, the government set criteria for editing instructional materials, as shown on page 98.

TABLE 7

METHOD AND PROCEDURES OF MUSIC EDUCATION IN
 THE FIVE YEAR SYSTEM TEMPORARY ELEMENTARY
MUSIC CURRICULUM (DRAFT) OF 1950

Full Text (Method and Procedure)	Focus
I. Main Points of Instructional Methods	
A. Children's voice should be protected, and children should be prohibited from singing too loudly or from "Yelling." Children should always be told about the health of the vocal organs.	protecting children's voice
B. In order to develop good singing habits, children should have short and appropriate basic exercises of aural discrimination, sound production, scales, intervals, and so forth, during their instruction.	teaching basic exercises
C. When practicing sound production, the students should stand up.	practicing sound production
D. The exercises of scales and intervals should be required to be sung correctly. In order to hear whether students sing correctly or not, and to aid in correction, the teacher should use a countermelody to accompany students as they sing.	transfer of vocal exercises to the singing of songs
E. Exercises in aural listening and sight-singing should be used effectively to accompany the teaching of songs. However, these kinds of exercises should not be given too often; otherwise, children will lose interest.	using aural listening and sight-singing exercises effectively

TABLE 7--Continued

Full Text (Method and Procedure)	Focus
<p>F. The teacher should require students to sing melodies and rhythms correctly. If the songs are already mastered, then these songs should not be sung glibly.</p>	<p>singing melody and rhythms correctly</p>
<p>G. When teaching every new song, teachers should combine fundamental musical knowledge with demonstrating the keys, beats, notes, speeds, dynamics, and so on. Such instruction will permit more practice of essential skills. However, children will get easily bored from these simple demonstrations; for this reason, the time allotted for these demonstrations should not be too long. Also, long songs should be selected as little as possible. If a long song is selected to be taught, it should be divided into two or three parts; only one part should be taught at a time.</p>	<p>combining the singing of songs with teaching fundamental musical knowledge</p>
<p>H. In order to increase children's interest, the forms of singing should vary, For example, children should practice unison, solo, singing seated, singing standing up, singing by dividing each line, singing lightly, singing and beating the rhythm, singing and conducting, singing with accompaniment, singing without accompaniment, and so on.</p>	<p>varying forms of singing songs</p>

TABLE 7--Continued

Full Text (Method and Procedure)	Focus
<p>I. When singing, children should have their bodies in a natural position and produce a graceful sound. Shaking the head, moving the body, or looking at the ceiling or tapping the feet should be prohibited.</p>	<p>enhancing good singing posture</p>
<p>J. Teacher should have children understand the meaning of songs very well, and ask students to feel the unity between the emotion and the text.</p>	<p>demonstrating the unity between emotion and text</p>
<p>K. When presenting music appreciation the teachers should give a simple introduction of the piece to children first.</p>	
<p>L. Music instruction should combine various aspects of the curriculum; none of the materials should be taught in isolation. Music appreciation, in particular should be integrated with singing instruction. It is prohibited to use one whole class session for music appreciation.</p>	<p>combining appreciation, fundamental musical knowledge, and singing songs</p>
<p>M. In order to enhance the children's interest when beginning and ending the lesson, the teacher may ask students to choose one of their favorite songs to sing.</p>	<p>Permitting students to choose favorite songs to sing</p>

TABLE 7--Continued

Focus Text (Method and Procedure)	Focus
<p>N. In order to encourage the children to have a good habit of observing discipline and to become more rhythmical, the teacher may use a march for starting and ending the class (children will march into and march out of class with music).</p>	<p>Fostering discipline through marching</p>
<p>O. Besides doing instruction in the class, the teacher needs to organize different extracurricular musical activities (i.e., a music study group, chorus, instrumental performances, musical competitions, a broadcasting studio, and so on).</p>	<p>Providing extracurricular musical activities</p>
<p>P. In order to enhance the children's interest in creating music, it is necessary to arouse and encourage children to compose simple songs, texts, poems, little operas, and so on.</p>	<p>encouraging children to compose</p>
<p>Q. Children who are going through voice change should be prohibited from singing too high or for too long a time. If someone has significant problems, the teacher may let him quit singing and do more music appreciation, fundamental music theory, or instrumental performance, and so on.</p>	<p>noticing and accommodating voice maturation and changes</p>
<p>R. Teachers should be well prepared to select appropriate materials. Also, in order to</p>	<p>sequential material</p>

TABLE 7--Continued

Full Text (Method and Procedure)	Focus
<p>enhance instructional quality, Teachers need to pay attention to the children's criticism, and to summarize instructional experiences.</p>	<p>child-centered learning</p>
<p>S. If some children have aural or oral problems, they should be moved closer to the teacher or piano.</p>	<p>helping children with aural and oral problems</p>
<p>T. Musical instruction may be combined with performances, games, opera, and so on. If the weather is good, the instruction may be conducted outdoors.</p>	<p>combining instruction with performance, games, opera</p>
<p>U. Examinations:</p> <ol style="list-style-type: none"> 1. Teachers need to know the musical abilities and interests of each child very well. 2. Eight Subjects of Examination Exist: <ol style="list-style-type: none"> a. Aural discrimination b. Sound production c. Singing (correct emotion, sound production, and enunciation) d. Beating rhythm or conducting e. Instruments f. Knowledge of notations g. Sight reading h. Attitudes toward studies. 	<p>knowing the musical abilities and interests of each child</p> <p>giving appropriate examinations</p>

Source: The Educational Ministry of the People's Republic of China, Five Year System Temporary Elementary Music Curriculum (Draft). See Appendix B.

1. The allocation of materials is based on vocal songs with the addition of some basic exercises, instrumental music, and music appreciation materials, as appropriate.
2. The contents of the songs should be concrete, lively, realistic, and positive. The sentences should be fluent, in rhyme, and have value as children's literature.
3. The revolutionary children's songs of the Soviet Union and other countries may be selected appropriately.
4. Music instruction should be coordinated appropriately with other subjects' instructions, especially with language and literature, and with the school's academic and social activities.
5. Materials should be organized from lower level to higher level, from simple to complex, the step-by-step approach according to the children's different levels of readiness.
6. In order to capture and enhance the children's interest, the forms and contents of the materials should be varied.
7. When the staff system is used, use of numerical notation should be discontinued.
8. Only Chinese musicians' career stories will be told to students before fourth grade. However, a few foreign musicians' stories whose contents have value may be added beyond the fourth grade.¹⁵

The above eight points confirm that the socialist government was indeed concerned about a sequentially organized curriculum. The eighth point is of interest because it allowed for the continuance of teaching about

¹⁵The Educational Ministry of the People's Republic of China, Five Year System Temporary Elementary Music Curriculum, 2.

foreign composers and performers, a characteristic not altogether typical of all communist educational systems.

In 1956, most of the private schools became public, resulting in the full centralization of the educational system and the announcement by the Educational Ministry of The Music Curriculum of Chinese Elementary Schools.¹⁶ The goals, content, procedures, teaching methods, and materials of music instruction proposed by this curriculum are described in Table 8 and Table 9.

As can be seen from Table 8, the elementary music curriculum for 1956 emphasized singing, fundamental musical knowledge, and music appreciation as its basic goals. Table 9 suggests that those goals were to be achieved in a child-oriented, sequential manner.

With regard to the selection of singing materials, the 1956 curriculum provided in the specific details which read as follows:

. . . not only ideological and artistic content, but also . . . the comprehensibility and acceptability of material. The selected songs need to meet the level of the children's singing ability techniques. Without these conditions, the curriculum proposed that singing instruction would not be able to achieve the desire goals.

Singing in unison, according to the proposed curriculum, would be the most common form for Chinese elementary music instruction. With students beyond the

¹⁶Educational Ministry of the People's Republic of China, The Music Curriculum of Chinese Elementary of Schools (Beijing: Government Printing office, 1956). See Appendix B. This translation was done by this writer and corrected by Margaret and Kathy Larson for English accuracy.

TABLE 8

GOALS OF MUSIC EDUCATION IN THE MUSIC CURRICULUM
OF CHINESE ELEMENTARY SCHOOLS OF 1956

Full Text (Goal)	Focus
<p>Having singing class in elementary school is one way to achieve the aesthetics which are part of "comprehensive developmental education." Therefore, singing instruction should follow the general policy of comprehensive developmental education, the goal of which is fostering the new generation with socialist comprehensive development.</p>	<p>achieving aesthetics</p> <p>development of new socialist generation</p>
<p>This singing instruction consists of the following: singing, fundamental musical knowledge, and music appreciation. The main task of this instruction is to teach students how to sing with musical understanding and emotion. Singing will foster children's musical abilities and appreciation and develop their fundamental musical knowledge and techniques. Also, singing instruction will enhance children's aesthetic sensitivities.</p>	<p>fostering musical abilities and appreciation, music knowledge and techniques</p>
<p>Singing songs is the most effective way to give children music education. Singing songs which have bright, musical images is the most effective way to affect and educate children. For this reason, the singing program should be dominant in elementary music education, and it requires the most time--probably 2/3 of the total instructional time.</p>	<p>using musical images to educate</p>

Source: Educational Ministry of the People's Republic of China, The Music Curriculum of Chinese Elementary Schools, 1956. See Appendix B.

TABLE 9

CONTENTS AND METHODS OF MUSIC EDUCATION IN THE MUSIC CURRICULUM OF CHINESE ELEMENTARY SCHOOLS OF 1956

Full Text (Content and Methods)	Focus
<p>The methodology of singing instruction utilizes musical images, and not the teacher's lecturing, to educate children.</p>	<p>using musical images to instruct</p>
<p>In order to give students a more satisfying, beautiful, and clear impression, singing instruction should include the teacher's demonstration. Further, in order to get the children's interest and to increase their feeling for the song, the teacher may introduce the content of the songs shortly before their demonstration. During the practice, the teacher should consider the students' abilities of understanding and acceptability and should describe the melodic shape/contour, and meaning and illustrate how to perform the music. It is necessary to avoid too much lecturing, talking, and too much simple repetition. Finally, students should sing complete songs with emotion, so they will grasp the complete, artistic images of the song.</p>	<p>using demonstration as a tool</p> <p>describing melodic, shape/contour and meaning</p> <p>illustrating performance</p>
<p>To review old songs, it is necessary for students to grasp songs skillfully.</p>	<p>renewing old songs systematically</p>
<p>Singing instruction should foster children's singing techniques systematically, the result being that children will express the songs well. These techniques can not progress in isolation. To enhance the students' singing techniques, it is necessary to combine technique exercises with singing songs. Moreover, getting warmed up systematically is very important. The techniques obtained from the warm-up exercises should be used with singing songs, so that these exercises will be</p>	<p>singing technique</p>

TABLE 9--Continued

Full Text (Content and Methods)	Focus
<p>useful. During training, the throat should be well protected (especially during the time of voice changes).</p>	
<p>Extending children's singing ranges appropriately will improve singing expression. However, such instruction should have a reasonable limit (usually the singing range of first and second grade students is $c^1 - c^2$; of third and fourth grade is $c^1 - d^2$; and of fifth and sixth grade is $c^1 - f^2$ and $B - d^2$).</p>	<p>considering the singing range</p>
<p>It is necessary to use unaccompanied singing appropriately. For example, when beginning to teach a song, the teacher will often correct the pitch. In this instance, it is not necessary to use instruments for accompaniment, so the children will be able to listen to each other and sing correctly. The singing techniques consist of the four parts of posture, breath, sound production and enunciation. In order to establish a good tradition of singing, the teacher should always correct students' mistakes in these four areas.</p>	<p>correcting mistakes in posture, breath, sound production, and enunciation</p>
<p>In order to get correct breath and sound production during the singing of songs, children's heads should be kept in a natural vertical position and their chests should hang down naturally as well.</p>	<p>singing technique</p>
<p>First of all, breath training will teach children to breathe smoothly, inhale air before singing, and sing a phrase without taking a breath. Then the teacher will teach them to breathe deeply and to take breaths quickly during singing. In breath training, one should consider the different ages of the children.</p>	
<p>The best sound production comes from correct posture and appropriate breathing. The correct degree of lip-rounding is</p>	<p>breathing technique</p>

TABLE 9--Continued

Full Text (Content and Methods)	Focus
<p>also very important. First and second-grade children should sing without tension and they should be trained to have a relaxed and resonant sound in order to build the correct singing base. In training the students beyond third grade, attention should be paid to the vowels, particularly to holding the vowel sounds. When singing high pitches, yelling should be avoided. The teacher should require children to sing with a sweet and mellow voice while keeping the children's character of a bright voice.</p>	singing technique
<p>From the beginning, clear and correct enunciation should be taught. Consonants should not obstruct the vowels.</p>	diction
<p>The total training of singing techniques should use systematic materials.</p>	
<p>Unison singing requires unity, and a chorus requires harmony.</p>	practicing unison and chorus singing
<p>Teaching fundamental musical knowledge should be based on students' oral production, so the knowledge will be consolidated and used. This is reflected in the principle of "learn something and then use it immediately."</p>	
<p>In the first and second grades, always let the students obtain perceptual knowledge. Beyond third grade, the teacher will give them instruction step-by-step. From this time, students can learn the staff and singing from notation. Through studying notation, students will better understand the musical language and musical expressive forms. They will also be able to use this knowledge in singing songs and appreciating music.</p>	association of aural perception with conceptualization of staff notation

TABLE 9--Continued

Full Text (Content and Methods)	Focus
<p>Teaching fundamental musical knowledge should take into account the interest of the children, and uninteresting lectures should be avoided.</p>	<p>introducing composition and permitting student response</p>
<p>Even though little time will be spent on teaching music appreciation, it is still important. Before teaching music appreciation, the teacher should introduce to students the content of the composition and how to express this content too. Usually, the compositions should be repeated several times, but not in one class. After listening, the teacher should lead students to announce their own opinion about the composition during the discussion. As a result, students' musical understanding, sensitivity, and evaluation will be developed.</p>	
<p>The music presented can be either a recording or the teacher's live performance.</p>	<p>teachings from recordings and live performances</p>
<p>To further music appreciation, the class environment should be quiet before the music appreciation is started.</p>	<p>music appreciation</p>
<p>The instruction of singing, fundamental musical knowledge, and music appreciation should be combined. The more they are combined, the more effective they will be.</p>	<p>combining singing, musical knowledge, and appreciation</p>
<p>In order to accomplish the task of instruction, teachers should consider the requirements of the curriculum and the degree of the children's music abilities. Then they should make the instruction plan for each semester as well as each class. Only when teachers prepared well before class, and have researched and understand all the materials which</p>	<p>preparing adequately for class</p>

TABLE 9--Continued

Full Text (Content and Methods)	Focus
<p>they will use, can the task of instruction be accomplished.</p> <p>In order to decide how many hours they will need to teach one song, the realities of time should be considered. The first and second grade students should learn twelve songs per semester, third and fourth grade students at least ten songs, and fifth and sixth grade at least eight songs. There are at least five to six music appreciation compositions given each semester.</p> <p>The teacher should give students examinations often to know and evaluate what they have learned. The criteria and form of examination should be in accord with the requirements of the curriculum to sing correctly and emotionally from memory.</p> <p>Examinations should be given daily. Teachers should avoid using the entire class time at the end of the semester for examinations.</p> <p>In order to reinforce the knowledge which students get from class, extracurricular musical activities are very important. Each school should try to organize a student chorus. Also, if it is possible, the school should also organize other kinds of musical activities. Di-Zi and Er-Hu are two Chinese instruments which should be incorporated into extracurricular musical activities. Schools need to pay attention to and provide leaders for these activities.</p>	<p>determining the number of songs to be taught in each grade</p> <p>administering examinations daily</p> <p>organizing extracurricular music activities and incorporating them into school activities</p>

Source: Educational Ministry of the People's Republic of China, The Music Curriculum of Chinese Elementary Schools, 1956. See Appendix B.

third grade, two part canons and simple two part chorus could be added.

In order to let children obtain the ability to express music and to gain the basic musical language, it was felt that teaching children to learn staff notation would be the most common form of teaching fundamental musical knowledge. If the staff notation is too difficult for the teachers to teach, numerical solfege could be temporarily substituted.

The curriculum found it necessary to teach children to sing the "fixed Do" system (if this proved too difficult, "movable Do" could be taught temporarily). Moreover, it was felt that children would obtain musical knowledge best through singing and lessons in music appreciation. Once the students obtained this musical knowledge, they would be better able to understand, express, and experience music.

In selecting materials for teaching fundamental musical knowledge, then, the curriculum recommended that the most basic, the most important, and the most practical materials should be used.

The task of teaching music appreciation, in particular, was to extend children's musical knowledge and foster children's sensitivities. The curriculum recommended that teachers should notice that the children's ability to appreciate music is always more developed than their ability to express themselves musically.

In selecting the materials for the teaching of music appreciation, therefore, the teachers were to consider the ideological and aesthetic acceptability of these materials. For example, for first and second grade students, the teacher might select some appropriate instrumental music, most of which should be programmed music.

Finally, the committee suggested that the teaching period of music appreciation should not be too long and never over fifteen minutes each time. Further, it was not felt to be necessary that music appreciation be taught in each class.¹⁷

The curriculum of 1956 offered a uniform music textbook for each grade, from which the teachers could select

¹⁷The Educational Ministry of the People's Republic of China, The Music Curriculum of Chinese Elementary of Schools (1956), 1-2.

materials. For example, for first-grade teachers, the uniform text book listed one Soviet song, one Korean folk song, one Chinese minority folk song, and 23 other songs composed by Chinese musicians. The content of these textbooks was similar for other grades as well.

During the 1950s, the Western style notes--Do, Re, Mi, Fa, Sol, La, Ti--were changed to Do, Re, Mi, Fa, Sol, La, Si to be in line with the Russian system of solfege.¹⁸ Moreover, most Chinese teachers were trained to structure a lesson as follows: (1) organizing the class, (2) reviewing old lessons, (3) illustrating the new lesson, (4) concluding the new lesson, and (5) giving the homework. This researcher had this kind of training, which is still practiced today.

This curriculum was used in China until 1965. From 1966 to 1976, the Cultural Revolution took place. Apart from songs using Mao's texts, some revolutionary songs that praised Mao and the revolution, and eight pieces of revolutionary music, other music was prohibited at this time. No formal music instruction existed in all of the Chinese elementary schools, and teacher training institutions were closed.

After 1978, although most of the elementary schools listed music classes as part of their curriculum, there were

¹⁸This researcher experienced this change when she was in elementary school.

not enough trained music teachers to implement the music program. Therefore, music class time was often used instead for subjects like language, or math, or some other subjects. However, after the country returned to a relative state of normalcy and after the reform movement started, the Educational Ministry of the People's Republic of China announced the formation of the Five Year System Elementary Music Curriculum (Draft) of 1982.¹⁹ in which the goals, content, method, procedures, and suggestions for uniform music textbooks were described.

The goals of the 1982 draft are given in Table 10. As the table shows, aesthetic education is placed into the context of a socialist ideology, emphasizing the development of personal traits that help to build a socialist society.

Table 11 describes the contents, materials, and procedures imbedded in the goals as stated in Table 10. Table 11 shows that this curriculum draft emphasized the development of ideology and the training of musical knowledge. The allotted instruction time was 90 minutes

¹⁹The Educational Ministry of the People's Republic of China, ed., Five Year System Elementary Music Curriculum (Draft) (Beijing: Government Printing Office, 1982). See Appendix B. The translation was done by this writer and corrected by Margaret and Kathy Larson for English accuracy.

TABLE 10

GOALS OF MUSIC EDUCATION IN THE CHINESE
ELEMENTARY MUSIC CURRICULUM OF 1982

Full Text (Goals)	Focus
<p>Having music instruction is one part of aesthetics in education, and is provided for in the educational policy of the Chinese Communist Party. This program will help Chinese students benefit by establishing socialist ideology in spiritual life and civilization and by fostering the new generation with moral, intellectual, and physical education.</p>	<p>aesthetics socialist ideology</p> <p>establishing socialist ideology in spiritual life and civilization through moral, intellectual, and physical education</p>
<p>The vivid musical images^a are easy for students to understand, and through music education, students can be enlightened in their revolutionary ideals, focus their noble sentiments, enhance their ability to think in images, and they may also experience the feeling of vivacity and happiness.</p>	<p>musical imagery</p> <p>revolutionary ideals</p> <p>vivacity and happiness</p>
<p>The education will result in the healthy growth of both the students' physical and spiritual character.</p>	<p>growth of physical and spiritual character</p>
<p>Through this program, the students will love and understand their own national music. They also will learn about some excellent foreign music. They will be expected to obtain musical knowledge, musical experiences, and develop abilities of expression through singing and musical appreciation.</p>	<p>love and understand own national music</p> <p>learn about foreign music</p> <p>develop music knowledge and techniques</p> <p>develop the ability to sing</p> <p>develop expressive abilities through musical experiences and appreciation</p>

^aIn Chinese, the musical images mean the music figure which can be described and imagined, i.e., program music can be described as a certain story, and some music can be put into images of some concrete feeling.

Source: The Educational Ministry of the People's Republic of China, ed., Five Year System Elementary Music Curriculum (Draft), 1982. See Appendix B.

TABLE 11
 CONTENTS AND METHODS OF MUSIC EDUCATION IN
 THE CHINESE ELEMENTARY MUSIC CURRICULUM
 OF 1982

Full Text	Focus	
	Content/ Material	Procedures/ Activities
<p>The music curriculum of Chinese elementary schools consists of the following: singing, fundamental musical knowledge and musical techniques, and music appreciation. These three areas receive different emphasis in each grade.</p>	<p>songs</p> <p>musical knowledge techniques</p> <p>music appreciation</p>	<p>singing</p>
<u>Singing^a</u>		
<p>The students will be intrinsically motivated by singing the songs which include musical images and texts. To choose the materials that the students are required to learn, each teacher should consider the students' abilities, the music's ideology and the artistry of the compositions. The basic materials will consist of songs which reflect the children's lives and spirits, excellent traditional songs, Chinese folk songs which are suitable for children, and some foreign songs. In addition, local songs that serve a political purpose will be included. To edit these materials, a teacher should consider each student's singing technique and musical knowledge. The materials will be arranged from easy to difficult.</p>	<p>musical images</p> <p>songs reflecting children's life experiences</p> <p>traditional songs</p> <p>Chinese folk songs, foreign songs, political songs</p>	<p>sequentially structured difficulty levels</p> <p>demonstration</p>

TABLE 11--Continued

Full Text	Focus	
	Content/ Material	Procedures/ Activities
<p>During singing instruction, the teachers should demonstrate the songs to the students (or use recordings and tapes) so that the students can experience the complete artistic images of the songs. Through the introduction, analysis, and treatment of the songs, their ideological contents will be promulgated, so that the students' thinking in images will be inspired, making students able to sing the songs with emotion.</p> <p>To enhance students' abilities to express songs, training in singing techniques is very important. Such techniques include good posture, correct breathing, natural sound production, and clean enunciation. This training should continue throughout the five-year program. The warm-up exercises need to be related to the songs to be taught.</p> <p>During the singing of the songs, the teachers must pay attention to the correct pitches and rhythms. In order to develop the students' aural abilities and foster the correctness of pitch and rhythm, instruments may be used to some extent.</p> <p>Singing in unison is the most common form of Chinese elementary music instruction. With students beyond the third</p>	<p>ideology</p> <p>emotion, expression</p> <p>posture breathing sound production enunciation, diction</p> <p>intonation rhythmic skills</p> <p>instrumental skills</p> <p>unison singing</p>	<p>imitation modeling</p> <p>use of re- cordings and tapes</p> <p>warm-up exercises</p>

TABLE 11--Continued

Full Text	Focus	
	Content/ Material	Procedures/ Activities
<p>grade, two-part canons and two-part choruses may be added.</p> <p>Unison singing requires neatness and unity, whereas choral work requires harmony and balance.</p> <p>The singing range of first and second-grade students is C'- C2 (d2), and this is extended as the age increases. The throat should be well protected (especially during the time of voice changes). For instance, when singing a song, children should avoid yelling as well as situations in which the pitch is too high or too low, or lengthy. Continuous singing is not good for the students.</p> <p>Sight singing should be taught in the class. The students who are in first and second grades can be trained by rote; then the students can be taught to sing by sight step-by-step.</p> <p>For the first and second grade students, some movement can be added to help them feel the rhythm and understand and express the contexts of the songs. But the movements should be used appropriately, so that they do not hinder the singing.</p>	<p>two part harmony</p> <p>singing technique</p> <p>music reading</p> <p>expressive singing</p>	<p>sequencing of singing skills</p> <p>sight-singing</p> <p>"rote to note"</p> <p>movement</p>

TABLE 11--Continued

Full Text	Focus	
	Content/ Material	Procedures/ Activities
<u>Fundamental Musical Knowledge and Techniques</u>		
<p>The task of teaching fundamental musical knowledge and techniques is to foster the students' independent abilities to sight sing, to develop the students' aural competence, and to enhance the student's capacity to memorize, so that they will be able to understand, experience, and express the music better.</p>	<p>musical knowledge and techniques</p> <p>aural competence</p> <p>memorization</p>	
<p>To grasp certain techniques of reading music, fundamental music theory, sight-singing, and aural exercises should be planned systematically. Music theory should be coordinated with the training of sight-singing and the materials used for sight-singing should be ordered according to their difficulty. Some Chinese folk-songs suitable for children's singing can be selected, too.</p>	<p>music theory</p> <p>Chinese folk-songs</p>	<p>sight-singing ear training</p> <p>sequenced instruction</p> <p>solfege by numbers</p>
<p>The numerical solfege notation is the main form to be taught in the Chinese elementary schools. However, the staff can be taught in some schools.</p>	<p>solfege</p> <p>staff notation</p>	
<p>Teaching fundamental musical knowledge should occur through the activities of singing and appreciation, for example, from performance of vocal and instrumental music, the knowledge of national traditional music</p>	<p>knowledge of music of different nationalities</p> <p>careers of composers from</p>	

TABLE 11--Continued

Full Text	Focus	
	Content/ Material	Procedures/ Activities
<p>and folk songs, and the careers and compositions of composers from different countries.</p> <p>Teaching musical knowledge also needs to consider the characteristics of children's different ages.</p> <p>In the first and second grades, students should obtain perceptual knowledge, followed, little by little, by systematic rational knowledge as their age increases.</p> <p>Teaching musical knowledge should be done in a vivid, imaginative and interesting way, but the students should also practice and apply the knowledge that they have studied.</p>	different countries	<p>sequentially structured difficulty levels</p>
<u>Music Appreciation</u>		
<p>The task of teaching music appreciation is to open the students' musical imaginations, and to foster the students' abilities to be interested in, feel, and understand music. The materials of music appreciation include Chinese and foreign vocal and instrumental music, and Chinese national traditional music. Selection of materials not only needs to consider the ideology, the artistry, and the acceptability to students, but also the diversity of musical textures, forms, and styles.</p>	<p>musical understanding</p> <p>diversity of musical textures, forms and styles</p>	

TABLE 11--Continued

Full Text	Focus	
	Content/ Material	Procedures/ Activities
<p>The characteristics of students' ages and their abilities to accept music must be considered when teaching music appreciation; then how to introduce the contexts, analyze the compositions, and arouse interest and guide discussion must be decided upon.</p> <p>Teaching music appreciation not only lets students listen uninterrupted to music, but also lets the students listen to some parts of the music repeatedly with some specific purpose in mind.</p> <p>The three content areas--singing, fundamental musical knowledge and techniques, and music appreciation--should be integrated according to curriculum requirements. It is not necessary to teach all parts of the content during one class</p> <p>It is necessary to review each concept in the context of the whole lesson, so that this review will help students to grasp both the knowledge and techniques of music, thus understanding concepts systematically.</p> <p>During music instruction, ideological education should be taught in the context of music itself; empty preaching</p>		<p>sequentially structured instruction in appreciation</p> <p>conceptual approach</p>

TABLE 11--Continued

Full Text	Focus	
	Content/ Material	Procedures/ Activities
without the musical images should be avoided.		

^aThe author has inserted this, and subsequent, subheadings for ease of reading.

Source: Educational Ministry of the People's Republic of China, Five Year System Elementary Music Curriculum (Draft), 1982. See Appendix B.

per week for each junior, middle, senior, and elementary school level.²⁰

During the 1980s, many foreign teaching approaches such as Orff, Koday and Comprehensive Musicianship were introduced to China, and some Chinese teachers, especially those in the big cities, experimented and implemented such new approaches. However, most of the music teachers in the small towns and villages have continued to follow the 1982 curriculum.

²⁰The Educational Almanac Editonal Department, ed. The Educational Almanac (Beijing: The Chinese Encyclopedia, Inc., 1984), 135.

CHAPTER IV
COMPARISON AND INTERPRETATION OF THE MUSIC
CURRICULA IN CHINESE ELEMENTARY
SCHOOLS BETWEEN 1912 AND 1982

It is generally held that major changes in school curricula are related to political changes decreed by the government or caused by external influences. To determine systematically whether or not the curricular content of Chinese elementary music programs has indeed been significantly affected by specific political events, an examination of stated goals, contents, methods, materials, and time allotted was conducted. As reported in Chapter I, a significant change was defined as the simultaneous occurrence of change in goals on one hand and of changes in contents, methods, materials, and time allotted on the other hand.

Changes in Goals

Table 12 presents a comparison of the goals stated in the curricula of 1912, 1923, 1942, 1947, 1950, 1966, and 1982, respectively. The comparisons are based upon the description of the curricula in Chapter III, and utilize the key words identified there in the Focus column. The key words are organized according to the categories of

TABLE 12

**COMPARISON OF THE GOALS OF THE MUSIC CURRICULA
IN CHINESE ELEMENTARY SCHOOLS
BETWEEN 1912 AND 1982**

Subject	Year						
	1912	1923	1942	1947	1956	1966	1982
Political Goals	No Report			Protection of motherland and world peace	Development of new socialist generation	During the Cultural Revolution, there was no music instruction in any Chinese elementary school.	Socialist ideology Revolutionary ideals
Moral Goals		Contemporary and national spirits		Love of national spirits; Motherland, the Collective, Labor, Science, and Public Property			Nobel sentiments Thinking in images Spiritual civilization Growth of physical and spiritual character
Aesthetics Goals				Aesthetics Sensitivity	Aesthetics	Aesthetics	Aesthetics
Personal Goals		Children's emotion, imagination and ideology	Happiness Vivacity Bravery Unity	Love Vivacity Progress Unity Cooperation Serving each other	Happiness Vivacity Bravery Enriching lives Enthusiasm		Vivacity Happiness

TABLE 12--Continued

Subject	Year							
	1912	1923	1942	1947	1950	1956	1966	1982
Musical knowledge		Musical knowledge	Sound production Sight reading Rhythm Singing abilities	Skills of aural and oral singing songs playing instruments	Aural and oral skills, singing songs and playing instruments	Music knowledge and techniques		Teaching basic musical knowledge and techniques singing songs Expression Musical experiment
Music interest and appreciation			Interest Appreciation	Interest Appreciation	Love of Music	Appreciation		Loving and understanding own national music and learning about foreign music

political, moral, aesthetic, and personal goals, as well as by the categories of musical knowledge, techniques, musical interest, and appreciation.

There were no reports in 1912 and no music instruction during 1966-1976 (the Cultural Revolution). In the period between 1976-1982, the music instruction followed the 1956 curriculum.

In 1923, moral and personal goals, as well as the goals referring to the development of musical knowledge and techniques, were listed. The moral goals included fostering "contemporary and national spirits." These goals were deleted in 1942 and replaced in 1950 with the wording of "love of national spirit: motherland, the collective, labor, science, and public properties." In 1956 these goals were deleted and replaced in 1982 with the wording of "noble sentiments, spiritual civilization, and growth of physical and spiritual character."

From 1923 to 1950, the wording of personal goals changed, but the objectives and importance of the goals remained. What was listed as "children's emotion, imagination, and ideology" in 1923, was changed to "happiness, vivacity, bravery, and unity" in 1942, thus emphasizing specific personality traits considered important for the growth of a strong citizenry. In 1947 these goals changed to "love, vivacity, progress, unity, cooperation, and serving each other," stressing even more than before

traits of cooperation and service expected from each individual for the good of the country. In 1950, the goals were replaced with "happiness, bravery, vivacity, enriching lives, enthusiasm, etc." After being completely deleted in 1956, the wording in 1982 became "vivacity and happiness," re-instating the goals of 1950.

From 1923 to 1982, the goals of developing musical knowledge and technique remained the same. There were no classes, of course, during the time span of the Cultural Revolution, but earlier in 1942, goals for the development of music interest and appreciation were addressed for the first time, and these goals remained the same in later years.

After 1978, the reform movement reopened China's doors, and foreign music was again allowed to be introduced to Chinese students. This event was reflected in the 1982 curriculum draft in which the wording of "loving and understanding one's own national music and learning about foreign music" was reinstated.

In 1950, explicit political goals were addressed for the first time. The objective and importance of these goals have remained the same until today. However, the wording of such goals changed, that is, in 1950 they were listed as "protection of motherland and world peace," and in 1956 they read "development of a new socialist generation."

In 1950, aesthetics were addressed for the first time. This goal was deleted after 1956 and replaced in 1982. At no point, however, was it defined.

In order to determine whether the changes in wording indicated actual change in the educational goals as shown in Table 12, an American educator with expertise in curriculum writing and this researcher judged each category as indicated in Table 13. As reported in Chapter I, the change was defined as agreement between two curriculum experts that the wording in goals, contents, methods, materials, and time allotment in a curriculum indicated a meaning different from that in previous curricula. According to the comparison focuses, which were listed in Table 12, the changes were found and agreed upon by this researcher and the American expert researcher-educator individually. In this study the symbol "+" represents the raters' opinion that a change had occurred, and the symbol "-" represents the raters' opinion that no change had taken place. The symbol "0" indicates that no information was provided. According to the ratings, the judgments conformed with each other in most of the cases. An exception was the judgment about the 1956 wording for goals of developing musical knowledge and technique. Based upon this researcher's firsthand experience with and knowledge of Chinese schooling, however, these changes should be interpreted as non-substantive since they merely

TABLE 13
 AGREEMENT OF ANALYSIS FOR SUBSTANTIVE
 CHANGES OF GOALS

Subject		Year							
		1912	1923	1942	1947	1950	1956	1966	1982
Political	R ₁	0	-	-	-	+	+	0	-
Goals	R ₂	0	-	-	-	+	+	0	-
Moral	R ₁	0	-	-	-	-	-	0	-
Goals	R ₂	0	-	-	-	-	-	0	-
Aesthetic	R ₁	0	-	-	-	+	-	0	-
Goals	R ₂	0	-	-	-	+	-	0	-
Personal	R ₁	0	-	-	-	-	+	0	+
Goals	R ₁	0	-	-	-	-	+	0	+
Musical Knowledge and Techniques	R ₁	0	-	-	-	-	-	0	-
	R ₂	0	-	-	-	-	+	0	-
Musical Interest and Appreciation	R ₂	0	-	-	-	-	-	0	+
	R ₂	0	-	-	-	-	-	0	+

Note: R₁: Expert 1; R₂: Expert 2

summarize the musical skills described in more detail in 1950.

It was found that the dominant goal of Chinese elementary music instruction before 1950 emphasized music teaching and personality development. The dominant goal of

Chinese elementary music instruction after 1950 was to use music as a tool to serve political policy.

Between 1912 and 1949, the Chinese educational system had embraced the American model of education. In particular, Dewey's approach, such as the natural foundation of education--i.e., children-centered education, the experimental method, and concepts of democratic education--were accepted by Chinese educators.¹ Since 1949, however, the year China had become a socialist country, every event was placed under the policy of proletarian dictatorship, and music instruction was declared a tool to serve political goals. Also, just as the Soviet curriculum reflected political policy and spelled out in specific detail what the students were to learn in the various subject areas, the Chinese music curriculum, following the Soviet model, placed music instruction not only in the context of socialist education, but also provided step-by-step descriptions of the content as well as the methods of that instruction. The Central Education Ministry expected every teacher in the public schools to follow those descriptions without fail.

When China faced the Korean War during the early 50's, the Chinese were taught that the American Imperialist showed aggression toward China, and that there was a need for the "protection of [the] motherland and world peace," as stated

¹See Chapter II.

in the music curriculum draft of 1950. In 1950, following the Soviet model, aesthetics were introduced into the Chinese elementary music curriculum as a separate term, but its meaning was never clearly established. However, between 1956 and 1982, several political movements happened in China that directly affected the subject of aesthetics in the curriculum. For example, after the Anti-Rightist Struggle Movement of 1957, Mao, Zedong, believed that aesthetics reflected a Capitalist ideology, and therefore ordered aesthetics to be deleted from all educational policies. Since 1978, many music educators have made efforts to put the term back in the educational system, as a result of which it was again included in the 1982 draft.

As Communist ideology implies, private properties were changed to collective or government properties. Because collectivism is an important element in socialist-communist education, any personal and/or individualistic-moral goals were deleted from the 1956 curriculum; however, they were reinstated after the reform movement started in 1978.

Changes in Contents

Table 14 compares the contents of music instruction in Chinese elementary schools for the different time periods under study. The classifications by which the content can best be described are: the singing of songs, the playing of instruments, the acquisition of basic musical knowledge and

TABLE 14
 COMPARISON OF THE CONTENT OF THE MUSIC CURRICULA
 IN CHINESE ELEMENTARY SCHOOLS
 BETWEEN 1912 AND 1982

Subject	Year							
	1912	1923	1942	1947	1950	1956	1966	1982
Singing songs	No report	Singing songs Singing while playing games	Singing songs Singing skills	Singing songs	Singing songs Singing posture Sound production Vowel production Quality of sound Following conductor Singing with accompaniment	Singing songs Singing posture Breathing Sound Production Enunciation Unison Chorus	Singing songs Singing posture Breathing Sound Production Enunciation	Singing songs Ideology Emotion Singing posture Breathing Sound Production Enunciation Intonation Rhythmic skills Two-part harmony
Playing instruments				Playing a simple instrument	Playing some Chinese and Western instruments	Playing some Chinese instruments Extracurricular music activities		Instrumental skills

TABLE 14--Continued

Subject	Year						
	1912	1923	1942	1947	1956	1966	1982
Fundamental musical knowledge and technique		Musical knowledge	Sight-reading Rhythm	Aural and oral skills	Staff notation (G clef and F clef) Notes Meters Dynamic signs Melodies Range Intervals Rhythms Dictations	Staff notation	Solfège by number Music reading Music theory Knowledge of different music compositions and composers of different nationalities
Musical appreciation			Musical appreciation	Musical appreciation	Musical appreciation Teacher and/or student performances Recorders or tapes Concerts Music from popular movies Music forms (Chinese and Western)	Musical appreciation	Musical appreciation

techniques, and musical appreciation. There were no reports in 1912, and there was no music instruction between 1966 and 1976.

In 1923, the singing of songs and the acquisition of fundamental musical knowledge were listed in the curriculum. The content of the singing of songs remained the same throughout this period. It should be noted that after 1950, these contents were reported in detail, that is, they were listed as "singing songs, singing posture, sound production, vowel production, quality of sound, [singing while] following conductor, [and] singing with accompaniment."

After 1923, acquisition of fundamental music knowledge was listed throughout the whole period. However, the meaning of this term was changed, that is, in 1947, the term was reported as "aural and oral skills," and replaced in 1950 with the more specific wording of "staff notation (G clef and F clef), notes, meter, dynamic signs, melodies, ranges, intervals, rhythms, and dictations." In 1982, fundamental music knowledge was described as the learning of "solfege by number, music reading, music theory, [and] knowledge of different music compositions and composers of different countries."

Since 1942, music appreciation was listed and remained the same from then on. In 1947, the playing of instruments was addressed for the first time with the statement "playing a simple instrument." The contents changed in 1950 to read

"playing some Chinese and Western instruments." In 1956, the wording was replaced with "playing some Chinese instruments at extracurricular music activities," and subsequently this was replaced in 1982 with "instrumental skills."

Table 15 indicates whether any of the changes may be considered substantive. As before, this researcher and a second expert judge determined whether actual changes had taken place or whether there were changes in wording only. As can be seen, the judges agreed that the areas of change in 1942 and 1950 occurred for music appreciation; in 1947,

TABLE 15
AGREEMENT OF ANALYSIS FOR SUBSTANTIVE
CHANGES OF CONTENTS

Subject		Year							
		1912	1923	1942	1947	1950	1956	1966	1982
Singing	R ₁	0	-	-	-	+	-	0	-
	R ₂	0	-	-	-	+	-	0	-
Songs	R ₁	0	-	-	+	+	+	0	+
	R ₂	0	-	-	+	+	+	0	+
Playing	R ₁	0	-	-	-	+	-	0	+
	R ₂	0	-	-	-	+	-	0	+
Instruments	R ₁	0	-	-	-	+	-	0	+
	R ₂	0	-	-	-	+	-	0	+
Fundamental Music Knowledge	R ₁	0	-	-	-	+	-	0	+
	R ₂	0	-	-	-	+	-	0	+
Musical	R ₁	0	-	+	-	+	-	0	-
	R ₂	0	-	+	-	+	-	0	-
Appreciation	R ₁	0	-	+	-	+	-	0	-
	R ₂	0	-	+	-	+	-	0	-

1950, 1956, and 1982 for playing instruments; and in 1950 for all areas.

With the advent of China becoming a socialist country, a serious philosophical dispute had unfolded concerning whether Chinese music should be developed following foreign techniques or whether it should maintain the traditional Chinese compositional style. This argument was called the "local and overseas debate," and resulted in the wording of 1950, "playing some Chinese and Western instruments." In 1956, the wording was changed again to "playing some Chinese instruments at extracurricular music activities." After the 1978 reform movement started, this wording was replaced and implied the playing of both Chinese and Western instruments.

A substantial change in content was determined to be the introduction of the numerical solfege system in the 1982 curriculum draft. As this researcher pointed out in Chapter I, because the music departments of local teacher training colleges and normal schools in China were closed between 1957 and the early 80s, most of the present music teachers could not use staff notation, so a system of numeric solfege was adopted. In addition, since the numerical solfege system is much easier to teach to large classes than staff notation (not requiring black boards, etc.), the 1982 draft required music teachers to teach solfege by number. Moreover, most of the Chinese political slogan songs were single-line melodies and only unison singing was taught.

Changes in Methods and Procedures

It must be noted that no methods or procedures were reported in the music curricula before 1949. Ma, Geshun² described music instruction in the Chinese elementary schools before 1949 as a situation in which the teachers demonstrated first and then the students imitated. Imitation, a Chinese traditional teaching method, is also in keeping with the Jie-Gou thought-form. Presenting a complete song to the students and then letting them imitate the song (by rote) as closely as possible helps students to learn music wholistically. This idea was used in other subjects, too. For example, in literacy and language classes, the teachers required students to memorize and reproduce orally or in writing the great works of literature, and then let students copy these articles until finally the students were able to write them down by memory.³

Table 16 lists the descriptions of method and procedures for the 1950, 1956, and 1982 curricula. The table shows how the curricula required teachers to protect children's voices, to practice exercises, to sing songs, to

²Personal correspondence from Ma, Geshun, 馬 革 燮, professor at Shanghai Conservatory, to Ma, Shuhui, 16 April 1989. See Appendix A.

³ Torsten Husen and T. Neville Postlethwaite, eds. The International Encyclopedia of Education (Oxford: Pergamon Press, 1985), s.v. "Teaching Methods, History of Chinese Literacy Education," by W. F. Connell.

teach fundamental music knowledge, to prepare the lessons, and so on.

The curricula of 1950, 1956, and 1982 used different wording to describe methods of teaching singing and music learning to children. The 1950 draft contained the initial mention of examination; these tests included oral and written theory. The 1956 curriculum mentioned extracurricular musical activity. These activities combined with the music instruction in class provided stability in the children's lives, thereby fulfilling one part of a socialist education. The extracurricular program has been in effect since 1950 because socialist doctrine dictates that children need to be educated ideologically outside the classroom as well.

Table 17 shows that there were changes reported in 1956 and 1982. The second judge pointed out two changes in the 1956 curriculum and the 1982 draft. This writer was taught according to the 1956 curriculum and subsequently taught children according to the 1982 draft. In her view, the 1982 method was not new but rather a continuation of "demonstration and imitation." Although some teaching procedures were introduced at different times, these procedures did not change the content for children in the 1982 draft. Thus, this researcher considers these differences in method to be minor since the dominant mode of music instruction between 1912 and 1982 was demonstration

TABLE 16
COMPARISON OF THE METHODS AND PROCEDURES OF THE MUSIC CURRICULA
IN CHINESE ELEMENTARY SCHOOLS
BETWEEN 1912 AND 1982

Subject	Year		
	1912-1949	1950	1956
Method or Procedure	No Report		
	<p>Protecting children's voices</p> <p>Teaching basic exercises</p> <p>Standing up for practicing</p> <p>Sound production</p> <p>Combining exercises and songs</p> <p>Accompanying students</p> <p>Using aural listening and sight singing exercises to support singing songs</p> <p>Singing melodies and rhythms correctly</p> <p>Combining singing songs with teaching fundamental musical knowledge</p> <p>Varying forms of singing songs</p> <p>Encouraging good singing posture</p> <p>Demonstrating the unity between emotion and text</p> <p>Encouraging children to compose</p> <p>Noticing and accommodating the voice change time</p> <p>Ensuring good teacher preparation</p> <p>Helping children with aural and oral problems</p> <p>Combining music instruction with performance, games, opera, and so on</p> <p>Knowing the musical abilities and interests of each child</p> <p>Giving appropriate examinations</p>	<p>Using musical images to instruct</p> <p>Using demonstration as a teaching tool</p> <p>Describing the melodic shape/content and meaning</p> <p>Illustrating performance reviewing old songs systematically</p> <p>Considering the singing range</p> <p>Correcting mistakes in posture, breathing, sound production, and enunciation</p> <p>Practicing unison and chorus singing</p> <p>Obtaining perceptual knowledge first</p> <p>Following perception with conception</p> <p>Learning staff notation</p> <p>Introducing the composition and permitting student response</p> <p>Teaching from recordings and live performances</p> <p>Preparing adequately</p> <p>Determining the number of songs to be taught in each grade</p> <p>Administering examinations daily</p> <p>Organizing and carrying out extracurricular musical activities</p>	<p>Sequentially structured difficulty-level</p> <p>Demonstration</p> <p>Imitation</p> <p>Rote before note</p>

TABLE 17
 AGREEMENT OF ANALYSIS FOR CHANGES
 IN METHODS AND PROCEDURES

Subject		Year			
		1912-1949	1950	1956	1982
Methods and Procedures	R ₁	-	-	+	-
	R ₂	-	-	+	+

and imitation. The only point generating concern involved the introduction of extracurricular music activities into the curriculum in 1956.

Changes in Materials

A comparison of singing materials used between 1912 and 1982 is presented in Table 18. However, the materials for the teaching of fundamental musical knowledge and appreciation are not available in publication. The time periods are divided in the table as follows: early 1920s, 1930s-1940s, 1950, 1956, 1966, and 1982.

The contents of selected singing materials in the early 1920s were: (1) a few songs composed by Chinese composers using western composition techniques; (2) songs which

TABLE 18

COMPARISON OF THE SELECTION OF SINGING MATERIALS FOR THE MUSIC CURRICULA
IN CHINESE ELEMENTARY SCHOOLS
BETWEEN 1912 AND 1982

Subject	Year					
	Early 20th Century	1930s-1940s	1950	1956	1966	1982
Selecting Singing Materials	<p>1. A few songs composed by Chinese composers using Western composition techniques;</p> <p>2. Songs which borrow their melodies from Western compositions or folk songs, and with substituted new Chinese texts;</p> <p>3. Songs which borrowed Japanese melodies and substituted new Chinese texts;</p> <p>4. Songs which borrowed their melodies from Chinese national folk songs and substituted new texts.</p>	<p>1. More songs composed by Chinese composers than in the 1920s;</p> <p>2. Songs which borrowed their melodies from Western compositions or folk songs and substituted new Chinese texts;</p> <p>3. Songs which borrowed Japanese melodies and substituted new Chinese texts;</p> <p>4. Songs which borrowed their melodies from Chinese national folk songs and substituted in new texts;</p> <p>5. Famous foreign songs;</p> <p>6. Songs which encouraged people to resist against Japan.</p>	<p>1. The children's songs which glorified the Chinese Communist Party leaders, revolutionary heroes, work ethic, patriotism, opposed imperialism, supported internationalism, aesthetic sensitivity, and children's lives;</p> <p>2. A few revolutionary children's songs of the Soviet Union and other countries;</p> <p>3. A few Chinese folk songs;</p> <p>4. Songs encouraging study habits.</p>	<p>1. The children's songs which glorified the Chinese Communist Party leaders, revolutionary heroes, work ethic, patriotism, opposed imperialism, supported internationalism, aesthetic sensitivity, and children's lives;</p> <p>2. A few revolutionary children's songs of the Soviet Union and other countries;</p> <p>3. Foreign children's songs;</p> <p>4. A few Chinese minority folk songs.</p>	<p>Even though there were no music classes in China during the Cultural Revolution, children still sang songs at that time. However, all songs allowed to be sung contained quotations from Mao, or praised Mao and the Chinese Communist Party, and some songs were selected from eight model revolutionary theatrical works.</p>	<p>1. Children's songs praising socialist society, Chinese Communist Party leaders, work ethic, children's lives;</p> <p>2. Foreign children's, famous arts', and folk songs;</p> <p>3. Chinese folk and minority songs.</p>

borrowed their melodies from western compositions or folk songs and which substituted new Chinese texts; (3) songs which borrowed Japanese melodies and substituted new Chinese texts; and (4) songs which borrowed their melodies from Chinese national folk songs and substituted new texts.

The contents of selected singing materials listed in the 1930s-1940s were: (1) more songs composed by Chinese composers than in the 1920s; (2) songs which borrowed their melodies from western compositions or folk songs and substituted in new Chinese texts; (3) songs which borrowed Japanese melodies and substituted new Chinese texts; (4) songs which borrowed their melodies from Chinese national folk songs and substituted new texts; (5) famous foreign songs; and (6) songs which encouraged people to resist against Japan.

The contents of selected singing materials listed in 1950 were: (1) the children's songs which glorified the Chinese Communist Party leaders, revolutionary heroes, work ethic, and patriotism, and which opposed imperialism, supported internationalism, aesthetic sensitivity, and children's lives, (2) a few revolutionary children's songs of the Soviet Union; (3) a few Chinese folk songs; and (4) songs encouraging study habits.

The contents of selected singing materials listed in 1956 were: (1) children's songs which glorified the Chinese Communist Party leaders, revolutionary heroes, work ethic,

and patriotism, and those which opposed imperialism, supported internationalism, aesthetic sensitivity, and children's lives; (2) a few revolutionary children's songs of the Soviet Union and other countries; (3) foreign children's songs; and (4) a few Chinese minority folk songs.

The contents of selected singing materials, decreed in 1966, were: (1) songs quoting Mao or praising Mao and the Chinese Communist Party; and (2) songs selected from eight model revolutionary theatrical works.

The contents of selected singing materials listed in 1982 were: (1) children's songs praising socialist society, the Chinese Communist Party leaders, the work ethic, and children's lives; (2) foreign children's, famous artist's and folk songs; and (3) Chinese folk and minority songs.

Table 19 lists two expert judges' agreements on changes of materials in the different periods. Changes were found to exist throughout the period.

During the 1920s, the singing materials were Xue Tang Yue Ge (學堂樂歌). Most of these songs employed melodies from foreign songs or native folk songs and substituted new Chinese texts. Only a few songs were composed by Chinese composers using Western techniques. During the 1930s and 1940s, more singing materials were composed by Chinese composers than in the 1920s, and most of these songs kept Chinese characteristics. Because of the War of Resistance against Japan, songs which reflected this content were

TABLE 19
 AGREEMENT OF ANALYSIS FOR SUBSTANTIVE CHANGES
 OF SINGING MATERIALS

Subject		Year					
		Early 1920s	1930s- 1940s	1950	1956	1966	1982
Singing Materials	R ₁	+	+	+	+	0	+
	R ₂	+	+	+	+	0	+

encouraged in the elementary schools of the hinterland. In the 1950 draft, the singing materials were dominated by socialist content, including the glorification of Communist Party leaders. The singing materials also included a few revolutionary children's songs of the Soviet Union and other countries. Several Chinese folk songs were included as well. In the 1956 curriculum, a few Chinese minority folk songs were added. Classical foreign famous art and folk songs were not added until 1982 when the reform movement started.

There are more than 56 different minorities in China and, due to centralization, only one uniform curriculum is offered at any given time. The inclusion of minority songs in the curriculum to match minorities' traditions and languages, therefore, is very important in China.

In conclusion, before 1949, the selected Chinese elementary singing songs emphasized music (the melodies borrowed or composed), and after 1950, the selected Chinese elementary singing songs emphasized the texts. This change is due to the fact that music instruction before 1949 emphasized the teaching of music. Music instruction after 1950 became a tool to support the country's political goals.

Changes in Time Allotted

The comparison and agreement of the time allotted to music instruction during the period from 1912 to 1982 is illustrated in Table 20. If one takes ninety minutes per week as the criterion unit of instructional time allotted, the table also reports whether or not the time allotment was judged to have changed. The symbol "+" represents a change in time allotment, and the symbol "-" represents the instructional time remaining the same, that is, at ninety minutes per week. As was to be expected, agreement existed for all cases.

Before 1949, the time allotted for music education was 90 minutes, except for the junior elementary in 1942, which was allotted 60 minutes per week. After 1949, the time allotted for music instruction in the senior elementary schools was reduced to 45 minutes, then reduced again to zero in 1966. Instructional times were increased back to 90 minutes after 1982.

TABLE 20

A COMPARISON AND AGREEMENT OF THE TIMES ALLOTTED
TO MUSIC CURRICULA IN CHINESE ELEMENTARY
SCHOOLS DURING THE PERIOD BETWEEN
1912 AND 1982

School Level		Year							
		1912	1929	1942	1947	1950	1956	1966	1982
J U N I O R	Minutes per Week	0	90	60	90	90	90	0	90
	R ₁	0	-	+	-	-	-	0	-
	R ₂	0	-	+	-	-	-	0	-
M I D D L E	Minutes per Week	0	90	90	90	90	90/45	0	90
	R ₁	0	-	-	-	-	+	0	-
	R ₂	0	-	-	-	-	+	0	-
S E N I O R	Minutes per Week	0	90	90	90	45/	45	0	90/
	R ₁	0	-	-	-	+	+	0	-
	R ₂	0	-	-	-	+	+	0	-
T O T A L	R ₁	0	-	+	-	+	+	0	-
	R ₂	0	-	+	-	+	+	0	-

Summary

Significant change was defined for the purpose of this study as the simultaneous occurrence of changes identified for goals on the one hand and of changes of contents, methods or procedures, materials, and time allotted on the

other hand. Table 21 lists the combined judgments of this researcher and the other expert-educator, and compares

TABLE 21

THE COMPARISON OF COMPREHENSIVE ANALYSIS OF CHANGES
IN CHINESE ELEMENTARY MUSIC CURRICULAR CONTENT
BETWEEN 1912 AND 1982

Subject	Year							
	1912- 1923	1923- 1942	1942- 1947	1947- 1950	1950- 1956	1956- 1966	1966- 1976	1976- 1982
Goals	0	-	-	-	+	+	0	+
Contents	0	-	+	+	+	+	0	+
Methods and Procedures	0	-	-	-	-	+	0	-
Singing Materials	0	+	+	+	+	+	0	+
Time Allotted	0	-	+	-	+	+	0	-
Comprehensive	0	-	-	-	+	+	0	+

agreed upon changes for the different times under study. The table shows that three important changes had occurred for the Chinese elementary music curricula between 1912 and 1982. They were the 1950 curriculum draft, the 1956 curriculum, and the 1982 draft, all written while China was under communist governance. Other changes, not important, but still substantive, took place for contents between 1942 and 1982, for singing materials between 1923 and 1982, and

for instructional time allotment between 1942 and 1947 as well as between 1950 and 1982. The changes were reflections not so much of political changes, but of effort on the part of the educational leadership to improve teaching techniques which would enhance the attainment of the respective educational goals.

CHAPTER V

SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDY

As pointed out in Chapter I, the Chinese reform movement, declared in 1978, has triggered questions about its possible impact on education and music education. In order to investigate such questions and to find answers for them, it was first necessary to research the status of music education in China prior to the reform movement.

As reported in Chapter II, a comprehensive study of music education in China would include: (1) music education in the general schools, (2) music programs in teacher training colleges and normal schools, (3) music programs in professional music conservatories, and (4) social music education.¹ This investigation was limited to an analysis of government-approved music curricula at the elementary school level. Specifically, its purpose was to study the curricular content of elementary music in China between 1912 and 1982. It was hoped that such a study would lend a clear perspective on the question of how political changes in a

¹Yuehe Wang and Jinan Sun, Contemporary Music Education in China (N.P., n.d.), 1-2.

nation state may impact educational and, in this case, music educational changes.

The questions addressed were:

1. What changes in elementary music resulted from China's becoming a Republic in 1912?

2. What changes in elementary music resulted from China's becoming a socialist country in 1949?

3. What changes in elementary music in the People's Republic of China resulted from the Anti-Rightist Struggle Movement in 1957?

4. What changes in elementary music in the People's Republic of China resulted from the Cultural Revolution (1966-1976)?

5. Have changes occurred in elementary music in the People's Republic of China since the beginning of the reform movement in 1978?

6. Did any of the changes affect curricular goals, contents, methods, required materials, and instruction time allotted in a like manner, or did some of these components remain the same while others changed?

7. Were the changes important enough to attribute them to a changed political ideology?

The methodology of this study followed Bereday's steps of "description" and "juxtaposition."² First of all, the

²George Z. F. Bereday, Comparative Method in Education (New York: Holt, Rinehart and Winston, Inc., 1964).

goals, contents, methods, materials, and time allotted for the Chinese elementary music curricula between 1912 and 1982 were listed and identified. Next, the areas of focus within those categories were determined by this researcher, as well as confirmed by an American expert researcher-educator. Changes in focus were found and agreed upon by the same two individuals. Substantive change was determined to be the change of meaning within a given category. A change was determined to be "important" when goals and teaching techniques (i.e., contents, methods, materials, and time allotted) changed simultaneously.

Summary of Findings

The earliest Chinese elementary music instruction was modeled after Japanese methods of instruction in the latter part of the nineteenth century. However, because the Japanese methods and language were not well suited to Chinese students, this approach was abandoned very soon. Instead, the Xue Tang Yue Ge (學堂樂歌), a school music song book collection, was used. The songs made use of Western or Japanese melodies and adapted the texts to reflect Chinese topics. These singing classes were elective courses until 1912 and became required after China became a Republic. As a result, music was for the first time in modern history listed in the National Subject Curriculum. This meant that specific goals, contents, methods,

materials, and time allotment had to be determined. Furthermore, when the singing class became a mandatory course, it required the training of qualified teachers and, thus, the establishment of music programs in normal schools and teacher training colleges. Finally, when singing classes became required, a regular budget was required as well. During the decade from 1910 to 1920, the Chinese government was still preoccupied with political matters, and did not pay much attention to the area of education. Therefore, even though the singing class was listed as a required course in the curriculum at that time, its goals, contents, methods, materials, and time allotted had still not been fully established. Nonetheless, becoming a mandatory subject in the school curriculum indicated a significant event in Chinese elementary music education.

Since 1949, China has been governed by a proletarian dictatorship. Under this proletarian dictatorship, similar to that of other communist countries, music education has become a tool to benefit and fulfill political aims of fostering a new socialist generation. This reality is reflected in the Chinese elementary music curricula of 1950, 1956, and 1982.

Beginning with the 1950 draft, political and aesthetic goals were introduced and the principle of selecting singing materials based on texts rather than on music was

established. These facts continued to be reflected in the 1956 curriculum and the 1982 curriculum draft.

From 1950 to 1956, several political movements occurred in China, as a result of which most of the Chinese elementary schools became public. During this period, therefore, the government-approved elementary music curricula did, indeed, guide instruction in the schools. Particularly in the 1956 curriculum draft, the personal goals, such as happiness and vivacity, were eradicated. Because of the "local and overseas debate" during the latter 1950s, most of the singing materials had become Chinese compositions. Moreover, the 1956 curriculum indicated that only Chinese instruments could be played.

Even though the elementary music curriculum remained unchanged from 1956 to 1982, the Anti-Rightist struggle movement in 1957 resulted in the closing of music departments at local teacher colleges and normal schools. Cutting music teacher training programs eventually produced the near extinction of quality elementary music instruction.

During the Cultural Revolution (1966-1976), music was still used as a tool to serve political goals. Students sang songs containing texts quoting Mao, and these songs emphasized the development of the cult of Mao's personality and the strengthening of the proletarian dictatorship. Because there was no one working on education curricula

between 1956 and 1982, the 1956 curricula were used throughout the period.

The 1982 curriculum draft did reflect the reform movement. Once again, personal goals, such as happiness and vivacity, were allowed. Foreign art songs and other compositions were introduced. Even so, the curriculum was still based on serving political policy.

From 1912 to 1982, changes were found for goals, methods, content, procedures, and singing materials. However, not all of these changes were of equal importance or substance. It was found that when goals changed, they caused changes in other categories, but when meaning in any of the other categories changed, it did not necessarily imply changes in goals. Substantive changes in goals were found (1) in the political goals in 1950 and 1956, (2) in the aesthetic goals that remained undefined since 1950, (3) in personal goals in 1956 and 1982, and (4) in goals of music interest and appreciation in 1982.

The substantive changes in teaching contents were the changes in "singing songs" in 1950 and in "playing instruments" in 1947, 1950, 1956, and 1982. For example, when China closed her door after 1950, this event was reflected in the 1956 curriculum. Also, when China reopened her door, this event was reflected in the 1982 curriculum; therefore, elementary students can play either Chinese or Western instruments. Substantive changes in singing

materials were found throughout the period. For example, the most important principle used in selecting music was the emphasis on music in the 1930s-1940s; then it changed to an emphasis on text in 1950. Substantive changes in time allotted were found for 1942, 1950, 1956, and 1966. The music instruction time allotted was decreased between 1950 and 1966.

Only three changes were found in which goals and the meaning of the other categories changed simultaneously. They were addressed in the 1950 curriculum draft, the 1956 curriculum, and the 1982 curriculum draft. All three changes occurred after 1949, when China became a socialist country. It must be noted, also, that after China became a Republic, the singing class had become a required subject in 1912. This was, indeed, a significant change for the history of music education in China.

Changes in the 1950, 1956, and 1982 curricula coincided with dramatic government changes. This could explain why some changes identified in this study were not reflected in goals, teaching contents, methods, singing materials, and time allotment before 1950. For example, two of three wars (the War of Resistance against Japan and the Revolutionary War) were not reflected in changed curricula. Only the Korean War was evidenced in the political goals of the 1950 curriculum draft. The principle reason for this situation is that only since October 1949, when China became a

socialist country, has music instruction become a tool to serve politics.

Conclusions and Discussion

After 1978, China initiated a reform movement. However, the reform movement has not yet found a clear direction. Different opinions among leadership groups in music have led to an absence of clear direction in music education, as well. Orff, Kodaly, Suzuki, Dalcroze, Manhattanville Music Curriculum, Comprehensive Musicianship, Carabo-Cone, and other teaching methods and approaches known in the Western world have been introduced in some of the large Chinese cities. Certain music teachers have tried to follow these foreign approaches or to develop creative teaching methods, but most Chinese schools still follow the Chinese government-approved curricula. Although the 1982 curriculum draft did reflect the reform movement in changed goals and instructional procedures, its dominant goal remained that of music serving political purposes. A re-direction of music in the curriculum has therefore not taken place.

Chinese music education has been under a centralized political system for thousands of years. As was pointed out in Chapter II, as early as the Chou Dynasty (1121 B.C.-255 B.C.), a ministry of music was founded which included administration, music education, and performance. Since

that time, music education has been centralized. The Jie-Gou thought form, a wholistic approach, has contributed greatly to China's being a centralized country for thousands of years. Even today, the Chinese people are accustomed and trained to work for the country's benefits and they must obey the political leaders in even their most personal affairs. These traditional ways of thinking in society have had the consequence that socialist centralization has been most successful in China. The socialist Chinese elementary music curriculum organizes music instruction effectively through centralization. This education system performs for the proletarian dictatorship and stresses the importance of aesthetics to the curriculum without defining it.

Progressively over the years, the government-approved curricula have become more detailed. They also have responded to immediate issues, such as teacher shortage and lack of training, by seeking to simplify music instruction. However, any centralized government approved curriculum in China also faces a unique problem that must be addressed in the future: to meet the needs of 56 minorities with hundreds of differing local languages. One curriculum will never be sufficient to meet such needs.

Furthermore, this study pointed out that the most important changes in music curriculum occurred after China became a Republic and after China became a communist-socialist country. Both political events were so dramatic

that all teaching goals were affected by them. Any changes subsequent to those events were to adjust, develop, and complete the music curriculum. Before the dramatic government change, the emphasis was on improving teaching techniques, and not on altering curriculum goals. It may be speculated that a significant change in music education goals is likely to occur only after a dramatic political change occurs.

Recommendations for Further Study

The study of elementary music education in China between 1912 and 1982 is a very complex matter. Investigating the music curricular content is but one aspect within that complex undertaking. Some of the facts brought to light by this study deserve special emphasis.

Since 1978, when the reform movement started, certain Chinese music teachers have tried to follow foreign teaching approaches. If one were to implement any or all of such approaches in future Chinese music curricula, the first question would have to address the overall purpose of music in the curriculum. Contents, methods, and materials would then provide the techniques by which any specific goal could be attained.

As was found and pointed out by this researcher, the purpose of music in the Chinese elementary music curriculum is still to serve the political purposes of a centralized

socialist country. Thus, only those teaching techniques likely to be successful in that context can contribute to such a goal. Furthermore, any implementation of specific teaching techniques without the implementation of new goals is unlikely to result in a true reform of music education as would be desirable in the context of the Chinese reform movement, mandated in 1978 by the Chinese government.

China's long history has fostered a traditional way of living and thinking that would not be suitable for the dogmatic adaptation of one specific foreign approach to the instruction of language, music, and aesthetics. In addition, following one specific foreign approach would require a monumental budget for the training programs necessary to prepare teachers and experts in foreign methods. Such a budget would be difficult for the country to sustain at this point. Instead, experts should research different educational approaches in order to analyze various foreign educational teaching philosophies, methods, contents, and materials. These experts could then suggest how to best borrow the most appropriate ideas from these foreign approaches, combine these ideas with Chinese political and musical traditions, and place them into the context of indigenous Chinese educational goals. Such ideas could then be assimilated into existing curricula so that Chinese music teachers would be able to implement them and so that Chinese children would be able to benefit from this

kind of instruction for the common good of a culturally rich and diverse citizenry.

As was suggested earlier, an investigation of the curricular content of elementary music instruction in the classroom is only one part of researching Chinese elementary music education. In order to complete such a project, the effects of the curriculum on actual music instruction in the classroom should be examined as well. Music teaching training programs at normal schools and teaching training colleges and the special advanced music teacher training workshops for working teachers should be analyzed, and the effects in the classroom of teachers trained in normal schools and trained in teacher training colleges would need to be examined. Such a complete research program for elementary music education in China should reveal its strengths and weaknesses and provide further guidance for future reform efforts in Chinese music education. The music instruction in the secondary schools, in the colleges and universities, and in professional music schools should be similarly researched so that steps can be taken to respond fully to the reform movement and to strengthen music education at all levels.

APPENDIX A

PARTS OF ORIGINAL AND TRANSLATED LETTERS

(Verified for English accuracy by Gene Cho, Professor
of Music, School of Music, University of North Texas)

Part of the original and translated letter from Zhu, Qi 朱琦
of Shanghai Education College to Ma, Shuhui, 20 March, 1989.

19 年 月 日 第 页 共 3 页

学科音乐科何时改换何时恢复。

一九六六年开始，全国学校停课，音乐也停办音科
被革命样板戏所查禁，音乐教学走上邪道。一九七八年逐步
恢复正轨。

小学一九四一年——一九四三年音乐教学情况

这时正处于抗战时期，从全国情况来看，分为沦陷区和
大后方两种情况。沦陷区的上海为代表，大后方的重庆(陪都)
为代表。

上海处于敌伪统治，整个教育都受到日寇的制约，音乐
教育更无法发挥其应有的特殊作用。但上海又是一个文化中心，一部分
有志之士到大后方从事抗敌音乐外，剩下的音乐教育工作者，凭着自
己的良心，不敢苟同侵略者的教育，更不敢以黄色小调来麻醉幼
童。为了在夹缝中求生存，大都以纯技术技能的教育为主，同时利
用上海英美法租界的有利条件，在一些教会学校开设音乐教育。
一些如《美声》杂志等刊物为领导，在音乐界起到了一个相
对延伸的作用。当时的中西文中附办(就是《美声》)为代表。
音乐有很好的音乐传统和功底，学校的林风眠音乐教育为指导。
培养了一批音乐天赋的儿童。解放后音乐院校中的平津来校大
都来自该校。当时这些音乐学校学费课时多是免费有钢琴课，学生
课后可自由选择一些音乐书籍，至此一堂女生教育。

抗战初期大后方，抗战基地，政治环境使教育成为宣传抗敌
救国音乐教育上自然也就产生和发展各种抗日歌曲，伴之以
话剧团、歌剧队、戏剧学校等音乐教育形式，整个文化中心进行
普及，造成了音乐教育特殊时期。

上海文化局文具部(北)

Elementary Music Education between 1941-1942 is the period of the War of Resistance against Japan. China was then divided into two parts: the area which was controlled by Japanese and the hinterland. Shanghai represented the region under Japanese occupation, and Chongqing represented the other region.

As Shanghai was under Japanese occupation, the whole educational system was dictated by the policy of colonialization At the same time, there were diplomatic territories of America, Britain and France in Shanghai. In the "foreign" territory, particularly at mission schools, consisted of religious music, western classical music, and some British and American popular music In particular, the Mactire Elementary School (Shanghai) had music teachers with excellent qualifications, and the Dewey educational philosophy and system undergirded the music instruction and, while including piano lessons, produced many gifted young musicians. Many of these young musicians subsequently were to become students in the Secondary Department of Shanghai Conservatory after the liberation.

Part of the original and translated letter (underlined in the original) from Chen, Lingun 陳聆群, Associate Professor in the Musicology Department at Shanghai Conservatory, and Vice President of the Research Association of Chinese Music History to Ma, Shuhui, 14 May, 1989

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此外，关于沈心工，除前信介绍了一些史料外，1987年4月《中央音乐学院学报》载有沈信《沈心工年谱》，复印一份奉上，可以参阅。

另起书说：中国早期的普通学校音乐教育，最早在西方传教士创办的教会学校中，开设有圣咏唱诗班与圣经之类科目；然后，在1898年所创办的齐鲁大学（或新学书院）中，开始试设唱诗班，但此时中国无能做此类的教师，因此不仅从日本引进教材（如圣咏），也请日本人来担任，唱的歌也用日本教材（如圣咏）。直到1900年南洋女子附设成立，1902年该校沈心工由日本归来，学了音乐，他首先创设“音乐讲习会”，开始创作国歌（第一首是《男儿第一志气高》），1903年归国后，奉总长南台附设开设唱诗班，大力倡导，这样，才开始了中国中小学及教会学校近代普通学校音乐教育之历史。

我的答复就是这些，也许不能彻底回答。附上所列“沈心工年谱”复印件，对于史实，有的其他部门恐怕可以供些列例于中。

山东孙德希台撰写的音乐神学表示一定全力支持之。如蒙你一定尽快拟定引进教材中提列之名字，那么仅字上海音乐学院副教授、中国音乐家协会会员就可也。祝

学业成功！

陈聆群 1989.5.4

In summary, the elementary music education in China may be said to have started with the Christian missionary schools. Music instruction in these missionary schools was similar in choral singing and lessons in keyboard instruments. Around 1898, there were attempts at creating a new school system and reforming the music instruction in singing. However, no qualified native music teachers were to be found and the only alternative was to adopt the Japanese song materials (for example, Wu Ban Nu Shu 務本女塾).

In 1900, the Nan Yang Elementary School was established and, in 1902, Shen, Xinggong 沈心工, who was a teacher at this school, went to Japan for further study in music... He also began composing school songs... Upon his return to China in 1903, he started music classes at Nan Yang Elementary school... This was the beginning of modern elementary music education in China.

Part of the original and translated letter (underlined in the original) from Qian, Renkang, 钱仁康 Former Dean of the Musicology Department at Shanghai Conservatory, to Ma, Shuhui, 3 April 1989. Includes song examples; (for an explanation, see page 162).

1989年4月3日

第2页共3页

早期小学音乐教材以唱歌为主。所唱乐歌,有以下几类:

1. 我国早期作曲家作曲的,如沈心工编《童编学校唱歌集》第六集中的《英裁中华》。“国人用西洋技巧作曲者,盖以此为最早”:

1=C⁴/₄ 英裁中华 沈心工作词,朱雲望作曲

i 5i 3 i | 3 2i 2 - | 2 6 2 4 2 | 4 3 2 i - | i 5i 3 i |

英裁英裁! 中华民国。太阳晖晖, 亚细亚陆。取精用宏,

3 2i 2 - | 2 1 7 6 7 | i 2 6 5 - | : 5 6 7 i 3 | 6 2i 2 5 - |

地大物博, 直工直商, 直耕直教。奋发有为, 无所不得。

i 7 6 2 | 5 6 7 i - :|| 5 6 7 i 5 | 6 2i 2 5 | i 7 6 2 |

英裁英裁! 中华民国。

2. 用欧美曲调歌词的,如沈心工编《学校唱歌初集》中的《借花献佛》,

用美国作曲家Lowell Mason的赞美诗There is a Fountain 填词:

1=C⁴/₄ 1 3 | 5. 6 5 i | i. 6 5 1 3 | 5 - 6 5 2 1 | 2 - 0 1 3 | 5. 6 5 i |

重 庆 风 轻 微 雨 初 晴 假 期 恰 遇 良 辰。 既 瑞 我 爱 既

i. 6 5 1 2 | 3. 1 2 3 | i - 0 1 2 | 3. 1 2 3 | i. 6 1 6 | 5 - 6 5 3 1 | 2 - 0

报 报 报, 去 道 以 答 曲 情。 绿 阴 万 盖, 芳 草 万 茵, 此 间 春 气 清 新。

1 3 | 5. 6 5 i | i. 6 5 1 2 | 3. 1 2 3 | i - 0 || (沈心工、吴怀庆作词。

秋 声 傲 气, 一 程 半 程, 5 子 偕 行 偕 行。 原 曲 见 "New Cokesbury

上海音乐学院双线报告纸

Hymnal.")

1989年4月3日

第3页共3页

3. 用日本曲调填词的,如李汉编《唱歌教科书》中的《冬之夜》,用日本明治17年(1884)《小学唱歌集(三)》中的“四季明月”(作词、作曲者不详)填词:

1=F 4/4 冬之夜

2 2 2 7 | 6 5 3 2 - | 3 5 6 5 | 2 7 6 5 | 3 5 6 5 | 2 3 2 - |

横塘十里清如许,梅花皎洁雪花舞,夜来霜月争光辉。

6 5 6 5 | 1 2 6 5 | 3 5 6 - | 2 1 3 5 | 6 5 3 5 | 2 1 2 - ||

不聊 寄 无 日 光, 只 留 得 梅 花 一 缕 香。

4. 用中国民歌填词的,如《工农明歌集》中的《缠脚的苦》,据民歌《缠脚的苦》填词:

1=F 2/4 缠脚的苦 沈心工作词

1 2 1 6 | 5 - | 6 5 3 5 | 2 - | 5 6 5 3 | 2 3 2 | 6 1 6 | 5 - | 6 1

缠脚的苦,最苦恼,从小 苦到 老。未 曾

2 3 | 2 6 5 | 6 - | 5 6 5 3 | 2 3 2 | 6 1 3 | 2 - | 6 1 6

开步 身先 衰, 不作 善, 不作 恶, 暗 处 一 世 上 脚

6 - | 1 2 1 6 | 5 6 | 5 - ||

镣, 一 世 上 脚 镣。

The main feature in the material in these early Chinese music text books for elementary school is singing. The songs contained in such text books can be classified into four categories:

1. The songs composed by Chinese composers using western compositional techniques "美哉中華" ("China, the beautiful") contained in "重編學校唱歌集" (The Collection of schools songs second revision) Vol. 6 is an example.

2. The songs with Chinese text set to existing European and American melodies. For example "春遊歌" (song of spring trip) employs the hymn tune "There is a fountain" by Lowell Mason originally found in "New Cokesbury Hymnal"

3. The songs set to existing Japanese melodies. For example "冬之夜" ("The Winter Night") is based on a Japanese song "四季四月" ("Four Season and Four Months") found in "Collection of Elementary Songs" (one of the Japanese text books) Vol. 6 (1884).

4. The songs utilized Chinese Folk Melodies. "纏腳的苦" ("The Pain of Foot Binding") which was collected in "collection of Xingong songs" is an example. This melody was borrowed from folk song "遊藝女".

Part of the original and translated letter (underlined in the original) from Zhang, Xiaohu 張肖虎, former Dean of the Music Department at Beijing Normal University, to Ma, Shuhui, 8 May, 1989.

在改革(三十年代)出現的一批守世或半
守世作曲家 如趙元任, 黃今, 沈尚斌等人
盡力進行新(新)曲創作, 力求民族化,
重視音樂的語言作用(音韻) (沈尚斌) 編

第 3 页共 (12局限)
寫的新教材, 打破了“歌曲集”的舊式
內容包括了 音樂常識, 樂理常識 (包括
各人知曲介紹) 和歌曲, 而歌曲中包括了
許多新的創作歌曲 (詞曲都是創作, 一改
舊歌單首用曲填詞的做法) 並且有各
種的異調的歌曲納入教材。帶有律
動的歌曲更通事增多……, 為教學語言做出貢獻。

In the thirties, there appeared in China professional and semi-professional composers such as Zhao, Yuanren (趙元任), Huang, Zi (黃自), and Ying, Shangneng (應尚能). Their efforts were expended not only in composing new songs but also in creating songs that reflected nationalistic characters and, this important in developing of music education. Huang, Zi (黃自) and Ying, Shangneng (應尚能) therefore, were markedly different from the earlier song anthologies, in Huang's and Ying's edited text book contains sections on the music fundamentals (i.e. rudimental music theory) music appreciation (i.e. brief description of composers and musical works), and songs. Included in the selection of songs are many new compositions by these young native composers.

The original and translated letter (underlined in the originals) from Ma, Geshun, 馬革順, Professor of Shanghai Conservatory, to Ma, Shuhui, April 16, 1989 and part of the letter from Qian, Renkang 錢仁康, 3 April 1989.

高等學校音樂教育學會

馬淑慧：
 來信收到，很感佩於您對解放前
 (1949)中國十字音字板方面的普遍教學情況。
 那時的音樂教學情況，正如錢先生信中
 所提及的，大多數十字音字板是唱歌的
 歌，大部是教唱范唱，而學生標唱表節
 所范唱的這種情況當時極為普遍。
 以此 42 記

于佩！
 上海音樂學院教授
 馬革順
 1989.4.16

上海音乐学院

马革若：

手示奉悉。令媛需要知道中国的小学教育受苏联哪位教育家的影响最深，可惜我对此一无所知，不妨问问崔殿珊，也许她会知道。

解放前的小学音乐教育情况，我们都是过来人，好像除了唱歌以外，别无其他内容关于我国早期（清末民初）小学音乐教材，曾经有所知，将这方面的心得，写在只纸上，不知对令媛有用否。本想直接寄给她，因不知她的地址，只好请您转寄了。如需有关早期小学音乐教材的更详细的情况，您还可以进一步提供。

专复，敬请

讲安。

姜仁原 手书

1989年4月30日

Ma, Shuhui:

I received your letter in which you asked me to describe the situation about music education in Chinese elementary and secondary schools before 1949. The situation of music education during that period is, as Mr. Qian described, that most music instruction emphasized the singing of songs where students learned by rote, i.e. repeating each phrase after the teacher.

Professor of Shanghai Conservatory
Ma, Geshun
April 16, 1989

The letter from R. Qian to Ma, Geshun.

As all of us are well familiar, the music instruction in the elementary schools before liberation. Before 1949 was principally that of singing, and, in general, no other method was included. About the materials with regard to elementary music instruction during the late Qing dynasty to early Republic I will refer to it in the enclosed letter.

APPENDIX B
ORIGINAL AND TRANSLATED DOCUMENTS OF ELEMENTARY
MUSIC CURRICULA

(The translation was done alone by this writer and corrected by Margaret and Kathy Larson for English accuracy.)

The original and translated document of the Five Year System Temporary Elementary Music Curriculum (Draft) 1950.

小学音乐课程暂行标准（草案）

（一九五〇年八月）

第一 目 标

一、培养儿童正确的听音、发声、歌唱、简单演奏等初步的音乐知识和技能。

二、培养儿童爱好音乐，以音乐陶冶身心，丰富生活，并乐为人民服务的兴趣和愿望。

三、培养儿童活泼、愉快、热情、勇敢及五爱国民公德和保卫祖国，保卫世界和平的爱国主义思想和感情。

第三 教学要点

一、教材编选要点：

(一)教材的配备：以歌曲为主，基本练习，器乐和欣赏为辅。

(二)歌词内容应具体、生动、真实、积极。在文字方面应流利、押韵、不勉强堆砌、而富于儿童文学价值。

(三)苏联和世界各地的革命儿童歌曲，可适当地选用。

(四)适当地配合各科教学，特别是国语教学，以及学校的中心活动和社会活动。

(五)按儿童程度的高低，有计划有步骤地把教材组织为由浅入深，由简到繁。

(六)教材的形式和内容，要多变化，以增加儿童的兴趣。

(七)既用五线谱教学的，不得并用简谱。

(八)音乐家故事，应以中国的人民音乐家为主。四年级以后，可略加世界著名的音乐家故事。但内容要注意有教育意义价值的。

二、教学方法要点：

(一)注意保护儿童的嗓音，禁止高声喊唱。并随时教给儿童以发声器官卫生的常识。

(二)在教学时，应有适当的短时的听音、发声、音阶、音程等基本练习，以打下良好的唱歌基础。

(三)发音练习时，必须站立。

(四)音阶、音程练习时，必须力求正确。唱时教师最好用单音伴奏，借以静听儿童的发音是否正确，以便矫正。

(五)在歌曲练习中，要适当地注意听音和视唱练习，以使实际有效，不重在多数若干歌曲。但也不可过分重视这些机械的训练，以致降低儿童学习音乐的兴趣。

(六)对歌曲的旋律、拍子，应力求正确。唱熟的歌，应避免加入油腔怪调。

(七)每次新曲的教学，都得结合乐谱知识，说明调子、拍子、音符、速度、强弱等，使这些有关曲谱的知识，得到多次练习的机会。但儿童对这些说明，最易厌倦，所以说明时间，不可过长。过长的曲，也应尽量少选；如遇比较长的曲谱，可分两段或三段进行教学。

(八)为增加儿童兴趣，唱歌方式要随时多变化，如：齐唱、独唱、坐唱、立唱、分行唱、轻音唱、打拍子唱、指挥唱、伴奏唱、离琴唱……等。

(九)唱歌时要注意儿童的态度自然，声音优美；禁止摇头晃身，眼望天，脚踏地等毛病。

(十)教学时要使儿童了解歌词内容，感情表现要和歌词内容一致。

(十一)在欣赏教学时，尽可能把欣赏的作品，作一简单介绍。

(十二)音乐教学，应将标准所定的各类教材尽可能地结合进行，不可各自孤立。尤其是欣赏教学，应和唱歌教学配合进行，决不可在整个教学时间内，完全作欣赏教学。

(十三)在每次教学开始时或结束时，应使儿童唱一个他们最爱唱的歌曲，以引起儿童的兴趣。

(十四) 为养成儿童守纪律的习惯和培养他们的节奏感，上下课时，可用琴声（进行曲）导引。

(十五) 除课内教学外，应尽量利用课余时间，组织各种音乐活动（如音乐学习小组、歌咏队，演奏队，音乐比赛会或播音等）。

(十六) 要适当地启发鼓励儿童，创造简单歌曲、歌词、快板以及小歌剧等，以提高儿童的创作兴趣。

(十七) 发声期的儿童，切忌发高强的声音或长时间的歌唱。「欲候」较重的，可暂行停止歌唱练习，使他注重欣赏，乐理及器乐练习等。

(十八) 教师对选定的教材，应充分准备，并重视儿童意见，随时总结教学经验，以便提高教学。

(十九) 听音和发声有障碍的儿童，可使他坐位移近教师和乐器。

(二十) 音乐可和表演、游戏、歌剧等结合教学。天气晴朗时，可在室外教学。

(二十一) 成绩考查：

1. 教师对每个儿童的音乐能力和兴趣，应有深切的了解。

2. 成绩考查要点有下列八项：

- (1) 听音；
- (2) 发声；
- (3) 唱歌（正确、表情、发声和吐字。）；
- (4) 击拍或指挥；
- (5) 器乐；
- (6) 乐谱知识；

(7) 读谱能力;

(8) 学习态度。

三、教学设备要点

(一) 音乐教室：最好有特设的音乐教室，并保持空气流通，光线充足。

(二) 乐器：风琴或钢琴、提琴、胡琴、锣、鼓、钹、小钟、铃、木鱼……和其他节奏乐器等。

(三) 教具：音符及休止符、拍子、音阶、音名……等图表及音乐家像，乐器图，指挥棒、拍节器、音乐卡片、五线黑板、留声机、无线电收音机，各种唱片等。

附注：以上各项音乐设备，应根据各校经济情况，逐步添置，或自行制作，搜集。

Five Year System Temporary Elementary Music Curriculum (Draft), 1950

I. Goals

- A. Fostering children's basic musical knowledge and techniques in listening, sound production, singing and playing instruments.
- B. Helping children to love music, and through music, to mold students' temperament and spirit, to enrich their lives, and to develop the desire to serve people.
- C. Encouraging children to be lively, happy, enthusiastic, and brave, and to embody the national spirit of the five loves^a. Also, students should develop the ideology and emotion of protecting their motherland and world peace.

II. Curriculum

A. First Grade

1. Singing Songs

a. The contents of songs

(1) Texts

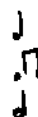
- (a) Glory to leaders, revolutionary heroes, model workers, scientific discoverer, and patriotic ideology
- (b) Praises of peace, fighting against imperialism, and carrying forward internationalism
- (c) Reflection of the new socialistic realistic life such as, people's labor work, production construction, and so on
- (d) Interesting to children and good for fostering children's aesthetic sensitivities, such as praising nature, praising the singing festival, and so on
- (e) reflection of children's realistic lives, arouse children's enthusiasm, encourage children to study hard, carry forward the collectivist ideology

(2) Notations

- (a) Style: relaxed, graceful, fluctuating, lively, happy, enthusiastic, brave, and majestic.
- (b) Meter: 2/4
- (c) Melody: around twelve measures.

^a The national spirits of five loves are love of motherland, love of collective, love of labor, love of science, and love of public property.

- (d) Range: $c^1 - c^2$
- (e) Interval: usually limited to. The first and second grades will usually use close relative interval and consonance.
- (f) Rhythm:
 - i) First semester--no
 - ii) Second semester



b. Habits and Abilities

- (1) Keeping the correct posture so that the body retains a vertical position, and so that the head is neither facing up nor bowed or askew
- (2) Studying correct breathing without voice, and shrugging shoulder
- (3) Studying sound production for clear vowel enunciation and the correct degree of lip-rounding
- (4) Getting a good quality of sound: singing with a voice which is light, bright and clear, natural, connected, and in rhyme
- (5) Enabling students to follow a teacher's demonstration in singing simple songs
- (6) Enabling students to start and stop following a teacher's conducting

c. Basic exercises

- (1) Aural: distinguishing the sounds which are long or short, high or low
- (2) Breath: smooth
- (3) Sound Production: imitating interesting sounds from nature, then trying to practice the "vowel" exercises
- (4) Scale: Pentatonic and Diatonic
- (5) Meter: double time.

d. Performance

Singing performance.

2. Knowledge of Notation

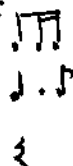
- a. Recognizing the name of notes on the line and interval of the staff, and knowing the signs of G clef and F clef
- b. Recognizing the name of the note on one line added below the G clef
- c. Knowing the positions and names of each note on G clef between c^1 and g^1
- d. Recognizing quarter notes and half notes

- e. Recognizing the C major scale and the 2/4 sign of meter
- 3. Instruments
Recognizing some common percussion instruments, i.e. small drum, Xiaoluo, Bo^b, bells, and so on.
- 4. Appreciation
 - a. Appreciating the teacher's or students' performances
 - b. Appreciating children's songs from records and some national folk songs in which the children are also interested
 - c. Performance of singing with dancing
 - d. Simple march
- 5. The Class Hours Per Week: Two
With one class hour comprised of 45 minutes
- 6. Illustration
 - a. Recently, it has been difficult to get qualified teachers at some schools. Those teachers who are not qualified but still teach music should study hard and improve their musical knowledge as soon as possible. Before they become qualified music teachers, some ways may be arranged for them to teach music.
 - (1) Using numerical notation and reducing the level of difficulty
 - (2) Reducing required abilities
 - (3) Beginning instruction in basic exercises and notation knowledge will start to be taught by second grade
 - (4) Canceling the instrument part of instruction
 - b. Considering each school's differences, the curriculum will be used flexibly, but most common criteria of this curriculum should be achieved
 - c. In some school where possible, besides percussion instruments, the key board, and other Chinese and Western instruments may be introduced and provided to students to practice
- B. Second Grade
 - 1. Singing Songs
 - a. The contents of songs
 - (1) Texts: the same as the first grade and the contents should have different levels of difficulty

^b Xiaoluo and Bo are Chinese percussions instruments.

(2) Notations

- (a) Style: the same as first grade
- (b) Meter: continuing first grade and adding 4/4
- (c) Melody: around sixteen measures
- (d) Range: the same as first grade
- (e) Interval; the same as first grade
- (f) Rhythm
 - i) First semester--the same as first grade
 - ii) Second semester



b. Habits and Abilities

- (1) Breathing correctly when singing simple, songs
- (2) Learning to sing lightly
- (3) Following the teacher's direction step-by-step from singing by rote to sight-singing
- (4) Using different emotions while singing
- (5) Learning to follow a teacher's conducting

c. Basic exercises

- (1) Aural: distinguishing sounds; loud or soft, fast or slow
- (2) Breath: fast to breath in and slow to breath out
- (3) Sound Productions: Practicing vowels especially Y (A)
- (4) Scale: the same as first grade
- (5) Interval: second
- (6) Meter: the same as first grade and add the quadruple time.

d. Performance

The same as first grade and to add "allegro" pieces

2. Knowledge of Notation

- a. Knowing the position and name of each note on G clef between a^1 - c^2 .
- b. Recognizing the signs of quaver rest and quarter rest.
- c. Recognizing the bar line, double bar line, and breath sign (v).
- d. Recognizing the G major scale and 4/4 sign of meter.

3. Instruments

Using the percussions instruments to accompany music.

4. Appreciation

Continuing, reinforcing and enhancing the degree from first grade, and adding:

- (a) Knowing the emotion of music (i.e. happy majestic, graceful, and so on)
- (b) Singing allegro songs

5. The Class Hours Per Week: Two

C. Third Grade

1. Singing Songs

a. The contents of songs

- (1) Text: the same as first grade and the contents should have different levels of difficulty.

(2) Notations

- (a) Style: the same as first grade.
- (b) Meter: continuing second grade and adding 3/4
- (c) Melody: inner twenty-four measures.
- (d) Range: b to d²
- (e) Interval: the students beyond third grade will be trained for relative interval.
- (f) Rhythm:
 - i) The first semester: the same as second grade
 - ii) The second semester:



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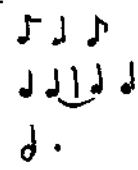
b. Habits and Abilities

- (1) Learning to take a quick, inward breath while singing a lively song without rest
- (2) Learning to change dynamics and speeds
- (3) Learning to sing a simple canon
- (4) Learning to sight-sing simple songs
- (5) Learning to follow the teacher's conducting and sing with different dynamics and speeds

c. Basic exercises

- (1) Aural: after hearing a model pitch, children will be able to distinguish other pitches
- (2) Breath: the same as second grade
- (3) Enunciation: X(U) and other vowels
- (4) Scale: diatonic and its rhythm change

- (5) Internal: the same as second grade, and the third and fourth interval will be added
 - (6) Meter: the triple and duple time
 - (7) Sight-singing: four-measure exercises
 - d. Performance
 - The same as second grade and it will be added a simple dance with singing.
 - 2. Knowledge of Notation
 - a. Recognizing the signs of the dotted quarter note, dotted quaver note, sixteenth rest note, and quaver rest note
 - b. Recognizing the signs of \frown , \smile , $\|$: : $\|$, $\cdot\infty\cdot$ and the dynamic sign $<$ and $>$
 - c. Recognizing the F major scale at staff and sign of 3/4 meter
 - 3. Instruments
 - Continuing skills learned from second grade
 - 4. Appreciation
 - a. Continuing and enhancing the level of difficulty from second grade
 - b. Adding marching and dancing music
 - c. Learning songs from the movies which are national, popular, and interesting to children
 - d. Practicing Solo, Canon and Chorus
 - 5. The Class Hours Per Week: Two
 - D. Fourth Grade
 - 1. Singing Songs
 - a. The Contents of Songs
 - (1) Texts: the same as the first grade and the contents should have different levels of difficulty.
 - (2) Notations
 - (a) Style: the same as the first grade
 - (b) Meter: continuing the third grade and adding 3/8
 - (c) Melody: around twenty-four measures
 - (d) Range: b to e²
 - (e) Interval: the same as the third grade
 - (f) Rhythm:
 - i) First semester: the same as the third grade
 - ii) Second semester


- b. Habits and Abilities
 - (1) Singing with simple accompaniment
 - (2) Sight-singing in correct rhythm

- (3) Breathing correctly while singing a song which has more changes of rhythms, dynamics, and so on
- (4) Singing in a simple two-part chorus
- c. Basic Exercises
 - (1) Dictation: simple notes using the staff
 - (2) Breath: the same as the third grade
 - (3) Enunciation: practice - (i) and other vowels
 - (4) Scale: the same as the third grade
 - (5) Interval: the same as the third grade
 - (6) Conducting: duple and quadruple
 - (7) Sight-sing: inner eight measure exercises
- d. Performance

Continuing and reinforcing the contents of the third grade.
- 2. Knowledge of Notation
 - a. Knowing the whole note and whole rest note, dotted half-note, and dotted half rest note
 - b. Knowing the triplet, syncope and variant bar
 - c. Knowing the signs of repetition (D.C.), fall (||), staccato, and the dynamic signs -- f, ff, mf, p, pp, mp
 - d. Knowing the D major scale and the sign of 3/8 meter
 - e. Recognizing the signs of #, b, and ♯
- 3. Instruments

Continuing and enhancing the degree from the third grade. Moreover, recognizing Chinese and Western common instruments.
- 4. Appreciation
 - a. Continuing and enhancing the level from the third grade
 - b. Distinguishing the different sounds of common instruments
 - c. learning songs and dances, and drama which includes song and dance, which are national, popular and simple
 - d. Appreciating Concert performance
- 5. The Class Hours Per Week: One
- E. Fifth Grade
 - 1. Singing Songs
 - a. The Contents of Songs
 - (1) Texts: the same as the first grade, and the contents should have different level of difficulty
 - (2) Notations
 - (a) Style: the same as the first grade
 - (b) Meter: continuing the fourth grade and adding 6/8
 - (c) Melody: inner thirty-two measures

- (d) Range: a to e² (or f²)
- (e) Interval: the same as the third grade
- (f) Rhythm:

- b. Habits and Abilities
 - (1) Sight-singing songs they have studied
 - (2) Following the teacher's conducting, and singing with emotion
- c. Basic Exercises
 - (1) Dictation: simple melody, inner four measures
 - (2) Breath: the same as the fourth grade
 - (3) Enunciation: practice (o) and (E), and other vowels
 - (4) Scale: the same as the fourth grade with additional changes of rhythms and speeds
 - (5) Interval: the same as the fourth grade, adding the seventh and eighth
 - (6) Conducting: adding triple time and starting with the up beat.
 - (7) Sight-singing: the same as the fourth grade, with longer piece
- d. Performance
 - Continuing and reinforcing the level from the fourth grade
- 2. Knowledge of Notation
 - a. Continuing, reinforcing, and practicing the knowledge which has been studied
 - b. Introducing the ^bB major and other keys (may introduce only, and not to practice)
 - c. Recognizing the sign of 6/8 meter
- 3. Instruments
 - Continuing, reinforcing and practicing the studied skills
- 4. Appreciation
 - a. Continuing and enhancing the level of skills from the fourth grade
 - b. Distinguishing among the opera, drama with song and dance, and Yang-Ge-Ju^c.
 - c. Students will be able to evaluate a musical performance.

^cYang-Ge-Ju is one kind of Chinese folk dramas with song and dance.

5. The Class Hours Per Week: One

III. Main Points of Instruction

A. Main points of editing materials

1. The allocation of materials was based on vocal songs with the addition of some basic exercises, instrumental music, and music appreciation materials, as appropriately
2. The contents of the songs should be concrete, lively, realistic, and positive. The sentences should be fluent, in rhyme, and have value as children's literature
3. The revolutionary children's songs of the Soviet Union and other countries may be selected appropriately.
4. Music instruction should be coordinated appropriately with other subjects' instructions, especially with language and literature, and with the school's academic and social activities
5. According to the children's different levels of readiness, materials should be organized from lower level to higher level, from simple to complex, step-by-step in accordance with the plan
6. In order to capture and enhance the children's interest, the forms and contents of the materials should be varied
7. When the staff system is used, use of numerical notation should be discontinued
8. Only Chinese musicians' career stories will be told to students before fourth grade. However, a few foreign musicians' stories whose contents have value may be added beyond the fourth grade

B. Main Points of Instructional Methods

1. Children's voices should be protected, and children should be prohibited from singing too loud or from "yelling." Children should always be told about the health of the vocal organs.
2. In order to develop good singing habits, children should have short and appropriate basic exercises of aural discrimination, sound production, scales, intervals, and so forth during their instruction
3. When practicing sound production, the students should stand up
4. The exercises of scales and intervals should be required to be sung correctly. In order to hear whether students sing correctly or not, and to aid in correction, the teacher should use a single note (without harmony) to accompany students as they sing
5. Exercises in aural listening and sight-singing should be used effectively to accompany the

teaching of songs, However, these kinds of exercises should not be given too much; otherwise, children will lose interest.

6. The teacher should require students to sing melodies and rhythms correctly. If the songs are already mastered, then these songs should not be sung glibly.
7. When teaching every new song, teachers should combine fundamental musical knowledge with demonstrating the keys, beats, notes, speeds, dynamics and so on. Such instruction will permit more practice of essential skills. However, children will get easily bored from these simple demonstrations; for this reason, the time allotted for these demonstrations should not be too long. Also, long songs should be selected as little as possible. If a long song is selected to be taught, it should be divided into two or three parts and every time only one part should be taught at a time.
8. In order to increase children's interest, the forms of singing should vary. For example, children should practice unison, solo, singing seated, singing standing up, singing by dividing each line, singing lightly, singing and beating the rhythm, singing and conducting, singing with accompaniment, singing without accompaniment, and so on
9. When singing, children should have their bodies in a natural position and produce a graceful sound. Shaking the head, moving the body, or looking at the ceiling or tapping the feet should be prohibited
10. The teacher should have the children understand the meaning of songs very well, and ask students to feel the unity between the emotion and the text.
11. When doing music appreciation, the teachers should give a simple introduction of the piece to children first.
12. Music instruction should combine various aspects of the curricula, none of the materials should be taught in isolation. In particularly music appreciation should be integrated with singing instruction. It is prohibited to use one whole class session for music appreciation.
13. In order to enhance the children's interest when beginning and ending the lesson, the teacher may ask students to choose one of their favorite songs to sing

14. In order to encourage the children to have a good habit of observing discipline and to become more rhythmical, the teacher may use a march for starting and ending the class (children will march in and out of class).
15. Besides doing instruction in class, the teacher needs to organize different extracurricular musical activities (i.e. a music study group, chorus, instrumental performances, musical competitions, a broadcasting studio, and so on).
16. In order to enhance the children's interest in creating music, it is necessary to arouse and encourage children to compose simple songs, texts, poems, little operas and so on
17. Children who are going through voice change should be prohibited from singing too high or for too long a time. If someone has big problems, the teacher may let him quit singing and do more music appreciation, fundamental music theory, instrumental performance, and so on
18. Teachers should be well prepared to select appropriate materials. Also, in order to enhance instructional quality. Teachers need to pay attention to the children's criticism, and to summarize their instructional experiences
19. If some children have aural or oral problems, they should be moved closer to the teacher or piano
20. Musical instruction may be combined with performances, games, opera, and so on. If the weather is good, the instruction may be conducted out of doors
21. Examinations:
 - a. Teachers need to know the musical abilities and interests of each child very well.
 - b. Eight Subjects of Examination:
 - (1) Aural discrimination
 - (2) Sound production
 - (3) Singing (correct emotion, sound production, and enunciation)
 - (4) Beating rhythm or conducting
 - (5) Instruments
 - (6) Knowledge of notations
 - (7) Sight reading
 - (8) Attitudes toward studies
 - c. Main points of instructional equipment and supplies
 - (1) Music classroom: it needs to be a special room (it is better not to be shared with other subjects), with fresh air and good lights.

(2) Instruments: organ or piano, violin, Huqin, Luo, Gu, Bo, Xiaozhong, bells, Muyu, and some other percussion instruments.^d

(3) Equipment

Illustrations of note signs and rest note signs, meter signs, scales and names of different notes; pictures of musicians and instruments; a conducting baton; a metronome; music cards; a staff blackboard; turn tables or record players; records and tapes; a radio; and so forth.

Note: In acquiring the musical equipment above, the economic situation of each school should be considered and items should be added little by little, or made and collected by the teachers and students themselves.

^dHuqin, Luo, Gu, Bo, Xiaozhong, and Muyu are Chinese instruments. Huqin is a stringed instrument and the others are percussion instruments.

The original and translated document of The Music Curriculum of Chinese Elementary Schools, 1956.

小学唱歌教学大纲(草案)*

说 明

一 目的和内容

小学唱歌课是全面发展教育中的完成美育的手段之一。因此，唱歌教学必须服从于全面发展教育的总方针，培养社会主义社会全面发展的新人为目的。

小学唱歌课包括唱歌、音乐知识和欣赏三部分，主要是要教会学生能够有理解有表情地唱歌、围绕着唱歌的教学来培养儿童的音乐兴趣和鉴赏能力以及音乐的基本知识和技能，并且增进儿童的爱美情感。

唱歌是对儿童进行音乐教育最有效的手段。富于表情地歌唱形象鲜明的歌曲，最能感染儿童，教育儿童。所以唱歌在音乐教学中应该占主要地位，教学时间应该最多——约占全部时间的三分之二。

唱歌教材应该具有思想性和艺术性，应该能为儿童所理解所接受，并且是儿童唱歌技能所能负担的。没有这些条件，就不能达到音乐教育目的。

歌唱形式应以齐唱为主，高年级可以加入部分二部轮唱和简单的二部合唱。

音乐知识的教学，主要是教儿童认五线谱，如果限于条

*[编者注] 《大纲(草案)》以中华人民共和国教育部名义，于1956年11月印行第一版。

件，也可以暂用简谱，使儿童获得音乐表现手段和有关音乐语言的初步知识。要教会儿童用固定唱名法视唱，（如果限于条件，也可暂用首调唱名法视唱）学生也应通过唱歌和欣赏，获得音乐知识；由于获得了音乐知识，学生就可以更好地理解音乐、表演音乐和感受音乐。

所有讲授的音乐知识，必须是最基本、最重要、并且能为儿童经常运用的。

欣赏音乐的教学，是为了扩大儿童的音乐知识范围，进一步培养儿童的感受能力。儿童的欣赏能力比表现能力更广泛，教师要善于利用这个因素。

欣赏用的教材，也同样必须注意它的思想性、艺术性和可接受性。低年级的欣赏教材应以唱歌为主，中高年级可以适当增加器乐曲，但主要应该是有标题的音乐。

欣赏教学的时间不可过长，每次不要超过十五分钟，也不必每课都有。

二 教学方法

唱歌教学主要是通过音乐形象来感染儿童，不是通过教师的说教来完成教育任务。教学方法的运用必须符合这个原则。

唱歌教学一般应该从教师的示范开始，以示范的歌唱给学生一个完美的、鲜明的印象。教师在示范前也可以根据歌曲的内容作简短的谈话，以引起儿童学歌的兴趣。示范后经过简短的讨论，使学生明确了歌曲的性质和应该用什么样的情绪和声音来歌唱，就可以进行练习歌曲。在练习的过程

中，教师必须根据学生的理解能力和感受能力，适时地向他们揭示歌曲的形象，说明音乐的表现手段，以增强歌曲的感染力。教师应避免长篇大论地解释，避免使学生反复单调地练唱。最后应完整而有表情地歌唱全曲，使学生获得歌曲所具有的完整的艺术形象。

为了使学生熟练地掌握歌曲，有计划地复习旧歌是十分必要的。

唱歌教学必须系统地培养儿童的唱歌技巧，以便能够很好地表达歌曲的内容。技巧的培养不应该孤立地进行，必须尽量同唱歌相结合。系统地练声非常重要；练声是技术训练，通过练声所获得的技巧必须在唱歌中运用，才能发挥它的作用。在训练过程中，应该注意保护儿童的嗓子（对变声期的儿童尤其应该注意）。

适当地扩展儿童的音域也能增强表现歌曲的能力，但要注意在良好的发声基础上才可以进行工作（各年级儿童的音域大致是：低年级 $C^1 - C^2$ ；中年级 $C^1 - D^2$ ；高年级 高声部 $C^1 - F^2$ ；低声部 $B - D^1$ ）。

要善于运用无伴奏的唱歌，例如在每个歌曲教学的开始和要矫正音调的时候，可以纯用口唱，不必用乐器伴奏。因为不用乐器伴奏的唱歌更可以使儿童听得清楚，唱得准确。唱歌的姿势、呼吸、发声和咬字，是唱歌技巧的四个重要组成部分。必须随时纠正学生在这些方面的错误和缺点，使他们养成良好的习惯。

唱歌时不论坐或立，都要保持头部自然直立，胸部自然挺起，手臂自然下垂或放在膝上。这样才能正确地呼吸和正确地

发声。

呼吸的训练，应从教会儿童平稳地呼吸和在唱歌前适当地吸一口气并一口气唱完一句歌作起，然后逐渐发展到会作较深的呼吸、持久的呼吸和迅速的呼吸。呼吸的训练必须根据儿童的年龄作不同的要求。

良好的发声必须有正确的姿势和相适应的呼吸。口形的正确也很重要。低年级应注意不紧张地唱，培养轻松而响亮的声音以打下正确的唱歌基础。中高年级应注意正确的元音发声和会延续地唱一个元音。唱高音时不要喊叫，要求唱得圆润，但不要破坏童声的明亮的特质。

从低年级开始，就应该注意发音的正确咬字的清楚，应该培养发音器官的机敏动作不要使辅音的发音妨碍了元音的正确形成。

全部的声乐技巧，必须用有系统的教材逐步培养起来，齐唱要整齐，合唱要和谐。

音乐知识的教学必须建立在学生听觉的基础上。这样，学生获得的知识才能巩固，才有助于具体的运用；应该注意“学得一点就能运用一点”的原则。

对低年级的学生应该给他们一些感性认识。从三年级起，则在感性认识的基础上逐步加以总结，使它成为系统的知识，这时开始学习认谱，并按谱唱歌。通过乐谱的学习，他们更能理解音乐语言和音乐的表现手段，同时也就可以把这些知识运用到唱歌和欣赏中去。

进行音乐知识的教学，应该注意趣味，避免枯燥的讲述。

欣赏音乐的教学，在整个音乐课中虽然占的时间较少，但是也应该重视它。进行欣赏之前，要把被欣赏的作品作必要的介绍和说明，让学生知道它的主要内容和表现手段。一首作品应该尽可能地多听几遍，但是不要一次听许多遍，而要把许多遍分为若干次来听。对欣赏了的作品，要作必要的简短的讨论，教师引导学生发表意见，发展他们对音乐的理解、感受和鉴别的能力。

听的方式可以利用唱片，也可以由教师演奏。

进行欣赏音乐时，应该注意组织教学，必须先使环境安静才能开始听。

唱歌、音乐知识和欣赏三方面的教学，应该尽可能地结合起来进行；越能紧密地联系，教学就越能收到更大的效果。

为了顺利完成教学任务，教师应该根据教学大纲的要求和儿童的程度，定出每学年每学期和每堂课的授课计划。教师在上课之前必须有充分的准备，要对所教的教材深入地钻研和体会。只有这样才能保证教学任务的完成。

几节课教完一个歌，应该按实际情况来安排，不能机械地规定。不过每学期学的歌，在低年级应不少于十二个，中年级不少于十个，高年级不少于八个。欣赏的作品每学期应该是五六首。

教师对学生的课业必须进行经常的检查，并评定他们成绩的优劣。评定的标准和方法，要符合唱歌课的基本要求，就是应该以能正确地有表情地背唱歌曲为标准。

检查课业要在平日的课堂教学中进行，必须避免在学期之末用整课的时间进行个别考试。

三 课 外 活 动

为了加深和巩固课内所学得的东西，课外的音乐活动是很重要的。各学校都应该尽可能地组织学生合唱队，并在可能的条件下组织各种音乐活动小组。笛子、二胡等儿童所喜爱的乐器，应很好的发动同学组织起来。学校应该对这些组织给予应有的重视和领导。

四 教 学 设 备

好的教学设备是保证良好教学效果的因素之一。有条件的小学，可以设置专用的音乐教室。教室内可以设置适于儿童使用的桌椅，五线谱黑板，风琴，无线电收音机、留声机和唱片等。如果限于条件，也可以利用二胡、三弦、笛子、琵琶等乐器。

教学大纲

一年 级

(一)唱歌技巧

- (1) 唱歌时保持身体和头部的正确姿势。
- (2) 歌唱每一乐句之前会随教师的手势作适当的呼吸。
- (3) 以不紧张的声音一口气唱一个不长的乐句。
- (4) 清楚而正确地唱歌词中的每一个字。
- (5) 整齐有表情地唱一首歌。
- (6) 歌唱一首歌的时候，会随教师的指挥一致地开始和一致地结束。

(二)音乐知识

- (1) 能辨别高低不同的声音、长短不同的声音。
- (2) 认识四分和八分音符(不告诉名称)。
- (3) 能辨别声音的强弱，速度的快慢和它们的表现作用。
- (4) 能辨别愉快活泼的、悠扬柔美的不同性质的歌曲。

二 年 级

(一)唱歌技巧

- (1) 继续巩固上学年的技巧。
- (2) 能用平静而稳定的呼吸唱一个长音。
- (3) 能在无休止符的两个乐句之间作急呼吸。

(二)音乐知识

- (1) 继续巩固上学年的知识。
- (2) 能辨别上行、下行和在同一高度上进行的旋律。
- (3) 会用唱名唱上行和下行 C 调大音阶或其中的片断。
- (4) 认识高音部谱表并知道谱表是用来表示音的高低
- 的。
- (5) 能辨别不快不慢的速度。
- (6) 能辨别雄壮的、优美的、亲切的不同性质的歌曲。

三 年 级

(一)唱歌技巧

- (1) 正确地唱出 Y、l、X 等元音。
- (2) 会运用适当的呼吸和咬字来唱轻快的歌曲。
- (3) 在轻快的歌曲中间无休止符的地方会作急呼吸。
- (4) 会用不同的速度和力度作不同的表情。

(二)音乐知识

- (1) 继续巩固上学年的知识。
- (2) 会唱主音三和弦。
- (3) 第一学期能在 $C^1 - G^1$ 的范围内按谱歌唱, 第二学期逐渐扩展到 $C^1 - C^2$ 的范围。
- (4) 认识并会唱二分音符及附点四分和八分音符。

(5) 认识拍子记号；能辨别 $\frac{2}{4}$ 和 $\frac{3}{4}$ 拍；懂得小节线和双节线的意义。

(6) 能用唱名唱已学会的歌曲或节奏简单的新歌曲中的片断。

四 年 级

(一)唱歌技巧

- (1) 继续巩固上学年的技巧。
- (2) 正确地唱出へ、又等元音。
- (3) 会唱连音和非连音。
- (4) 能明确而清楚地唱出难唱的辅音和元音(如子、儿、是等)。

(二)音乐知识

- (1) 认识并会唱全音符和十六分音符，懂得二分、四分、八分休止符。
- (2) 懂得 $\frac{4}{4}$ 拍，并会辨别 $\frac{4}{4}$ 拍和 $\frac{2}{4}$ 拍。
- (3) 会认B—E[♯]范围内的各音。
- (4) 能看谱唱正在学习的新歌。

五 年 级

(一)唱歌技巧

- (1) 唱顿音、加强音时，会运用呼吸和咬字。

- (2) 会唱渐强和渐弱的句子。
- (3) 会用不紧张的强音唱雄壮激昂的歌曲。
- (4) 唱轮唱曲时能保持自己声部的进行,不受另一声部的影响。

(二)音乐知识

- (1) 从开始学习认谱到本年级时,应该认识并会唱<>记号,及p,f,mp,mf等强弱记号以及其他一些常用的杂记号。
- (2) 认识一个升记号调。
- (3) 认识“#”记号,了解其意义;用听觉辨别半音。
- (4) 会拍 $\frac{2}{4}$ 拍和 $\frac{3}{4}$ 拍。
- (5) 关于音阶的初步概念。
- (6) 认识最常见的中国管弦乐器,如二胡、笛子、琵琶等,并讲述民族乐队的简单知识。

六 年 级

(一)唱歌技巧

- (1) 巩固上学年的技巧。
- (2) 唱较高的声音会运用呼吸,并能保持声音的轻柔。
- (3) 在简单的二部合唱中,会节拍一致、音色统一地和谐地唱。

(二)音乐知识

- (1) 在会唱音阶和主音三和弦的基础上,学习关于音

程的概念(二度三度五度)。

(2) 认识一个降记号调。

(3) 认识“b”并了解其意义。

(4) 会拍 $\frac{4}{4}$ 拍。

(5) 认识最常见的西洋管弦乐器(如提琴、钢琴、长笛等);对各种乐队具有简单的知识(铜管乐队、管弦乐队)。

(6) 关于聂耳冼星海二同志事迹和作品的介绍。

小学歌曲目录(供参考选用)^a

下面歌曲目录和欣赏参考曲目中,除有“○”记号的歌曲必须学习外,其他可以自由选用或另外用适当的材料补充替换(可以尽可能采用当地的儿童民歌)。但是必须注意,对教材的选择一定要严格遵守大纲的要求和系统。

一 年 级 (First Grade)

第一学期 (First Semester)

○来唱歌(朱容贞词曲) ^b	心看齐向毛主席
○牧童谣(湖北民歌)	(非衣词、温纳曲)
○和平鸽(田影词曲)	我是一个小骑兵
○工人和农民	(徐竹影词、小鹞曲)
小兔子(邱刚强词曲)	雪花和雪人
睡呀睡呀(恰尔娜雅词、克拉谢夫曲)	(小学语文词、陆静芝曲)
	新年歌(叶洛词、李群曲)

^a Index of Elementary Songs

^b Each line represents one song title. In Brackets, the composer's name is given. For example, the title of the first song is Come to Sing, composed by Zhu, Rongzhen.

小绳谣(刘润田原词,北京小学音乐教研组改词、董作新曲)	我是一个小画家(王哲词) 小音乐会 拍皮球(杨守纲、盛如茵曲)
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第二学期 (Second Semester)

你唱歌(莎莱词曲) °睡得早起得早 (放平词、郑律成曲) 什么弯弯(沈震亚曲) 胜利胜利哈哈笑 (朝鲜儿童歌曲、白晋配词) 小小船 (语文课文,胡汉娟曲) °狂欢舞 我们的牧场(内蒙民歌)	小蝉儿(邹萍词曲) °我们做了一只船 (张凤祥词、朱德诚曲) 春天到了(英少山词, 杜念杭、朱执绥曲) 今天过的什么节 小鸽子(冷岩词、刘守义曲) 这是什么 (语文课本词、盛如茵曲) 小花猫捉老鼠(品祥曲)
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二 年 级 (Second Grade)

第一学期 (First Semester)

°放羊歌(山西民歌) 我是小铁匠 (陆静山词、马虚若曲) 溜滑梯(李洛词、王杰曲) 洋娃娃 (克拉窠娃曲、 陆静山配歌)	你要身体好 (小学语文词、莎莱曲) 新年歌(叶洛词、李群曲) 雪花儿飘飘 小小鸟唧唧叫(朱执绥曲) °工人有办法(李平曲)
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°太阳(四川民歌)
入社去

(刘晓民词、赵奎英曲)
小农人(潘奇曲)

第二学期

藏族小朋友
拖拉机(方向词、海阳曲)
春天(王莘曲)
大红花
(运城民歌、范斌记录)
列宁象(姆·伊文心词、
尔·苏尔金曲)
划船(陆静山曲)
和平进行曲
枇杷树

(陈直词, 盛如茵、明福
奋曲)
°小青蛙
(沈震亚词、塔成岩曲)
做新衣(熊芳琳词、沈音曲)
我有一株花(黎路曲)
太阳红通通
(塞克词、潘奇曲)
小小科学家
虫儿运动会

三 年 级

第一学期

°国歌(田汉词、聂耳曲)
(升级后仍须复习)
放牛歌
(四川民歌, 袁焜编曲)
我爱你呀小鸽子
(王文清词、龙潮曲)
°队歌(郭沫若词、马思聪曲)
(升级后仍须复习)

°我们是小主人
(塞星词、星海曲)
扛上木枪骑竹马
(蔡其矫词、时乐蒙曲)
公公和孙子(普列谢耶夫
词、列克曼曲)
°快乐的新年
(贾芝词、陈良曲)

- | | |
|--------------|---------------|
| 踢毽子(吴扬词、舒野曲) | 小白鹅(李洛词、杨继陶曲) |
| 小小鸡蛋圆滚滚 | 学做解放军(杨墨词曲) |
| (小学语文词、莎莱曲) | 万岁毛主席 |
| 小喇叭 | (今言词、大亮曲) |
| (邱仲彭词、熊冀华曲) | 牧羊儿 |
| 大家合作力量强 | 秋天到(常维圻曲) |
| (察哈尔民歌) | 我带上了红领巾 |
| 好儿童(杨木词、寒溪曲) | (谷美珏词、盛如茵曲) |
| 小小音乐家 | |
| (安波词、达尼曲) | |

第二学期

- | | |
|---------------|----------------|
| 请你唱个歌吧(谷词词曲) | 歌) |
| 造纸船(张洋曲) | 我们和太阳一起歌唱 |
| 打砖歌(蒲凤词、聂耳曲) | (电影“骄傲公主” |
| °少先队植树造林歌 | 插曲) |
| (张文纲曲) | (格鲁宾作词、瓦其卡尔日 |
| 春天的旅行 | 作曲, 胡伯胤译词、陈共 |
| (吴铨词、谷词曲) | 芬配歌) |
| 小燕子(祝运令曲) | °箫(中国民歌) |
| 我的小桃树 | °牵牛花儿象喇叭 |
| (吴扬词、虎子曲) | (吴友三, 吴友之, 徐英等 |
| 和平花(文莽彦词、廖领曲) | 词曲) |
| 小鹭鸶(苏联歌曲) | 钟(语文课文) |
| (普里些尔茨词、丝尔旦斯 | 做个劳动小英雄(星海曲) |
| 基曲, 方文译词、庄枫配 | 打铁 |

太阳	敬祝毛主席永远健康
°向毛主席敬礼	(小娟词、国滨曲)
(林非相词、松柏曲)	

四 年 级

第一学期

°我爱我的台湾(台湾民歌)	为祖国练好身体
(杨扬改词、思游记谱)	(石非石词曲)
小鸟飞(杨伟奇词、虎子曲)	冬天的歌
牧童之歌	(弗杜什诺伏依词、巴巴琴
(贺志勇词、吴均民曲)	柯曲)朱漪译词、罗正配歌
°剪羊毛歌(蒙古民歌)	谢谢您啊毛主席
两只灵巧手(向隅曲)	(原军词、老明曲)
	欢唱国庆(盛宗甲词曲)

第二学期

假如我是一只鸟	生长在祖国的春天
(任钧词、张强曲)	(张锡藩词、陈良曲)
°快乐的节日(李群曲)	郊外旅行(文元曲)
°小葡萄(空汀词、麦新曲)	绝不浪费一分钟
四季花儿红(川东民歌)	(何亚杰词曲)
牧童(捷克民歌)	°红领巾之歌
(B·莫兴改编、毛宇宽译	(叶影词、陈良曲)
配歌)	星星歌(徐良词、郑律成曲)
幸福庄(陈华国词曲)	小野猫(陈伯吹词、聂耳曲)
	种树苗(荒夫曲)
	雁群(徐良词、文玉曲)

五 年 级

第一学期

°毛泽东赞歌 (贾芝词、郑律成曲)	我们的田野 (管桦词、张文纲曲)
°打枣子(何范于词、浪兵曲)	人民海军向前进 (海政文工团创作组词、 绿克曲)
节日的早晨 (魏索特斯卡娅词、 克拉谢夫曲、文晔译配歌)	°中苏儿童友谊之歌 (袁水拍词、 卡巴列夫斯基曲)
滑冰歌(管桦词、张文纲曲)	划龙船(轮唱安徽民歌)
一条扁担(皖北民歌)	吹起喇叭打起鼓(禾雨词曲)

第二学期

我愿做(王宗元词、劫夫曲)	咱村好地方(山西民歌, 高鹏飞郭锦彩填词)
划船(继接词、吴炳曲)	东方红 (李有源词,陕北民歌)
友谊之歌 (管桦词、杜马舍夫曲)	°在天山上(新疆民歌)
°春耕曲(山东民歌, 云峰、苗晶词、苗晶编曲)	°中国少年先锋队队歌 (郭沫若词、马思聪曲)
°早操歌(管桦词、翟希贤曲),	

六 年 级

第一学期

红色战士 (李伯钊词、梁寒光曲)	鲜花献给毛主席(藏族民歌 夏国云收集整理,化崧曲)
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少先队之歌(阿尔巴尼亚 富劳诺·亚考夫词曲, 苏鹏译配歌)	少年之歌 (黎阳词、峭山冈曲)
蒙古舞(金紫光配词)	我们多么幸福 (金帆词、郑律成曲)
*燕子(吴扬词、马可曲)	*让我们荡起双桨(之一) (刘炽曲)
收获(群力词、周向平曲)	*卖报歌(安娥词、聂耳曲)

第二学期

*问候毛主席 (维吾尔族民歌)	我们是接班人 (沙鸥词、张文纲曲)
我的家乡(越南歌曲) (文高词曲、鲁广森译词、 李桦配歌)	*喂好我的大黄牛 (皖北民歌、沙汉昆改编)
小学生之歌(保加利亚歌曲) (特列安多菲洛娃词、多鲁 汉年编曲,毛宇宽译配)	我们大地上栽种鲜花 (又名种花)(刘炽曲)
*二月里来(塞克词、星海曲)	森林欢迎我们 (管桦词、张文纲曲)
少先队的五月(苏联歌曲) (索洛夫尔词、莫克罗得索 夫曲、莫可洛夫改编,马景 舒译、王润琴、毛宇宽配歌)	*夏令营之歌 (田地词、翟希贤曲)
	多亏了毛主席(晓光曲)
	工农兵歌唱“七一” (语文课文)

小学欣赏参考曲目(供参考选用)^c

一年 级

请你唱个歌吧

放牛歌(四川民歌)

^cMaterial for Music Appreciation (contains songs and listening pieces).

和平鸽(姚以让曲)
我们是春天的鲜花
(招司词、瞿希贤曲)
摇篮曲(莫札尔特)
小白船(朝鲜民歌)

牧羊歌(电影“内蒙人民的胜利”插曲)
河边独唱(“草原牧歌”插曲)
快乐的节日(李群曲)
儿童组曲(钢琴曲, 丁善德)

二 年 级

牧羊姑娘(金砂曲)
野玫瑰(舒伯特)
早操歌(瞿希贤曲)
放牛歌(四川民歌)
绝不浪费一分钟
小白鹅(杨继陶曲)

我们爱和平
歌颂毛主席
我们快乐地歌唱
今年新年更热闹
做个劳动小英雄(星海)
儿童组曲(钢琴曲, 丁善德)

三 年 级

伟大的毛泽东
(维吾尔族民歌)
红领巾之歌(虎子曲)
太阳出来喜洋洋(四川民歌)
歌唱解放军
植树歌

中国少年先锋队队歌
人民领袖万万岁(贺绿汀曲)
二月里来(星海曲、塞克词)
卖报歌(聂耳曲、安娥词)
春天的花朵
(管弦乐、瞿希贤改编)

四 年 级

台湾岛(台湾民歌)
庆丰年(台湾民歌)

斑马(查克琴民歌)
冬天也挺好(荒夫曲)

莫斯科——北京

早操歌(瞿希贤曲)
 学习歌(维吾尔族民歌)
 迎春舞曲(阿不都加帕曲)
 我们要和时间赛跑
 (瞿希贤曲)
 牧童之歌(吴均民曲)
 在卡吉德洛森林里
 快乐的小队(勃朗捷尔曲)
 放风筝(笛独奏)

牧童(合唱,捷克民歌)
 (B·莫兴改编)
 小放牛(唢呐独奏)
 锯大缸(管独奏)
 酸枣刺(星海曲)
 小白菜(河北民歌)
 扫雪歌(张文纲曲)
 打雪仗(何亚杰曲)
 大猫与小猫
 (“睡美人”舞剧选曲)
 红帽子与矮帽子(同上)

五 年 级

人民领袖万万岁
 歌唱吧中国的少年
 (童声合唱)
 牧童(合唱,捷克民歌)
 我们的田野(童声合唱)
 夏令营旅行歌(童声合唱)
 黄河船夫曲(陕北民歌)
 东方红(合唱)
 (陕北民歌,贺绿汀改编)

光明行(二胡独奏)
 (刘天华曲)
 空山鸟语(二胡独奏)
 (刘天华曲)
 十面埋伏片断(霸王卸甲)
 (琵琶独奏)古曲
 顶嘴(笛子二重奏)
 渔夫乐(古筝独奏)
 跳绳(民族器乐曲)
 大头娃娃曲(民族器乐合奏曲)

六 年 级

藏族歌唱解放军(孟贵彬曲) | 毕业歌(聂耳曲、陈瑜词)

- | | |
|---------------|--------------|
| 西藏舞曲(瞿希贤) | 花鼓(钢琴)(瞿维曲) |
| 少先队的五月 | 小步舞(贝多芬) |
| 二月里来(星海曲、塞克词) | 彼得与狼(普罗柯菲也夫) |
| 黄河颂(星海曲、光未然词) | 托儿所的早晨(苏民曲) |
| 黄水谣(星海曲、光未然词) | 西藏舞曲(瞿希贤改编) |
| 开路先锋(聂耳曲、施谊词) | 骑兵进行曲(军乐) |
| 自卫歌(聂耳曲、唐纳词) | 解放军进行曲(军乐) |
| 前进歌(聂耳曲、田汉词) | (郑律成) |
| 夏令营(刘平曲) | 小步舞(莫扎尔特曲) |
| 牧童短笛(钢琴独奏) | 幽默曲(德沃夏克曲) |
| (贺绿汀曲) | 音乐的瞬间 |
| 卖杂货(钢琴) | (提琴, 舒伯特曲) |

The Music Curriculum of Chinese Elementary Schools, 1956.

I. Goals and Contents

Having singing class in elementary school is one way to achieve the aesthetics which are part of to "comprehensive developmental education." Therefore, singing instruction should follow the general policy of comprehensive developmental education, the goal of which is fostering the new generation with socialist comprehensive development.

This singing instruction consists of the following: singing, fundamental musical knowledge, and music appreciation. The main task of this instruction is to teach students how to sing with musical understanding and emotion. Singing will foster children's musical abilities and appreciation, and develop their fundamental musical knowledge and techniques. Also, singing instruction will enhance children's aesthetic sensitivities.

Singing songs is the most effective way to give children music education. Singing songs which have bright musical images is the most effective way to affect and educate children. For this reason, the singing program should be dominant in elementary music education, and it requires the most time -- probably 2/3 of the total instructional time.

The selection of the singing materials should consider not only ideological and artistic content, but also the comprehensibility and acceptability of material. The selected songs need to meet the level of the children's singing ability techniques. Without these conditions, the curriculum proposed that singing instruction would not be able to achieve the desired goals.

Singing in unison, according to the proposed curriculum, would be the most common form for Chinese elementary music instruction. With students beyond the third grade, two part canons and simple two part chorus could be added.

In order to let children obtain the ability to express themselves musically and to gain the basic musical language, it was felt that teaching children to learn staff notation would be the most common form of teaching fundamental musical knowledge. If the staff notation was too difficult for the teachers to teach, the numerical solfège could be temporarily substituted.

The curriculum found it necessary to teach children to sing the "fixed Do" system (if this proved too difficult,

"movable Do" could be taught temporarily). Moreover, it was felt that children would obtain musical knowledge best through singing and lessons in music appreciation. Once the students obtained this musical knowledge, they would be better able to understand, express, and experience music.

In selecting materials for teaching fundamental musical knowledge, then, the curriculum recommended the most basic, the most important, and the most practical materials should be used.

The task of teaching music appreciation in particular, was to extend children's musical knowledge and foster children's sensitivities. The curriculum recommended that teachers should notice that the children's ability to appreciate music is always more developed than their ability to express themselves musically.

In selecting the materials for the teaching of music appreciation, therefore, the teachers were to consider the ideological, and aesthetical and acceptability of these materials. For example, for first and second grade students, the teacher should select vocal music only, and with students beyond third grade, the teacher might select some appropriate instrumental music, most of which should be programmed music.

Finally, the committee suggested that the teaching period of music appreciation should not be too long and never over fifteen minutes each time. Further, it was not felt to be necessary that music appreciation be taught in each music lesson.

II. Methodology

The methodology of singing instruction utilizes musical images and not the teacher's lecturing to educate children.

In order to give students a more satisfying beautiful and clear impression, singing instruction should include the teacher's demonstration; in order to get the children's interest, the teacher may introduce the content of the songs shortly before their demonstration. Further, in order to increase the song's feeling, during the practice, the teacher should consider the students' abilities of understanding and acceptability, describe the melodic shape/contour and meaning, and illustrate how to perform the music. It is necessary to avoid too much lecturing, talking, and too much simple repetition. Finally, students should

sing complete songs with emotion, so they will grasp the complete, artistic images of the song.

To review old songs it is necessary for students to grasp songs skillfully.

Singing instruction should foster children's singing techniques systematically, the result being that children will express the songs well. These techniques can not progress in isolation. To enhance the students' singing techniques, it is necessary to combine technique exercises with singing songs. Moreover, getting warmed up systematically is very important. The techniques obtained from the warm up exercises should be used with singing songs, so that these exercises will be useful. During training, the throat should be well protected (especially during the time of voice changes).

Extending children's singing ranges appropriately will improve singing expression. However, such instruction should have a reasonable limit (usually the singing range of first and second grade students is $c^1 - c^2$; of third and fourth grade is $c^1 - d^2$; and of fifth and sixth grade is $c^1 - f^2$ and $B - d^2$).

It is necessary to use unaccompanied singing appropriately. For example, when beginning to teach a song, the teacher will often correct the pitch. In this instance it is not necessary to use instruments for accompaniment, so the children will be able to listen to each other and sing correctly. The singing techniques consist of the four parts of posture, breath, sound production and enunciation. In order to establish a good tradition of singing, the teacher should always correct students' mistakes in these four areas.

In order to get correct breath and sound production during the singing of songs, children's heads should be kept in a natural vertical position, and their chests should hang down naturally as well.

First of all, breath training will teach children to breathe smoothly, inhale air before singing, and sing a phrase without taking a breath. Then the teacher will teach them to breathe deeply and take breathing quickly during singing. In breath training one should consider the different ages of the children.

The best sound production comes from correct posture and appropriate breath. The correct degree of lip-rounding is also very important. First and second-grade children should

singing without tension and they should be trained to have a relaxed and resonant sound in order to build the correct singing base. In training the students beyond third grade, attention should be paid to the vowels, particularly to hold the vowel sounds. When singing high pitches, yelling should be avoided. The teacher should require children to sing with a sweet and mellow voice while keeping the children's character of bright voice.

From the beginning, clear and correct enunciation should be taught. Do not let the consonant obstruct the vowel.

The total training of singing techniques should use systematic materials.

Unison singing requires unity, and a chorus requires harmony.

Teaching fundamental musical knowledge should be based on students' oral production, so the knowledge will be consolidated and used. This is reflected in the principle of "learn something and then use it immediately."

In the first and second grades, always let the students obtain perceptual knowledge. Beyond third grade the teacher will give them instruction step-by-step. From this time, students can learn the staff and singing from notation. Through studying notation; students will better understand the musical language and musical expressive forms. They will also be able to use this knowledge in singing songs and appreciating music.

Teaching fundamental musical knowledge should take into account the interest of the children, and uninteresting lecture should be avoided.

Even though little time will be spent on teaching music appreciation, it is still important. Before teaching music appreciation, the teacher should introduce to students the content of the composition and how to express this content too. Usually, the compositions should be repeated several times, but not in one class. After listening, the teacher should lead students to announce their own opinion about the composition during the discussion. As a result, students' musical understanding, sensitivity, and evaluation will be developed.

The music presented can be either a recording or the teacher's live performance.

To further music appreciation, the class environment should be quiet first, then the music appreciation is started.

The instruction of singing, fundamental musical knowledge, and music appreciation should be combined. The more they are combined, the more effective they will be.

In order to accomplish the task of instruction, teachers should consider the requirements of the curriculum and the degree of children's music abilities. Then they should make the instruction plan for each semester as well as for each class. Only when teachers have very good preparation before class, and research and understand all the materials which they will use, the task of instruction can be accomplished.

In order to decide how many hours they will need to teach one song, the realities of time should be considered. The first and second grade students should learn twelve songs per semester, third and fourth grade students at least ten songs, and fifth and sixth grade at least eight songs. There are at least five to six music appreciation compositions given each semester.

The teacher should give students examinations often to know and evaluate what they have learned. The criteria and form of examination should be in accord with the requirements of the curriculum to sing correctly and emotionally from memory.

Examinations should be given daily. Teachers should avoid using the entire class time at the end of the semester for examinations.

III. Extracurricular Musical Activities

In order to reinforce the knowledge which students get from class, extracurricular musical activities are very important. Each school should try to organize a students' chorus. Also, if it is possible, the school should also organize other kinds of musical activities. Di-Zi and Er-Hu are the Chinese instruments which children love. They should be incorporated into extracurricular musical activities. Schools need to pay attention to and provide leaders for these activities.

IV. The Equipment and Supplies

Good equipment allows the instruction to be better in quality. If it is possible, the school may provide a special room for music class which has the children's desks and chairs, the staff blackboard, an organ, a radio and turn table as well as some Chinese traditional instruments such as Er-Hu, San-Xian, Di-Zi, and so on.

V. Curriculum

First Grade

A. Singing Techniques

1. Keeping the correct posture when singing songs.
2. Taking appropriate breath following the teacher's direction before singing each phrase.
3. Singing a short phrase in a relaxed way without taking a breath.
4. Enunciating clearly and correctly.
5. Singing the songs precisely and with emotion.
6. When singing each song the students will be able to follow teacher's conducting to get uniform starting and ending.

B. Fundamental Musical Knowledge

1. Distinguishing sounds are high or low and long or short.
2. Recognizing quarter notes and quaver notes.
3. Distinguishing different dynamics, speeds, and their effects.
4. Distinguishing different styles of songs such as happy and vivid or melodious and mild.

Second Grade

A. Singing Techniques

1. Continuing and reinforcing the techniques which students studied in first grade.
2. Being able to sing a long note with a smooth and quiet breath.
3. Being able to breath quickly between two phrases without a rest sign.

B. Fundamental Musical knowledge

1. Continuing and reinforcing the knowledge which students studied in first grade.
2. Distinguishing the melodies which are going up, or going down, or staying the same.
3. Being able to sing C major scale going up, or down, or parts of the scale.

4. Recognizing the G staff and understanding the use of this staff to show whether the note is high or low.
5. Recognizing a speed which is neither too quick nor too slow.
6. Distinguishing different musical styles such as majestic, or graceful, or gentle.

Third Grade

A. Singing Techniques

1. Practicing Chinese vowels: Y, I, X.
2. Being able to sing lively songs with appropriate breath and enunciation.

B. Fundamental Musical Knowledge

1. Continuing and reinforcing the knowledge which they studied in second grade.
2. Being able to sing the tonic keytone from the triad.
3. Being able to sight-sing $c^1 - g^1$ during the first semester, and extending to $c^1 - c^2$ during the second semester.
4. Recognizing and being able to sing a half-note, quarter-note and its dotted note, and quaver-note and its dotted note.
5. Recognizing the beats' sign; being able to distinguish 2/4 and 3/4; and understanding the meaning of a bar-line and double bar.
6. Being able to sing notes from the songs which they have studied, and parts of songs which were not studied but is with simple rhythm.

Fourth Grade

A. Singing Techniques

1. Continuing and reinforcing the techniques which students studied from third grade.
2. Being able to sing \wedge , \times vowels correctly.
3. Being able to sing legato and non-legato.
4. Being able to sing the difficult consonant vowels combinations clearly (i.e. Zi, Er, Shi, and so on).

B. Fundamental Musical Knowledge

1. Recognizing and being able to sing sixteenth notes and understanding half-rest, quarter-rest, and quaver-rest.

2. Understanding quadruple measure, and being able to distinguish the quadruple measure and duple meter.
3. Recognizing the different notes from B - e².
4. Being able to sight-sing a new song which they have just studied.

Fifth Grade

A. Singing Techniques

1. Being able to use correct breath and enunciation when singing the staccato and accent notes.
2. Being able to sing crescendo and diminuendo.
3. When singing the songs which are majestic and rousing, students will be able to sing without tension.
4. When singing the Cannon, students will be able to keep their own part independently and will not be influenced by other people.

B. Fundamental Musical Knowledge

1. Students should be able to sing < >, and other common dynamic signs such as: p, f, mp, mf, and so forth.
2. Recognizing the key with one sharp or one flat.
3. Recognizing the sharp sign "#", understanding its meaning and can listen to and distinguish it from the natural.
4. Being able to beat the duple meter and quadruple time.
5. Knowing the concept of scale.
6. Recognizing common Chinese national instruments such as Er-Hu, Di-Zi, Pi-Pa, and so on. Also, the students will be able to demonstrate the knowledge about Chinese national traditional instrumental orchestra simply.

Sixth Grade

A. Singing Techniques

1. Reinforcing the techniques which students obtained from fifth grade.
2. When singing high pitch, students will be able to breath correctly and keep soft sound.
3. When singing two-part chorus, students will be able to keep uniform rhythm and timbre.

B. Fundamental Musical Knowledge

1. Based on the tonic triad, students will study the concepts of interval (second, third and perfect fifth).
2. Recognizing the one flat key.
3. Understanding the meaning of flat "b".
4. Being able to beat the quadruple measure.
5. Knowing common Western instruments such as violin, piano, flute and so forth; having simple knowledge about ensembles such as symphony orchestra, band, and so forth.
6. Teacher will introduce the career and compositions of Er Nie and Xing-Hai Xian, two Chinese musicians.

VI. Index of Elementary School Songs

(Omitted from translation. For originals, see pages 198-207. These songs appeared in staff notation.)

The original and translated document of the Five Year System Elementary Music Curriculum (Draft), 1982.

全日制五年制小学

音乐教学大纲*

(试行草案)

一、目的任务

音乐教育是进行美育的重要手段之一。是全面贯彻党的教育方针的组成部分。它对于建设社会主义精神文明，培养德、智、体全面发展的一代新人，具有重要的作用。

生动的音乐艺术形象最容易为少年儿童所接受，是他们发育成长的需要。因此，在小学阶段加强音乐教育尤为重要。通过音乐教学，启发学生革命理想，陶冶优良品格，培养高尚情操，发展形象思维能力和活泼乐观的情绪。使他们的身心得到健康的发展。

通过音乐教学，使学生初步了解我国民族的音乐语言，热爱祖国的音乐艺术，接触国外的优秀作品，初步掌握基本的音乐知识和技能。培养初步的唱歌表现能力以及对音乐的感受能力和鉴赏能力。

二、内容与方法

小学音乐教学内容包括唱歌、音乐知识和技能训练、欣

*[编者注] <大纲(试行草案)>以中华人民共和国教育部名义，
于1982年2月印行第一版。

赏三个部分。其中唱歌是主要的內容。各部分在各年级的教学时间上所占的比重应有所不同。

唱歌教学要通过歌曲的艺术形象来感染和教育学生。唱歌教材要根据各年级的教学要求、学生的接受能力和作品的思想性、艺术性来选择。以反映少年儿童精神面貌和生活的歌曲、优秀的传统歌曲、适合于少年儿童歌唱的我国民歌及适量的外国歌曲作为基本教材，以配合形势和具有地方特点的歌曲作为补充教材。各年级的教材应按照唱歌技巧和音乐知识的要求，由浅入深地编排。

进行唱歌教学时，教师应通过示范歌唱（或利用唱片和录音）使学生感受到歌曲的完整艺术形象，通过对歌曲的介绍、分析和处理，生动地揭示歌曲的内容，启发学生的形象思维，使他们做到有感情地歌唱。

为了提高学生表现歌曲的能力，进行唱歌的技巧训练是十分重要的。唱歌技巧包括良好的姿势、正确的呼吸、自然圆润的发声和清晰的咬字、吐字。唱歌技巧的训练应贯穿于整个唱歌教学过程之中。发声练习要同唱歌有机结合，要有目的地进行。

唱歌时必须随时注意音准和节奏的正确。为了发展学生的听觉，培养独立掌握正确的音准和节奏的能力，在训练和教唱时，要适当使用乐器。

唱歌形式以齐唱为主。小学中年级起可加入二部轮唱和二部合唱。齐唱要求声音整齐、统一；合唱要求各声部和谐、均衡。

小学低年级学生的音域一般为 $C^1 - C^2$ (d^2)，随着年龄的增长，可适当地扩展他们的音域。

要重视保护学生（特别是变声期的学生）的嗓子。歌唱时，必须防止“喊唱”、音调过高过低或歌唱时间过长等不良现象。

教唱歌谱时应用视唱法，小学低年级可用听唱法逐步过渡到视唱法。

小学低年级可适当让学生学一些律动和配有动作的歌曲表演，这有助于节奏感的培养和歌曲思想内容的理解和表达。但动作要适度，以不影响唱歌为宜。

音乐知识和技能训练的教学任务是培养学生的独立识谱能力，发展听觉能力和增强记忆能力，使学生更好地理解音乐、感受音乐和表现音乐。

为了掌握一定的识谱技能，必须进行初步的系统的乐理知识讲授和视唱听音节奏训练。乐理知识应和视唱等有机地配合。视唱曲应按照系统的要求编写，其中应注意选用适合少年儿童歌唱的我国优秀民歌旋律。

小学以学习简谱为主，有条件的学校也可以学习五线谱。

音乐知识教学还要通过唱歌和欣赏来进行，如：声乐和器乐的表演形式、民族民间音乐和民歌的知识、中外著名作曲家及其作品等。

音乐知识的教学要适合学生的年龄特点。在低年级主要给学生以感性知识，随年级增高，逐步增加系统的理性知识。教学必须生动、形象、富有趣味性，所学到的知识应运用于实际。

欣赏教学的任务是逐步扩大学生的音乐视野，发展音乐想象力，培养他们对音乐的兴趣和感受、理解音乐的能力。

欣赏教材包括中外声乐曲、器乐曲以及我国民族民间音乐。要注意其思想性、艺术性和可接受性，还应考虑到体裁、形式、风格的多样性。

欣赏教学应根据学生的年龄特点和接受能力，对作品的内容作简要的介绍和分析，并启发和引导学生进行讨论。欣赏时，一首作品除完整地听以外，还应有目的、有要求地分段复听。欣赏的方式主要是利用唱片和录音磁带。

音乐教学的各部分内容应根据教学的要求，有机地结合起来，不必每节课都包含全部内容。

教学中有计划地进行复习是必要的。这有助于掌握知识和技巧，并使之系统化。

在音乐教学中，思想教育应寓于音乐艺术教育之中。不要离开音乐艺术形象进行空洞的说教。

三、学业考查

为了及时了解学生的学习情况，发现教学中存在的问题，不断提高教学质量，除期末考查外，经常地对学生的学业进行检查是十分必要的。

四、课外活动

课外的音乐活动是音乐教学的延续。它不但能培养学生对音乐的兴趣和爱好，丰富课余生活，促进身心健康发展，还能发挥学生的音乐才能和特长。因此，必须十分重视课外音乐活动的开展。各校要积极创造条件，成立合唱队、器乐队及其他音乐活动小组，组织各种规模的音乐欣赏会、音乐

常识讲座等，并在开展经常性的群众歌咏活动的基础上，进行歌咏比赛。

五、教学设备

教学设备是使音乐教学正常进行并保证良好教学效果的重要条件。学校应设音乐教室。教室中除了一般的设备外，还应设置钢琴（风琴或其他乐器）、教学挂图及唱机、录音机等电化教具。逐步充实开展课外音乐活动所必需的乐器。

各年级要求

一 年 级

一、唱歌技巧

1. 唱歌时保持身体和头部的正确姿势。
2. 自然地吸气、不出声、不耸肩。
3. 以不紧张的声音一口气唱一个不长的乐句。
4. 能随教师的指挥整齐地开始和结束。
5. 逐步学会轻声有表情地歌唱。

二、音乐知识及技能训练、欣赏

1. 辨别高低长短不同的声音。逐步认识 1-i 八个首的唱名；唱准 1-i 的上行和下行的自然音列。
2. 认识小节线、终止线、换气记号、反复记号。
3. 懂得 2/4 拍的强弱规律。
4. 听琴模唱三个作大小二、三度进行的音，并在此基础上做听记练习。

5. 以四分音符为单位拍，掌握四分音符、二分音符、八分音符、四分休止符、八分休止符的时值，及听唱由大小二、三度音程构成的2—4小节旋律。

6. 辨别活泼和优美不同性质的歌曲和乐曲。

7. 教学中适当加入律动或表演动作，并配以简单的打击乐器。

二 年 级

一、唱歌技巧

1. 学习正确的呼吸方法，用平稳的呼吸唱一个长音。
2. 在两个乐句之间作急呼吸。
3. 逐步学会正确地咬字、吐字。

二、音乐知识和技能训练、欣赏

1. 掌握全音符、十六分音符、附点四分音符、附点八分音符的时值。

2. 懂得2/4拍的指挥图式。

3. 认识反复跳越记号、保持音记号，并懂得它们的作用。

4. 视唱已学过的音符和休止符及包含纯四、纯五、纯八度音程的4—8小节旋律。

5. 听记1—i范围内三个以上包含纯四、纯五、纯八度音程进行的音。

6. 辨别雄壮、抒情、轻快等不同性质的歌曲和乐曲。

三 年 级

一、唱歌技巧

1. 能用不同的力度（强弱）、速度（快慢）来歌唱。
2. 学习连音、非连音和顿音的唱法。
3. 学习二部轮唱和简易的二部合唱。

二、音乐知识和技能训练、欣赏

1. 掌握各种常用音符、休止符的名称和它们之间的时值比例。
2. 认识p、mp、mf、f、>、<>等各种力度标记和常用的速度记号，并能作出比较。
3. 认识连线和顿音、延长音记号。
4. 懂得3/4拍、4/4拍的强弱规律及指挥图式并能辨别2/4拍和3/4拍的曲调。
5. 掌握切分音的唱法，了解不完全小节的含义。
6. 听唱大小三度、纯四、纯五度的和声音程。
7. 听记1—i范围内三个以上包含大小六度音程进行的音。
8. 视唱和听记由已学过的音符和休止符组成的4—8小节旋律。
9. 介绍人民音乐家聂耳、冼星海及其作品。
10. 了解常见的声乐表演形式。

四 年 级

一、歌唱技巧

1. 用有力而不紧张的声音歌唱。
2. 二部合唱逐步做到节奏整齐、音调准确、声音协调统一。

二、音乐知识和技能训练、欣赏

1. 懂得 2/4、3/4、4/4 拍号的含义。
2. 掌握三连音的唱法。
3. 认识音名及其在键盘上的位置，了解调号的作用。
4. 视唱 4—8 小节二声部曲调。
5. 听唱大、小六度和声音程。
6. 了解民歌的常识。
7. 认识常见的民族乐器，学习一些关于民族乐队的简单知识。
8. 欣赏一些民族民间音乐并结合简介几个我国著名的音乐家。

五 年 级

一、歌唱技巧

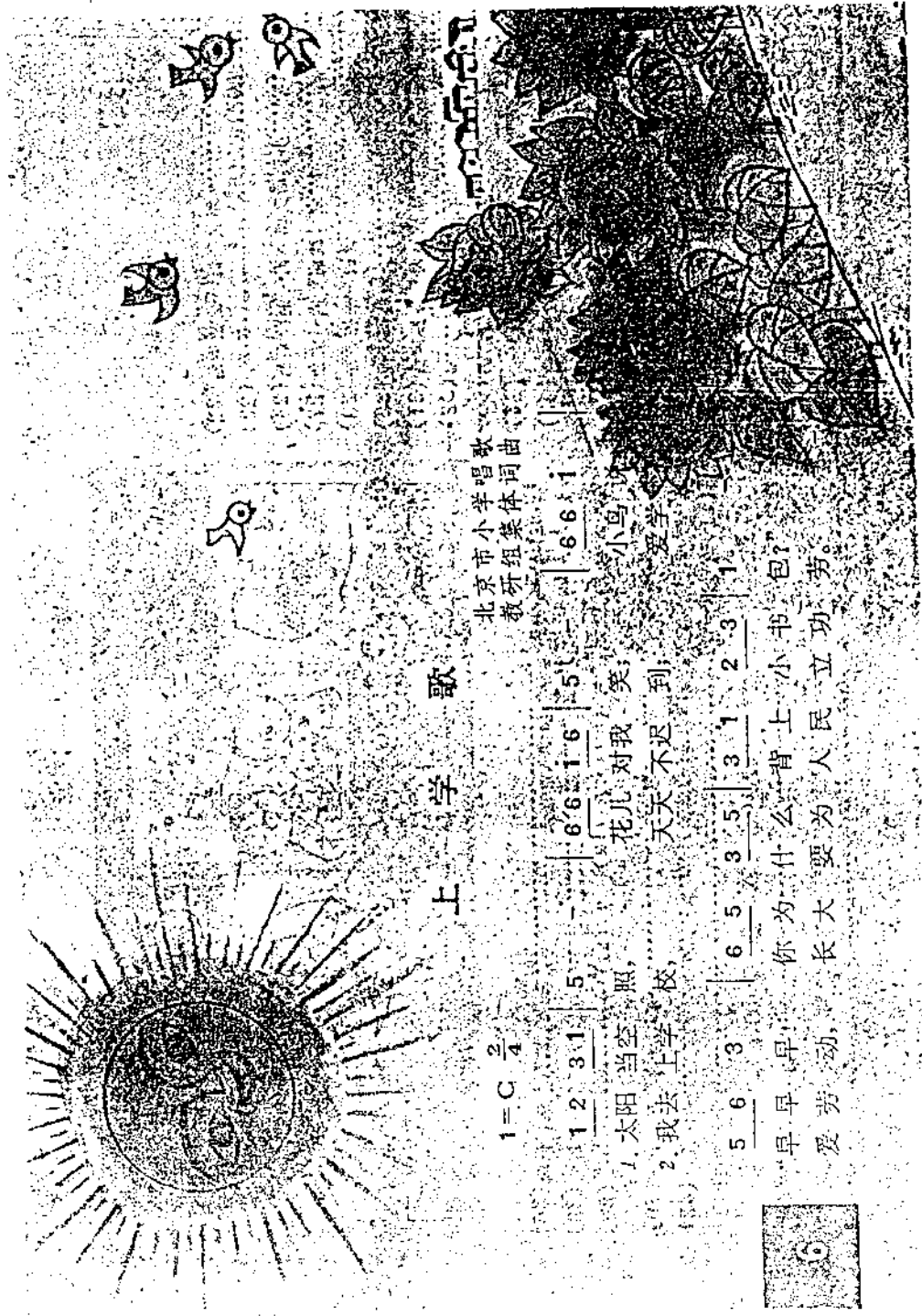
1. 在唱高音时注意气息的控制，保持声音的圆润。
2. 唱由两个不同节奏的声部构成的二部合唱，并逐步做到声部均衡和谐。

二、音乐知识和技能训练、欣赏

1. 懂得 3/8 和 6/8 拍的强弱规律，认识变拍子。
2. 认识装饰音、变音记号并懂得其唱法。
3. 视唱并听记短小的乐曲。
4. 认识常见的西洋乐器，学习一些关于管弦乐队的简单知识。简介几个外国著名的音乐家。
5. 欣赏我国优秀歌剧的选段。

Selected Examples of Teaching Materials

Example No. 1: Going to School (Song)



上 学 歌

北京市小学唱歌
教研集体词曲

1=C $\frac{2}{4}$

1 2 3 1 | 5 - | 6 6 1 6 | 5 - |

1. 太阳 当空 照, 花儿 对我 笑;
2. 我 去 上 学 校, 天 天 不 迟 到;

5 6 3 | 6 5 3 5 | 3 1 2 3 | 1 - |

早 早 早, 你 为 什 么 背 上 小 书 包?
爱 劳 动, 长 大 要 为 人 民 立 功 劳。

Example No. 2: Xiao (Song)

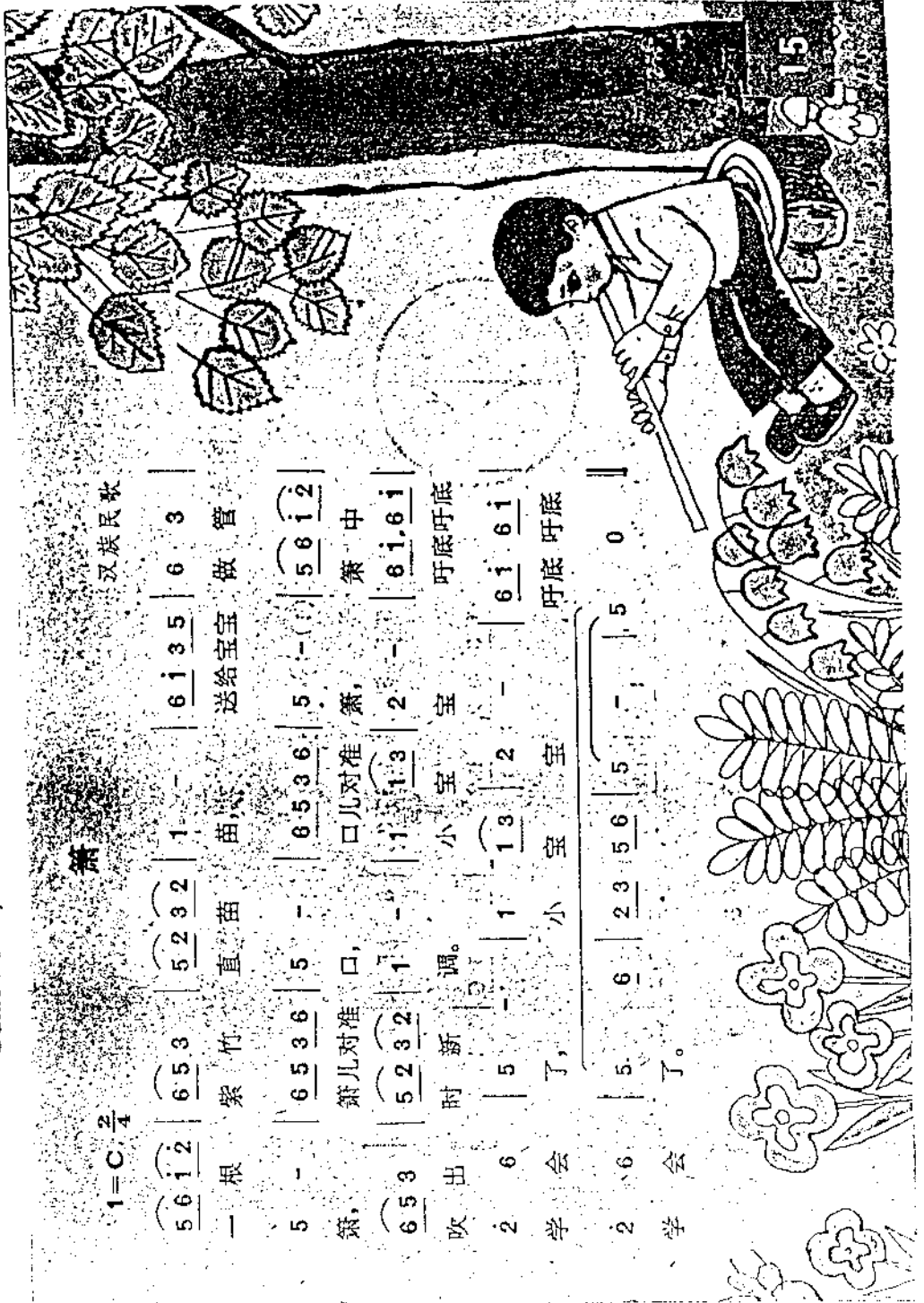
The song describes how to play the Xiao, a Chinese instrument. (Second grade, first semester)

箫

汉族民歌

1=C $\frac{2}{4}$

<p>5 6 1 2 6 5 3 5 2 3 2 1 - 6 1 3 5 6 3 </p> <p>一 根 紫 竹 直 苗 苗 送 给 宝 宝 做 管</p>	<p>5 - 6 5 3 6 5 - 6 5 3 6 5 - 5 6 1 2 </p> <p>箫, 箫 儿 对 准 口, 口 儿 对 准 箫, 箫 中</p>	<p>6 5 3 5 2 3 2 1 - 1 1 3 2 2 - 6 1 6 1 </p> <p>吹 出 时 新 调。 小 宝 宝 呼 底 呼 底</p>	<p>2 6 5 - 1 - 1 3 2 - 6 1 6 1 </p> <p>学 会 了, 小 宝 宝 呼 底 呼 底</p>
<p>2 6 5 6 2 3 5 6 5 - 5 0 </p> <p>学 会 了。</p>			



Example No. 3: C# Minor Piano Sonata (Moonlight)
German, Beethoven

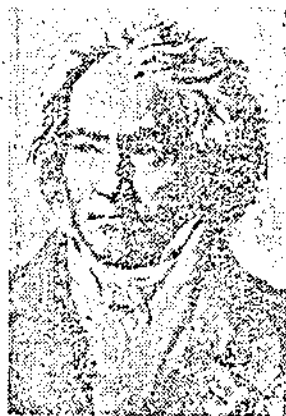
Contains in numbers the opening line (broken chords) and excerpts of the melodic phrase.

#c 小调钢琴奏鸣曲(月光)

1 = E $\frac{2}{2}$

第一乐章

[德]贝多芬曲
(1770—1827)



$\frac{3}{4}$ 361 361 361 361 | 361 361 361 361

461 461 4^b72 472 | 3[#]52 361 367 257

136 361 361 3.3 | 3 - - 3.3

3 - 4 - | 3 - 2 5 | 1 (下略)

Example No. 4: Pastoral Song (Madrigal)

A folk song from Inner Mongolia.

牧 歌

男高音独唱 内蒙民歌

1=G $\frac{2}{4}$

3 5 | 5. 5 | 5 5 6 7 6 | 6. 7 | 3 5 | 5. 6 |

1. 蓝 蓝 的 天 空 上 飘 着 那 的
2. 羊 群 好 象 是 斑 斑 的

5 5 5 | 5 - | 5 1 | 1. 2 | 3 2. |

白 云, 白 云 在 的 草 原 上
白 银, 白 撒 在 的 草 原 上

2 3 2 | 6 1 | 1. 1 | 2 1 2 3 1 | 1 - ||

盖 着 么 多 雪 爱 白 嫩 的 羊 群。
多 么 爱 白 嫩 的 羊 群。
人。

Five Year System
Elementary Music Curriculum (Draft), 1982

I. Goals and Tasks

Having music instruction is one part of aesthetics in education, and is provided for in the educational policy of the Chinese Communist Party. This program will help Chinese students benefit by establishing socialist ideology in spiritual civilization and fostering the new generation with moral, intellectual and physical education.

The vivid musical images are easy for students to understand, and through music education, students can be enlightened in their revolutionary ideals, focus their noble sentiments, enhance their ability to think in images, and they may also experience the feeling of liveliness and happiness. This education will result in the healthy growth of both the students' physical and spiritual character.

Through this program, the students will love and understand their own national music. They also will learn some excellent foreign music. They will obtain basic musical knowledge and techniques first, and develop the abilities of singing expression, music experiences and music appreciation.

II. Contents and Methods

The music curriculum of Chinese elementary schools consists of the following: (1) singing, (2) fundamental musical knowledge and musical techniques, and (3) music appreciation. These three areas receive differing emphasis in each grade.

The students will be intrinsically motivated by singing the songs which include musical images and texts. To choose the materials that the students are required to learn, each teacher should consider the students' abilities, the music's ideology and the artistry of the compositions. The basic materials will consist of songs which reflect the children's lives and spirits, excellent traditional songs, Chinese folk songs which are suitable for children, and some foreign songs. In addition local songs that serve a political purpose will be included. To edit these materials, a teacher should consider each student's singing technique and musical knowledge. The materials will be arranged from easy to difficult.

During singing instruction, the teachers should demonstrate (or use recordings and tapes) the songs to the students, so that students can experience the complete artistic images of the songs. Through the introduction, analysis, and treatment of the songs, their ideological contexts will be promulgated, so that the students' will be thinking in images, thus helping the study sing the songs with emotion.

To enhance students' abilities to express songs, the training in singing techniques is very important. Such techniques include good posture, correct breathing, natural sound production, and clear enunciation. This training should continue throughout the five-year program. The warm-up exercises need to be related to the songs to be taught.

During singing of the songs, the teachers must pay attention to the correct pitches and rhythms. To develop the students' aural abilities and foster the correctness of pitch and rhythm, instruments may be used to some extent.

Singing in unison is the most common form for Chinese elementary music instruction. With students beyond the third grade, two part canons and two part chorus may be added.

Unison requires neatness and unity, whereas chorus requires harmony and balance.

The singing range of first and second grade students is C^1-C^2 (D^2), and this is extended as the ages increase. The throat should be well protected (especially during the time of voice changes). For instance, when singing a song, yelling should be avoided. Situations in which the pitch is too high or too low, or lengthy continuous singing are not good for the students.

Sight singing should be taught in the class. The students who are in first and second grades can be trained rote, then the students can be taught to sing by sight step by step.

For first and second grades students, some movement can be added to help them feel the rhythm and understand and express the contexts of the songs. But the movements should be used appropriately, so that they do not hinder the singing.

The task of teaching fundamental musical knowledge and techniques is to foster the students' independent abilities to sight sing, to develop the students' aural competence, and to enhance the students' capacity to memorize, so that

they will be able to understand experience, and express the music better.

To grasp certain techniques of reading music, fundamental music theory, sight singing and aural exercises should be planned systematically. Music theory should be coordinated with the training of sight singing and the materials used for sight singing should be ordered according to their difficulty. Some Chinese folk songs suitable for children's singing can be selected too.

The numerical solfège is the main form to be taught in the Chinese elementary schools. However, the staff can be taught in some schools.

Teaching fundamental musical knowledge should occur through the activities of singing and appreciation, for example, from performance of vocal and instrumental music, the knowledge of national traditional music and folk songs, and the careers and compositions of composers from different countries.

Teaching musical knowledge also needs to consider the characteristics of children's ages. In the first and second grades, always let the students obtain perceptual knowledge, then little by little give them the systematic rational knowledge as the ages increase.

Teaching musical knowledge should be done in a vivid, imaginative and interesting way, but the students should also practice the knowledge that they have studied.

The task of teaching music appreciation is to open the students' field of musical vision, to develop the students' musical imagination, and to foster the students' abilities to be interested in, feel, and understand music. The materials of music appreciation include Chinese and foreign vocal and instrumental music, and Chinese national traditional music. Selection of materials not only needs to consider the ideology, the artistry, and the acceptability to students, but also the diversity of musical textures, forms, and styles.

The characteristics of students' ages and their abilities to accept music must be considered when teaching music appreciation; then how to introduce the contexts, analyze the compositions, and arouse interest and guide discussion must be decided upon. Teaching music appreciation not only lets students listen uninterrupted to music but also lets the students listen to some parts of the music repeatedly with some specific purpose in mind.

The three content areas-singing fundamental musical knowledge and music appreciation should be integrated according to curriculum requirements. It is not necessary to teach all parts of the content during one class.

It is necessary to review each concept in the context of the whole lesson, so that this review will help students to grasp both the knowledge and techniques of music, thus understanding the concepts systematically.

During music instruction, ideological education should be taught in the context of the music itself; empty preaching without the musical images should be avoided.

III. Testing

To know the situation of students' study regularly, to discover the problems of instruction, to enhance the quality of the instruction continually, besides the final examination, it is necessary to give tests and quizzes often.

IV. Extracurricular Musical Activities

The extracurricular music activities are a continuation of music instruction. They not only foster the students' interest and love of music, enrich and vary the students' life after class, and promote both physical and spiritual development, but also bring into play the students' musical talents. For these reasons, the school should think highly of the development of musical activities and should establish programs such as chorus, ensembles, other performance organizations, different kinds of music appreciation groups, and the lectures of music literature and general knowledge. The school may hold singing competitions drawing students from the various school-wide choral programs.

V. The Equipment And Supplies

The equipment is important for music instruction. It allows the music program to progress normally and the instruction is better in quality as a result. Besides the usual class supplies, such as pianos (organs or other instruments), hanging charts for music instruction, tape recorders and recordings, and other electrical equipment is also needed. It is also necessary to get instruments for music programs piece by piece.

The Requirements For Each Grade

First Grade

I. Singing Techniques:

1. When students sing, it is necessary to require correct posture.
2. Students need be able to breathe naturally without noise and without shrugging the shoulders.
3. When singing short music phrases, one should not change the breathing.
4. Students will be able to sing in unison at the beginning and ending of each song following the teachers' direction.
5. Students need to learn to sing softly and emotionally step by step.

II. Fundamental Musical Knowledge, Technique Training, and Music Appreciation:

1. To distinguish pitches as higher, lower, longer, and shorter.
2. To recognize the musical marks of bar, double bar, breath and repeat.
3. To understand the duple beats.
4. To sing by following piano play, second and third intervals, then to practice dictation of these intervals.
5. To Study quarter notes, half notes, eighth notes and their rest notes. To imitate singing two to four bar melodies which are constructed of major and minor second and third intervals.
6. To distinguish songs with different styles of vividness and gentleness.
7. To sing with appropriate movement and accompaniment by simple percussion.

Second Grade

I. Singing Techniques:

1. To study breathing correct and singing a long note with smooth breathing.
2. To have a short breath between two musical phrases.
3. Step by step to study enunciation correctly.

II. Fundamental Musical Knowledge, Technique Training and Music Appreciation:

1. To study whole notes, sixteenth notes, dotted quarter notes and dotted eighth notes.
2. To understand the conducting illustration of duple beats.
3. To recognize and understand the musical marks of different repetitions and formate.
4. To sight sing the notes and rest notes which have been studied including four to eight bar melodies with perfect fourth, perfect fifth and perfect octave.
5. To dictate at least three intervals including perfect fourth, perfect fifth and perfect octave between C¹ to C².
6. To distinguish the songs with different styles of majesty, lyrics and liveliness.

Third Grade

I. Singing Techniques:

1. To be able to sing with different dynamics and tempos.
2. To learn to sing the legato, nonlegato, and staccato.
3. To study two part canons and simple two part choruses.

II. Fundamental Musical Knowledge, Technique Training, and Music Appreciation:

1. To be able to use different notes and their names.
2. To recognize "p", "mp", "mf", "f", ">", crescendo, diminuendo and different common marks for dynamics and tempo. To be able to compare these marks.
3. To be able to recognize the marks for legato, staccato and extend.
4. To understand 3/4, 4/4, and their corresponding dynamic patterns and conducting illustrations, and to be able to recognize duple and triple music.
5. To be able to know the syncopation and to understand the incomplete bars.
6. To imitate major third, minor third, perfect fourth and perfect fifth.
7. To dictate more than three major and minor sixths between C¹ and C².
8. To sight sing and dictate 4-8 bar melodies with notes and rest notes which have been studied.
9. To introduce Chinese musicians: Nie, Er and Xian, Xing-Hai.
10. To know the common vocal forms.

Fourth Grade

I. Singing Techniques:

1. To sing strongly but not tensely.
2. To sing two part choruses uniformly, in tune and harmonically.

II. Fundamental Musical Knowledge, Technique Training and Music Appreciation:

1. To understand 2/4, 3/4 and 4/4.
2. To be able to sing triplets.
3. To know the name and location of notes on the keyboard, and to know the key marks.
4. To sight sing 4-8 bar two part melodies.
5. To imitate major and minor sixth.
6. To have some general knowledge of folk songs.
7. To recognize some common Chinese instruments and study some simple knowledge about Chinese instrumental orchestra.
8. To appreciate some Chinese national and local music and introduce simply some famous Chinese musicians.

Fifth Grade

I. Singing Techniques:

1. When singing high notes, one should be able to control the breaths and keep a sweet and mellow voice.
2. To be able to sing two-part choruses with two different rhythms, and to get the harmony step by step.

II. Fundamental Musical Knowledge, Technique Training and Musical Appreciation:

1. To learn 3/8 and 6/8, and understand the change in rhythm.
2. To know the musical marks of grace notes and temporary key and to be able to sing them.
3. To be able to sight sing and dictate short pieces of music.
4. To recognize some western instruments and study some simple knowledge of the western orchestra. To introduce some famous foreign musicians.
5. To appreciate parts of some Chinese operas.

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