School Music Education and Social Change in Mainland China, Hong Kong and Taiwan

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By
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The idea for the research that led to this book first came to me whilst I was completing my PhD thesis in 1996, one year before Hong Kong’s retrocession to mainland China. My thesis involved an interrogation of the socio-political relationships between Hong Kong, mainland China and the United Kingdom at this highly significant time, in respect of musical meanings, values and music education. Since then I have continued to explore new areas and develop fresh insights in the field of music education, particularly in relation to the three Chinese communities – mainland China, Hong Kong and Taiwan. My research has taken a sociological perspective on the constructs and concepts that are found in music teaching and learning, as well as on values education across the curriculum (including civic education) in these three Chinese territories. Cultural and political environments are constantly subject to change and developments influenced by various societal dynamics. I have combined these concerns in my contributions to the international literature on music education, and have developed a new understanding of the role of the state in national development both in response to globalization and through reforms in educational curricula.

In preparing this book, I have drawn on works that I had written for a number of research projects. Most significantly, the background of this manuscript is related to two recent research projects funded by the Research Grants Council, Hong Kong. This book is based primarily on empirical data gathered for those projects, which were carried out between 2003 and 2008. From 2003 to 2005, I embarked on an empirical comparative research project on contemporary challenges faced by music education in Hong Kong, Shanghai and Taipei. That project aimed to compare how music education in these three cities had adjusted to the forces of globalization, localization and Sinofication. Data were drawn from a questionnaire completed by 5,133 students (1,750 from Hong Kong, 1,741 from Shanghai, and 1,642 from Taipei) attending the seventh to ninth grades, as well as from interviews with 46 music teachers. During that period, I also conducted field trips to Shanghai and Taipei, and held formal and informal meetings with school music teachers and school principals.
Between 2006 and 2008, I received a Public Policy Research grant, funded by the Research Grants Council, to support a research project that would help to put in place a policy framework for Hong Kong’s music education in the twenty-first century. That research project took a broad perspective on school music education and the development of cultural life in the community. While this book has been able to benefit from the data gathered for those projects, it further develops ideas derived from recent changes in school music education in the new global era, and takes in contemporary developments in music education in the three Chinese localities – Hong Kong, Shanghai and Taiwan.

Whilst there have been various studies of education in Hong Kong (e.g. Bray and Koo, 2004; Mok and Chan, 2002; Postiglione, 1992; Postiglione and Lee, 1995, 1997; Vickers, 2005), mainland China (e.g. Hannum and Park, 2007; Hayhoe, 1984, Hayhoe, Peterson, and Lu, 2001; Li, 2004; Nie, 2008; Postiglione, 2006) and Taiwan (e.g. Chen, 2004; Pan, 2005; Smith, 1991, 1997; Tsurumi, 1977), there has been no single work that compares directly the ways in which music education in these three Chinese territories has incorporated local and global influences. This book also examines how globalization has forced school music education to deal with the apparent conflicts between national identity and national unity in the ever-changing history and politics of China. This overarching theme is particularly pertinent in the light of the recent political transitions in Hong Kong, mainland China and Taiwan. Although the governments of these three places control school music education to varying degrees, they are increasingly open to global culture and information technology. This is because they consider the preservation and promotion of national identity to be more important than educational and cultural development.

This book seeks to make a significant contribution toward music education and inter-disciplinary studies as a whole, and in particular, to studies of Hong Kong, mainland China and Taiwan. It examines recent reforms and innovations in school music education in the changing societies of mainland China, Hong Kong and Taiwan, and how their music education has been affected by social change. It is my hope that the socio-political perspectives taken by this book will contribute toward informed discussions about key educational issues facing music educators and policy makers in these communities. More generally, the research undertaken can also serve as a
resource for undergraduate and postgraduate college and university students, scholars and researchers, who are studying general education in these places, whether or not they are in the fields of music, music education, cultural studies or Asian studies. Educators and academics interested in Chinese cultural studies, Chinese education, and/or the changing role of music education in the global era, may be interested in the book’s discussions of how relationships between school music education and the process of state formation have evolved. It is my hope that the book will contribute significantly to fresh ways of thinking about education reforms, not only in these Chinese communities but also in other societies elsewhere in the world.
This book is based on my PhD dissertation, completed in the spring of 1996. My thanks go first of all to my PhD supervisor Professor Lucy Green at the Institute of Education, University of London, for her professional guidance, constructive criticism and thought-stimulating questions. Her professional guidance has shown me what a good researcher should be. I would also like to express my sincere gratitude to Professor Keith Swanwick and Dr. Charles Plummeridge for their devoted teaching during my study at the Institute of Education, as well as for inspiring me to further my research and academic developments.

This book would not have been possible without the time, effort, support and encouragement of many people. I have been most fortunate to have a number of people read and comment on the draft of this book. They also gave editorial help and theoretical criticisms, shared their ideas and knowledge, and generally encouraged me to go on. I am particularly indebted to Dr. Wing-Wah Law, my long-time friend, for his constant encouragement and constructive comments.

Many other people have helped me in the course of my research for this book. I would like to thank those who were kind enough to participate in the surveys despite the many demands on their time; without this, the study would not have been possible. I would like to thank the music teachers and school principals in Hong Kong, Shanghai and Taipei for their enthusiasm and support, for their help in conducting the survey, and for giving me their time at informal but informative meetings.

I would also like to acknowledge with gratitude the generous support of the Hong Kong Research Grants Council for funding two projects (HKBU 2177/03H and HKBU 2004-PPR-2), without which this book would not have been possible.

Lastly, I would like to thank my family for their support and patience throughout the process of preparing this book. In particular, this book is dedicated to my mother, who ceaselessly and tirelessly encourages me and who is always with me emotionally. Her love and caring have always been the best motivation.
There has been increasing interest in understanding and describing the correlation between music education and social change. The main idea of education and society, according to the philosophies of James Banks (2001, 2004), John Dewey (1934, 1944), Emile Durkheim (1972, 1979), Paulo Freire (1970, 1973) and Maxine Greene (1978, 1988), is that society is always changing and that knowledge is not neutral but supports either the status quo or potential new directions for education. Education has long been one of the fundamental forces shaping people’s political socialization (Chan, Chau and Lee, 2002; Dawson, Prewitt and Dawson, 1977; Easton, 1965; Griffin, 2002). Social scientists’ emphasis on political socialization through formal education in school is directly linked to the idea that good citizens are formed during childhood (Merriam, 1934; Sears, 1990; Wallas, 1908); thus, education is an important aspect of social development in any society. The modern state regards the provision and acquisition of education as legal duties, and not merely as rights. Gramsci (1971: 244) pointed out the importance of schooling through his definition of the state as “the entire complex of practical and theoretical activities with which the ruling class not only justifies and maintains its dominance, but manages to win the active consent of those over whom it rules”. Given that the state is the definer and main provider of education, educational systems are shaped by political and cultural developments.

In traditional Chinese society, music was one of the four main pillars of social unity, together with morals, law and politics. In line with the teachings of Confucius, emperors throughout the history of China used specially selected music to promote social harmony (Ho, 1996, 2003a). By following the history and development of music education in China, Hong Kong and Taiwan, this study found that the governments in these three Chinese territories played a significant role in determining the content of music education as a socio-political discipline. The explicit intent of music education is to harmonize the governments and the societies of China, Hong Kong and Taiwan. Music education
in mainland China, Hong Kong and Taiwan (see Figure 1 for the locations) is therefore the outcome of the dynamics of a combination of international and local factors.

While much attention has been paid to the subject of music education from various perspectives, there has been no single book to date that systematically addresses the complex interplay of the socio-political transformations underlying the development of music education in mainland China, Hong Kong and Taiwan. This book examines how societal change affects the relationship between the state and the transmission of music through education in these territories, which share a common historical culture but have had diverse socio-political experiences in recent history. Broader issues concerning these Chinese societies are examined in the context of educational policy, musical knowledge and musical meanings. Meanwhile, musical knowledge and its transmission are discussed with respect to shifts in explicit ideas about educational practice, and the shifting configurations of state power that affect the politics of musical identity.
1.1 Main Theme

This book compares recent reforms and innovations in music education in these three territories from a historical and socio-political perspective.

The functions of music education vary with changing social conditions. In the past, the music curricula in the three territories were focused on Western classical music, but that began to change following the advent of music technology and the new tripartite paradigm of globalization, localization and Sinofication. The complex interplay of globalization, localization and Sinofication has resulted in the proliferation of popular music in mainland China, Hong Kong and Taiwan where traditional Chinese music\(^1\) has long been seen as inferior to Western classical music.

This book intends to explore the musical and non-musical dimensions of this new tripartite paradigm, which plays such an important role in the three Chinese communities, by examining the nature and extent of the cultural and non-cultural content of music education in schools and their underlying implications. It examines how the new tripartite paradigm affects the relations between state policies and the transmission of music through education within the three territories. Some musical knowledge is common to all three, while others are peculiar to one or two of them, depending on how the respective curricula have responded to globalization and localization, as well as how curricula have been shaped by their own national identity.

The data forming the backbone of this book are taken from official documents, literature and survey results gathered in the three localities. The significance of this study lies in its explanation of cross-cultural musical learning as a reflection of the internationalization and the quest for socio-political ideologies in mainland China, Hong Kong and Taiwan. This study is also significant in that it has been able to examine how the music curricula in these three countries have been structured in the light of local and global awareness, while taking into account the diverse needs of students and society.

\(^{1}\) The history of Chinese music is a complex one, warranting its own extended treatment for both instrumental and vocal musical genres. More explanation of Chinese music will be given in the section “Definitions of Terms” in this chapter.
Given the impact of globalization and social transitions in mainland China, Hong Kong and Taiwan, it is particularly important for schools in these three territories to inculcate a strong sense of national loyalty among students, and to develop their commitment to their own locality, while helping them to develop a better understanding of cultural diversity. Collectively, the case studies on mainland China, Hong Kong and Taiwan present a varied and dynamic picture of Chinese communities within the diverse politics and cultures of Asia.

The main objectives of this book are multi-fold: it seeks to advance our understanding of nation-states and their political globalization, and to provide an informed overview of the key issues that revolve around music education in this important debate. The focus of this book is on governmental controls over school music education, which determines the development of music education in these three territories where political discourses control the production and distribution of musical knowledge. While state bureaucracy in China, Hong Kong and Taiwan has been the principal dynamic force that shapes the meaning of musical knowledge within the education system, the evolution of the Chinese music education systems in the twentieth century certainly reflects the vicissitudes of Chinese societies at large. Because cultural transmission and social transformation stand at the crossroads of education, sociology, cultural studies, social policy and politics, the approach taken in this book is therefore inter-disciplinary.

1.2 Social Change, Culture and Music Education

Different sociologists use the word “culture” to mean a wide variety of things – some cognitive (ideas or schemata), some behavioral (rituals, speech), and some aural (music making, music performance) – to develop a body of knowledge and theory about human social activity. Each of these meanings is specific and detailed in its own right, and concerns the sharing and learning of attitudes, beliefs and values of people in every society. Each culture is also influenced by those of other societies through cross-cultural communication. Modernization theorists such as Karl Marx (1973) and Daniel Bell (1973) have argued that economic development bring pervasive cultural changes. Others such as Max Weber (1958, 1978) and Samuel Huntington (1993) maintain that cultural values are an enduring and self-activating influence on society (Inglehart and Baker, 2000). Under the strong influence of such social
Introduction

Theorists as Durkheim and Marx, Vygotsky (1978) has broadened our horizon through the study of the individual cultures in which individuals exist. Within a large society, there may be many groups, with distinctly different subcultures associated with ethnic origin, region, religion, or social class. Technology, especially in communication and transportation, has increased the spread of ideas, values and behavior patterns within a society and among diverse societies. Although the society’s broad cultural heritage has been influenced by Protestant, Roman Catholic, Orthodox, Confucian and Communist beliefs, and despite the inevitable process of modernization, its own values and beliefs systems have endured (Inglehart and Baker, 2000).

Dynamics of social change, culture and the arts

Cultures are affected by two forces – one that encourages changes to social structures and social events, and one that resists them. For decades, historians, anthropologists, ethnomusicologists and cultural theorists have investigated cultural ceremonies, rituals, oral traditions, art forms and musical forms in order to reconstruct history and to establish cultural identity. Professional associations devoted to the social-scientific study of the arts and publications such as Howard Becker’s (1982) Art Worlds and Pierre Bourdieu’s (1984) Distinction, have helped “the disciplinary status of the arts” shift progressively (Fuente, 2007: 410). Becker argues in Art Worlds, which is considered to be a “foundational text” for sociologists working on the arts, that the art world is a specific kind of social organization or social structure (Fuente, 2007: 410). In the preface of his book, Becker (1982: xi) explains that his interest in the arts “is social organizational, not aesthetic”, and insists that all art forms have a political dimension because artists generally have to respond to the particular requirements of the state in which they operate, since their works are a reflection of the society in which they live.

Music is a deeply meaningful part of a society’s culture and is important both to the society and members of the society (Turley, 2001). For instance, German sociologist, philosopher, musicologist and composer Theodor Adorno (1903–69) was attracted to avant-garde art because of its ability to resist commercialization and deny the homogenizing

\[ ^2 \text{Also see Panofsky (2003).} \]
effects of consumer culture. He wrote in his book *Introduction to the Sociology of Music*: “[T]he sociology of music tends to atrophy one or the other of the elements that went into its name. Sociological findings about music are the more assured the farther they are from, and the more extraneous they are to, music itself. Yet as they immerse themselves more deeply in specifically musical contexts they threaten to keep growing poorer and more abstract as sociological ones” (Adorno, 1976: 195).

Bourdieu offers a powerful alternative to theoretical critiques of contemporary society advanced by sociologists such as Adorno. At the end of his book *The Rules of Art*, Bourdieu (1996) stresses the importance of understanding art as a practice which is dictated neither by capitalist principles of production nor by instrumental reasons. The purpose of the sociology of art is to understand why and how people orientate their conduct meaningfully in accordance with the existence of art works (Gerth and Mills, 1948; Martin, 1995; Turley, 2001). Norris (1989), with reference to cultural politics as affecting the works of many composers from Henry Purcell to György Ligeti, Edward Elgar to the minimalists, suggests that sociological studies of music not only make an important contribution to the understanding of music as “art”, but also help to develop the interpretation of its political and social context. According to many who have written extensively on the subject (Dewey, 1934; Eisner, 1998; Gardner, 1999), music is experienced in meaningful ways that allow us to explore our potential within rich cultural and social contexts. For instance, in Irish culture, music transmission acts as a conduit for a formidable corpus of artistic, political and religious beliefs (McCarthy, 1999).

The process of growth, alteration and adjustment, both within culture itself and between culture and human nature, forms the very fibres of social change. Cultural change can come about due to the environment, innovations (and other internal influences) and interactions with other cultures (Fowler, 1997; Ogburn, 1964; Steward, 1955).

Social change, cultural transmission and education

Countries around the world are experiencing dramatic shifts in their educational content in response to the needs imposed by their political, cultural, economic and social structures. The rapid and often radical changes experienced by societies have provoked much debate about societal goals, cultural transmission and school education. Bourdieu (1977, 1984, 1993, 1996) developed the concept of cultural capital in the
early 1960s and introduced the concepts of the habitus\textsuperscript{3}, social field, cultural capital and field of works, as well as a number of others, all of which have been highly useful in understanding cultural products in a social and cultural context. He further argued (1986) that cultural capital exists in three distinct forms – in embodied states incorporated in minds and bodies, in institutionalized states, including educational qualifications, and in objectified states, in cultural goods such as books, artifacts, dictionaries and paintings. In its “embodied” form, cultural capital is a “competence” or skill that cannot be separated from its “bearer”. Hence, the acquisition of cultural capital necessarily presupposes the investment of time devoted to learning and/or training. At present, some children enjoy an advantage in school, thanks not only to the help they receive from their parents, but also to their intimate familiarity with fine arts, classical music and other aspects of high culture (Bourdieu and Passeron, 1979: 17): “Not only do the more privileged students derive from their background of origin habits, skills, and attitudes which serve them directly in their scholastic tasks, but they also inherit from it knowledge and knowhow, tastes, and a ‘good taste’ whose scholastic profitability is no less certain for being indirect”.

These habits and skills, among others, are what have since become known as “cultural capital”. Ostrower (1998) furthers Bourdieu’s influential theory of cultural capital and his idea about the role of the arts in class cohesion among elites. He finds that the arts are valued by elites and contribute to class cohesion.

In the last few decades, reflecting the influence of the social theories of Paulo Freire (1970, 1985), Henry Giroux (1983, 1988a, 1988b, 1997), Jürgen Habermas (1982, 1987, 1988, 2003) and Peter McLaren (1998, 2002), education has been described as an agent of social change and development. John Dewey (1897/1972, 1944), Emile Durkheim (1897/1951, 1979), Michael Young (1971), Basil Bernstein (1977), Pierre Bourdieu and Jean Passeron (1977) and many others argued that the central issue in educational theory is the relationship between structural changes and overriding societal cultures on the one hand, and educational ideologies, values, and institutional structures on the other.\textsuperscript{4}

\textsuperscript{3} According to Bourdieu (1977), “habitus” is a set of acquired patterns of behavior, tastes and thoughts that constitute connections between social structures and social practice.

Some sociologists have been taking a different approach to the social theory by employing an integrated approach to work out the relationships between “macro” and “micro” sociological levels. For example, Basil Bernstein, Pierre Bourdieu and Anthony Giddens have found ways to synthesize the study of macrocosmic power relations in the social system and the microcosmic educational processes adopted by schools. Socio-cultural theorists have drawn attention to the nature of the interdependence of social and individual processes in the construction of knowledge (Panofsky, 2003).

Education is able to play a vital and progressive role in social transformation. Processes of curricular change reflect how society has been altered in order to support the social changes which consolidate or reinforce social cohesion. Both Western and non-Western worlds use arts education to build a responsible, cohesive and robust society. The arts, namely fine arts, music and literature have always been related to the social and political world. The power of music over the self was stressed by Plato and Confucius (Alexandrakis, 2006; McClay, 2007; Wang, Y.W., 2004; West, 1992). Confucius (551–479 BC), who lived during the Warring States period (481–256 BC), assumed that music education can regulate society so that the government can achieve universal harmony. According to Confucius, “the best way to change culture is by music, whereas to rule the people, courtesy works best” (Zeng, 2004: 23, translated by the author). Music was meant not to amuse, but to purify thoughts and enable self-control in traditional Chinese life. Martin Luther, Immanuel Kant, Friedrich Schiller and Herbert Read, among other philosophers to come after Plato, all claimed that the arts represent the good, and are vital for cultivating a moral person (Davis, 2005; Jorgensen, 1996; Woodford, 2005).

Over the last three decades, some music education scholars have turned their attention to the study of knowledge legitimation, particularly the role of organizational context in the social construction of musical knowledge. As Reimer (2003) argues, the philosophy of music education today reflects the evolving society of the last few decades. “Aesthetic education, as I conceive it…is changeable and flexible, attempting to capture the best thinking about music and to apply it to practices of music education” (Reimer, 2003: 10). Similarly, Cook (2003: 249) argues that music making should not be valued only “as offering a model of community but also as a means of social education”. Atkinson (2004) notes that the sociology of education can benefit from familiarity with contemporary sociologies of art and culture. Music
education is viewed as action within a particular socio-cultural context (Elliot, 1995; Mansfield, 2002; Stock, 2003; Westerlund, 2003). Green (1988) argues that all musical activities are inseparable from a complex pattern of social, political, economic and historical processes. Many countries, such as Australia (Dunbar-Hall, 2005; McPherson and Dunbar-Hall, 2001), Canada (Bowman, 1993, 2001), the United Kingdom (Brehony, 1998; Green, 1999, 2005; Swanwick, 1988), and the United States (Fain, 2004; Davis, 2005; Elliot, 2005; Jorgensen, 2003) have used diverse musical cultures, including popular and world music, to initiate or effect education reform in response to social change. Scholars such as Green (2001) and Vulliamy (1977a, 1977b) have urged music teachers to become aware of the sociology of music, and to examine the ways in which music and society interact and mediate with one another within and across socio-cultural boundaries. Musical experiences relate not only to musical knowledge and skills, but also to ethics, morals and education for a more human society (Heimonen, 2006; Woodford, 2005). Responses to socio-political transformation and to different forms of cultures and values are to be expected in music education.

This book seeks to address overriding issues concerning the consequences of the links between school music education and social change. It begins with issues concerning music education under the influence of state power and nationalism, as well as local and global trajectories.

1.3 An Analysis of the Framework: the Dynamics of Globalization, Localization and Sinofication

Irrespective of linguistic and regional differences, contemporary phenomena of globalization are observable in a variety of social, political, economic, technological, demographic and cultural context across multiple cultures and regions. Localization is an important feature of regionally specific cultures with distinct languages, time zones, money, national holidays and geography. Globalization, in this study, refers to both the Westernization and the “Asianization” of Asia, which are culturally, economically, technologically and socially homogenizing forces in the distribution of music, while localization refers to the empowerment of local forces and the re-emergence of local musical cultures. Sinofication (or “Chinese-ization”) involves the maintenance and
development of the Chinese cultural heritage and Chinese traditional music in the context of the school curriculum as well as the community. It is worthwhile noting that the tendencies of globalization, localization and Sinofication are not necessarily contradictory to each other. The main challenge confronting the humanity and cultural studies in this age of globalization is how to reconcile the conflicts between cultural nationalism, cultural universalism and cultural locality.

Globalization and localization

Since the 1980s, globalization has been a profound and ongoing process occurring in every economic, political and cultural dimension of the world. Globalization means the emergence of a world economy, a world polity and perhaps a world culture (Featherstone, 1993; Giddens, 1991, 1995, 1999; Wallerstein, 1974, 1976, 1990, 1998). Waters (2001: 5) defines globalization as “a social process in which the constraints of geography on economic, political, social and cultural arrangements recede, in which people become increasingly aware that they are receding and in which people act accordingly”. Robertson (1992) presents a model of the “global field”, which recognizes multiple levels from individual to species, with the common relational link being relativization. Under the conditions of globalization, the relation between the place and culture is established. Tomlinson (1999) suggests that to understand the effect of globalization on culture, we should consider a myriad of perspectives including global modernity, deterritorialization, mediated communication and cosmopolitanism.

The globalization, production and distribution of culture is a result of the growth and increasing accessibility of information communication technology (ICT) including the Internet, satellites and cable TV. However, as Appadurai (1996: 7) contends, there is growing evidence to suggest that the consumption of the mass media throughout the world often provokes resistance, irony, selectivity, and in general, agency. The evolution of transport and communication technologies involved in globalization has increased connectivity across societies, and consequently transculturation. Thanks to the advent of communication technologies, the world is now linked, thus allowing different cultures to be introduced to one another across countries and regions in unprecedented ways. Hutton and Giddens (2000), for example, argue that ICT increases the availability of information and thus furthers democratization. As Green pointed out (1997: 162): “In the
domain of culture, globalizing trends are, in a sense, unambiguous. There can be no doubt that new information technology has exponentially increased the ease, economy and rapidity of communications and that this has given unprecedented access across the world to the global flow of ideas, information and cultural products”. Other scholars have warned that economic globalization may trivialise democracy and freedom (Jones, 1999). Appadurai (1990, 1996) notes that increased globalization engenders a central tension between cultural homogenization and cultural heterogenization. However, there are at the same time significant disjunctures between different global flows and sites. To Wallerstein (1989, 1990, 1998), world system globalization proceeds from economic interests and is blind to political and cultural discrepancies. However, in the context of post-colonialism and globalization, many scholars of cultural studies (e.g. Geertz (1986) and Bhabha (1998)) have noted that cultural identities are intrinsically diverse and hybridized. As remarked by Pieterse (1995: 62), “hybridization as a perspective belongs to the fluid end of the relations with culture: it’s the mixing of cultures and not their separateness that is emphasized”.

Localization refers to the rise of local cultures, sometimes within and sometimes transcending state boundaries. Music, in terms of its messages, income-generation and social processes, is one of the areas in which the opportunities and pressures of globalization have begun to be experienced by and manipulated within contemporary societies. Globalization may include local hybridization, and determines a great number of processes that change and even transcend the regional and national characteristics of musical cultures. Technological changes, particularly exposure to mass media, have altered global consumption patterns, goods, services and values (Feigenbaum, 2004; Torres, 2002). Cohen (1995: 65) suggests that the idea of “locality” could be most useful, helping popular music studies “to discuss networks of social relationships, practices and processes extending across particular places”, and to draw attention to interconnections and interdependencies between, for example, space and time, the contextual and the conceptual, the individual and the collective, as well as self and others.

Processes of “global localization” can be seen in the nature of the Sony Corporation, which is a leading manufacturer of audio, video, communications and information technology products for the consumer and professional markets, and in other big international music companies such as EMI, BMG and Warner. While the strategies of these international companies have an impact on local production,
their markets are also influenced by local cultures. In this respect, the local culture is defined by reference, not only to a community, but also to a shared sense of global culture. For example, contemporary Afro-pop sometimes combines the electric guitars of Western rock and roll with melodies and rhythms of traditional African music, while Western rock drummers have long adopted “a tradition from Africa whereby the sounds of different drums are combined” (Croteau and Hoynes, 2000: 333). Jenkins (2001) describes such musical eclecticism as the product of “third-culture” young people who fuse elements from mixed racial, national or linguistic backgrounds.

Globalization and localization are in a dynamic dialectic. Cultural products such as music, film, sport, food, fashion and literature often require the approval of globalized audiences, but they always exist in the local context under certain social and historical circumstances. Reeves (1993) argues that indigenous music traditions have been substantially transformed, not only by musical technologies and global musical styles, but also by basic changes in the social relations of music production that affect both the production and the reception of music. As observed by Wallis and Malm (1984: 15), globalization within a national boundary causes two main directions of change in musical practices which interact with each other. The first is the development of popular music, which integrates global popular styles in the way that it is produced. Hip-hop is among the most successful genre that has made inroads into the Asian pop charts. In addition to jazz, hip-hop provides stimulating materials for the “importation, assimilation, adaptation, and rejection of American popular culture and the identity anxieties such processes provoke” (Atkins, 2001: 10). On the other hand, Jay (2001: 39–40) argues that “A Big Mac” in Venice or Tokyo is pretty much a Big Mac, but American soul music of the 1960s was assimilated and transformed by musicians in Soweto or the Caribbean and then sent back to the United States, where it in turn influences the production of new musical idioms, and participates in a much more complicated and less hierarchical process”. George Harrison (1943–2001), an English song writer and a lead guitarist of the Beatles, in association with Ravi Shankar (1920–), a legendary Indian sitar-ist and composer, made efforts to incorporate the sounds of the sitar in some of his music, and generated much interest among younger Americans. The second direction involves inward-looking attempts to create national musical styles and forms. In the late fifties and early sixties, world-famous violin virtuoso and conductor Yehudi Menuhin
(1916–99) introduced Ali Akbar Khan (1922–2009), a master of the sarod (a stringed musical instrument mainly used in Indian classical music), and Ravi Shankar to Western audiences. This was the beginning of a new era for Hindustani classical music. In China, following its open-door policy, the West has been viewed as a source for the revitalization of Chinese culture, and equality with the West is understood as the “best guarantee” of China’s international power and sovereignty (Yang, 2007: 8).

In line with modernization, the commercialization of traditional music is sometimes seen as an effective way to preserve the local musical heritage. Robertson (1995) proposes that we live in a world of local resistance to globalizing trends, a world in which the very idea of locality is sometimes used to suggest opposition or resistance to the hegemonically global. According to Castells (1997: 2), the primary opposition to the power of globalization lies in “the widespread surge of powerful expressions of collective identity that challenge globalization…on behalf of cultural singularity and people’s control over their lives and environment”. It has also been suggested that processes leading to the strengthening of local and regional identities may in fact contribute to a cosmopolitan global culture (Camilleri and Falk, 1992: 255). Braman (1996: 27) asserts that, since the 1980s interest in localization has become stronger in response to the experience of globalization: “the local became visible as a resistance, as the source of particularities and variety, and as the ground of meaning for individuals and communities”.

Globalization, nationalism and culture

Nationalism, a collective belief and loyalty to the nation-state, is one of the most powerful forces in the modern world. Although the term “nationalism” bears a variety of interpretations, it is best summed up as awareness of national identity, and the actions that the nation’s members take in an effort to attain (or sustain) a form of political sovereignty (Nielsen, 1998–9: 9). Attempts to create broader awareness of nationalism have involved transforming pre-existing ties and identities into national ones (Geertz, 1973). Anderson (1991) and Gellner respectively (1983) use the terms “imagined” and “invented” to refer to such awareness in a neutral and descriptive manner. Nationalism and national identity are not purely “historical”, but continue to shape the society and culture of nations today. Smith (1991) defines a “nation” as
a fixed homeland, sharing a historic territory, historical records, memories of battles, languages and scripts, special customs, public culture, legal constitutions and political institutions. Nation-states are thus definitely more than “imagined communities”. One of the most crucial factors that bind people into a “nation” is “the possession in common of a rich legacy of memories” (Renan, 1990: 19) in the form of a shared heritage, which, through its reproduction, recreates and reinforces a sense of historical continuity and community. Nations and national cultures are artefacts that the state and other social agencies continually reinvent, contest and transform (Foster, 1991). For instance, in the Republic of Cyprus (Pieridou-Skoutella, 2007), national musical identity is shaped and constructed in and out of school in relation to Cypriot traditional music, which starts as early as elementary school education.

New conflicts have emerged due to globalization, and reflect surges in nationalism, fundamentalism and cultural clashes (Huntington, 1996). Nations and national identity are essential constituents of how we construct our notion of “social order”, and how we comprehend different ideologies and differences in culture and beliefs within and between societies. Tensions exist between globalization and localization, and in the diversity of national or local responses to these tensions (Almas and Lawrence, 2003; Held, McGrew, Goldblatt and Perraton, 1998; Schmidt, 1999). When we interrogate the elusive concept of “culture” from a global perspective, it becomes apparent that strong state apparatuses often impose a national culture, and that the notion that every nation has its own distinctive, homogenous culture is no more than a myth (Wallerstein, 1976; 1990). Many scholars have noted that the school curriculum has long been used as a vehicle for promoting national values (Crawford, 2000; Heater, 1980; Pike, 2000; Tye 1999). On the one hand, educational systems have addressed global cultures and issues by integrating technology into school classes (Acharya, 2007; Spring, 2008; White, 2002) and on the other, nationalism has been revived as a central form of political and cultural identity (Ishii, Shiobara and Ishii, 2005; Ram, 2000; Smith, 2005). Within this matrix, language is a potential medium for both global networks and local identities (Warschauer, 2000a, 2000b, 2002). For example, the tension between Internet-led globalization and a need for local culture and language has led Singaporeans to cling closely to their own highly colloquial dialect (Singlish), even though the government pushes them to adapt Standard English for the sake of marketing their goods more effectively (Warschauer, 2001).
The changing understanding of national culture and its relationship to the larger social system are presented in international relations and linkages. According to Cox (1989: 39), cultural production should be understood in a broad sense, and “covers the production and reproduction of knowledge and of the social relations, morals and institutions that are prerequisites to the production of physical goods”. These patterns are referred to as modes of the social relations of production. Building on the work of Antonio Gramsci and Stuart Hall, many cultural theorists have cited the importance of culture as a locus of education wherein identities are continuously “transformed, power is enacted, and learning assumes a political dynamic as it becomes not only the condition for the acquisition of agency but also the sphere for imagining oppositional social change” (Giroux, 2004: 60). Gramsci (1971) notes that international relations are linked to a reconstruction of historical thought in a broad sense. In modern conditions, a class maintains its dominance not simply through a special organization of force, but because it is able to go beyond its narrow, corporate interests, exert moral and intellectual leadership, and make limited compromises with a variety of allies to form a unified bloc of social forces, which Gramsci (1971: 168) calls an historical bloc.

One surprising feature of the global age is how robust local and national cultures have proved to be (Appadurai, 1990). Giroux (1999) suggests that globalization has produced a new generation of youth, who have been brought up in an environment in which electronic images and popular culture intersect. In this era of increasing globalization, the concept of national culture is problematic. According to Hall (1992: 295), the construction of national identities from national culture is often a struggle: “The discourse of national culture is thus not as modern as it appears to be. It constructs identities which are ambiguously placed between past and future. It straddles the temptation to return to former glories and the drive to go forward ever deeper into modernity. Sometimes national cultures are tempted to turn the clock back, to retreat defensively to that “lost time” when the nation was “great”, and to restore past identities. This is regressive, the anachronistic element in the national culture story”.

Working from a foundation of theories related to globalization, identity development, and citizenship education, Parmenter, Lam, Seto and Tomita (2000) explore Japanese, Hong Kong’s and Macau’s elementary school children’s geographical location and concepts of the self in the world, arguing that education now provides these children with not
only national, but also regional and global identities. As DeNora (2000) has written, sociological considerations are needed in music education to help locate students “where they are” musically and socially.

The triple processes of globalization, localization and Sinofication

The triple processes of globalization, localization and Sinofication have been manifested in music through the ascendency of the global mass media over traditional Chinese, local classical, folk and popular cultures. As a result of increased exposure, East to West and West to East, new modes of awareness have resulted in new musical knowledge. Even as a sense of national identity was cultivated by states within a world dominated by Western ideologies, East Asian countries recorded and responded to these influences in their own individual fashion (Brook and Schmid, 2000: 1–16). In the 1990s, the authorities of mainland China, Hong Kong and Taiwan began to use globalization as a justification for reforms to education systems and curricula. All three education systems have announced that their global education and learning communities are thriving, as they integrate multiple cultures in their music curricula to enable students to understand how they are connected with people throughout the world. As Cheng, Chow and Mok (2004: 3) argue: “The impacts of globalization, international competition, and local social-political demands have induced rapid changes in nearly every society in the Asia-Pacific region since the 1980s… How teachers can be prepared and empowered to take up new roles and effectively perform teaching to meet the [resulting] challenges and expectations raised from education reforms and paradigm shifts in school education is a crucial concern in policy and implementation of teacher education in Asia-Pacific”.

Within a global, national or local culture teachers should strive for a broad consensus on what is taught and how it should be taught. The current social, political and economic challenges facing mainland China, Hong Kong and Taiwan today revolve around the phenomenon of globalization which challenges traditional Chinese culture and identity in the curriculum.

The tensions posed by the complex relationship between cultural diversity and political change are reflected in crises of national identity in the three localities. Neither globalization, localization nor nationalism should lead to one-dimensional school music education, rather
national needs and local conditions should combine in distinctive ways and nurture a variety of musical cultures in an effort towards multicultural education. This book discusses the socio-political context and cultural practices of these three Chinese communities, and shows how interactions between globalization, localization and Sinofication have been modified by the influence of both Western classical and popular music. While globalization suggests global socio-cultural and economic networks, localization and Sinofication stress socio-cultural specificities in a limited space. The globalization, localization and Sinofication of music education examined in this study are not static conditions, but three dynamic processes – albeit unfinished ones – that move in a certain direction.

1.4 Definitions of Terms

Music in the contemporary world can be roughly categorized as either “classical”, “jazz”, “folk” or “popular”. Classical music indicates music produced or rooted in the traditions of Western, Indian or Chinese musical art. The European tradition of classical music includes genres such as symphony, chamber music, art song and opera, all of which are clearly distinguished from folk, popular music or jazz. The Chinese tradition of music, associated with the traditional art and court music of China, has a history dating back to more than three thousand years ago. However, there has never been a unified system for the notation of Chinese music. Levis (1936: 89) outlines four reasons for this phenomenon: historical influences, necessities arising from the evolution of the musical scale, the structural peculiarities of various instruments, and the necessity for expressing tones and values conveniently for performers. The basic forms which are used come from ordinary writing, and facets of the tones can be defined by signs including those for timbre, relative pitch, attack, relative duration and embellishment. Performers’ personal interpretations have always been important in Chinese music (Lai and Mok, 1981: 28–32).

Most Chinese music is based on the five-tone or pentatonic scale, but the seven-tone or heptatonic scale is also used. The tone qualities and frequency ranges of Chinese orchestras are diverse, and reflect different geographical regions and cultures. The classification of indigenous Chinese musical instruments is related to “eight sounds” (pa yin);
according to the *Rites of Zhou* (*Zhouli*),

the eight timbres are: metal (bronze bells), stone (lithophones), earth (vessel flutes and clay jars), skin (drums), silk (zithers with silken strings), wood (percussive wooden beaters), gourd (mouth organ) and bamboo (vertical and transverse flutes) (Liang, 1985: 68). Broadly speaking, the instruments used in Chinese orchestras can be divided into plucked strings, bowed strings, percussion and wind (Shen, 1991: 21–31).

Besides traditional Chinese music, this book also discusses contemporary Hong Kong classical music and contemporary Taiwanese classical music. The term “folk music” refers to non-court music that is still performed in the traditional way. It is less refined and was formerly (before the age of media-imperialism) enjoyed by the masses to accompany their rural life. The book will also take a look at traditional Chinese folk songs, including those of minority groups, as well as Taiwanese and Hong Kong folk songs.

The term “popular music” refers to Western and local music widely popularized by the mass media, including mainstream versions such as rock, rap and soul. Western popular music dominated the local music market in both Hong Kong and Taiwan from as early as the 1960s, while its influence on the development of local popular music in mainland China only began to take hold after the implementation of China’s open-door policy in the late 1970s.

### 1.5 An Overview of the Book

This book examines the effects of socio-political and cultural developments on the music curricula of mainland China, Hong Kong and Taiwan. It analyzes the complex range of issues that center on globalization, localization and nationalism, with particular reference to the music education of these three Chinese communities. The dynamics and dilemmas associated with whether school music education is a local, national, or global affair are difficult to determine and the answers are complex. This book aims to make a significant contribution to fresh ways of thinking about education reforms in response to

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5 The *Rites of Zhou*, which is one of the three ancient ritual texts listed among the classics of Confucianism, is a record of the social forms and ceremonies of the Western Zhou (eleventh century-770 BC). The other two are the *Classic of Rites* and *Etiquette and Ceremonials*. 
the tripartite paradigm, not only in Chinese communities but in the Asia-Pacific region as a whole.

This first chapter has addressed the consequences of links between school music education and social change. The general introduction has presented key concepts of school music education and outlined the major theories and debates, especially in relation to globalization, localization and nationalism. The broad outlines of this theoretical framework expand the notions used in the traditional and contemporary analyses of school music education.

Chapter Two explores how music teaching relates to values education in mainland China within the context of nationalism and globalization, and discusses some of the problems faced by schools today in the teaching of music. This chapter also discusses recent attempts to integrate popular and other world music into China’s music curriculum, while raising the question of how music teachers view their commitment to teaching in a culturally diverse and ever-changing society. It concludes with a discussion of how music education manages three sets of apparently contradictory relationships: between contemporary cultural and social values on the one hand and traditional Chinese and Communist ideologies on the other; between collectivism and individualism; and between national, global and popular cultures. It argues that a dynamic school education requires a combination of the functional values of social, national and moral education with flexible teaching and learning methods.

Chapter Three opens with a discussion of the exciting challenges and dilemmas facing Hong Kong in the twenty-first century. It notes how education policy has been used for fostering social cohesion, while offering a global outlook since 1997 (the year when Hong Kong was handed over to mainland China). An important aim of this chapter is to show that although Hong Kong’s overall education system has encouraged the integration of global, national and local culture, this goal has been undermined by a musical and non-musical education curriculum that is not sufficiently flexible.

Chapter Four examines the complicated interplay between nationalism, globalization, social changes and cultural diversity in contemporary Taiwan’s music scenes. The localization of school music education in Taiwan, amidst a general process of democratization, has provided space for the inclusion of local culture and identities. Despite the deep cultural entanglements of Taiwan’s political history, its musical culture has managed to integrate traditional Chinese, local Taiwanese and Western musical styles.
Chapter Five compares the school music education policies of Hong Kong, Shanghai and Taipei, and demonstrates how learning music reflects both the internationalization and the socio-political ideologies of these territories. It also shows how the music curricula in Hong Kong, Shanghai and Taipei are structured in accordance with local and global awareness, availability of information technology, and the diverse needs of students and society. This chapter demonstrates how the use of traditional and local Chinese music challenges the forces of globalization. It articulates the concepts of globalization and its related key areas in an overall framework, and analyzes how global relationships are felt in local and national contexts, and how they alter the construction of musical meanings in the school music education of mainland China, Hong Kong and Taiwan. While globalization, localization and Sonification all require different musical skills and knowledge, there has also been a shift from teacher-centered to learner-centered education.

The main theme of the book will be recapitulated in Chapter Six. While many aspects of social change and school music education are the same worldwide, each country has individual and unique challenges to face and overcome. This chapter restates that an understanding of music and music education in the three Chinese territories is enhanced by seeing music as a socio-political construction. The chapter will provide new theoretical tools for addressing how musical knowledge, power and the state can be analyzed within and across a variety of cultural spheres, including, but not limited to, school music education. It will explore the broader implications of political developments, internationalization and cultural identity for music education in other Asia Pacific countries such as Japan, Singapore, South Korea and Thailand. The politics of music education are often linked to the various types of musical cultures and the values associated with them. This chapter also reflects on conflicting views concerning the belief systems that should or should not be transmitted. Those teaching music and those working on cultural studies and curriculum development should be aware of the ways in which music education is used in formal education as an instrument for forging political identification with the nation in local, national and global contexts.

The concluding chapter draws on the preceding chapters to develop the argument that educators need to pay special attention to developments associated with comparative education and reculturing schools in music education. Although comparative music education is not widely
accepted as a discreet field of research, this book attempts to develop a framework for the subject as a field that is useful for understanding Asian and international music education. Professional development and the learning community are not only powerful tools for reculturing schools from within, but also help to reform music learning in class for students and teachers alike. Education policy and the curriculum will continue to determine specific contents and values in education, in relation to the complex intersections of national and international relations.
CHAPTER TWO

MUSIC EDUCATION IN MAINLAND CHINA

China has a population of 1.3 billion, and is bordered by mountains to the west and by the Pacific to the east. It has long regarded itself as the “Middle Kingdom”, situated below the heavens but above the rest of the earth. It is the oldest civilization in the world with an unbroken history of almost 5,000 years, though it is divided into long periods, with different regions being ruled by different groups. The Xia dynasty (twenty-first–sixteenth century BC) is an important milestone in the history of Chinese civilization as it marks the end of the primitive age and the beginning of class society.

The Chinese majority call themselves Han Chinese or Han Ren (Men of Han), a reference to the Han dynasty (206 BC–AD 220), under whom Chinese culture first spread across the territory that is now called China. Han civilization developed in the east of China, mostly in the lower Yellow and Yangzi rivers, and in the coastal regions of the southern part of the country. Throughout Chinese history, many groups have been assimilated into neighboring ethnicities. While Han culture once dominated the whole of China, there are now altogether fifty-six ethnic minority groups, most of which reside within the provinces of Guangxi, Guizhou and Yunnan in the south, Inner Mongolia, Ningxia and Xinjiang in the north and northwest, and Tibet in the southwest. The majority Han Chinese ethnic group makes up about 92 percent of the population.

The Chinese revolution of 1911 led by Sun Yat-sen (1866–1925) marked the end of the Qing dynasty (1644–1911 AD) and terminated two thousand years of imperial tradition. In the 1930s and 1940s, the growth of nationalism was strengthened by military activities including the eight-year war against Japan (1937–45), and the four-year Civil

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1 Sun Yat-sen (also known as “The Father of the Revolution” or “The Father of the Republic” in Chinese history) played an important role in the collapse of the Qing dynasty in 1911. He served as the first provisional president when the Republic of China was founded (1911–1912) and later as a co-founder of the KMT, served as its first leader. Sun based his idea of revolution on three principles: nationalism, livelihood and civil rights.
The political and military rise of modern China started with the success of the communist revolution, and was symbolized by Mao Zedong’s dramatic slogan, “China has stood up”, which was proclaimed at the Gate of Heavenly Peace on October 1, 1949. On that day, Mao Zedong (1893–1976), Chairman of the Chinese Communist Party (CCP), formally declared the establishment of the People’s Republic of China (PRC). This foundation was the culmination of civil and international wars over the previous two decades. Within the Western bloc, “Red China” was a frequent term used in reference to the PRC from the beginning of the Chinese Communist era until relations between the PRC and the West improved in the mid-1970s.

During the Mao period, the Communist party controlled all the media in the nation and used them to promote the image of Chairman Mao and the Party. Since 1951, Mao initiated two successive reform movements known as the Three-anti Campaign (1951) and the Five-anti Campaign (1952) to rid Chinese cities of corruption and enemies of communism. However, these movements became a series of campaigns to consolidate the power of Mao by attacking political opposition and capitalism. In a bid to renew the spirit of Chinese revolution, Mao Zedong launched the Cultural Revolution in August 1966, which was also referred to as the Great Socialist Cultural Revolution or the Great Proletarian Cultural Revolution, at the Eleventh Plenum of the Eighth Central Committee. On November 22, 1966, supported by just seventeen members, the Central Cultural Revolutionary Committee was formed whose main task was to “re-educate” and “remold” intellectuals and students in accordance with the political struggle of Marxist-Leninist-Maoist ideology.

In 1978, during the aftermath of the Cultural Revolution, CCP leader Deng Xiaoping (1905–97) adopted an “open-door policy”, which was an essential element of China’s economic reform process. This policy not only encouraged and promoted foreign trade, but also increased foreign capital investment, new technology and managerial skills. At around the same time, Deng declared the nation’s commitment to science and technology and called for modernization in four main areas – agriculture, industry, science and technology, and the military – as the key means to achieve China’s national goals.

From the early 1980s, China underwent perhaps its most comprehensive experiment in education reform. While globalization, in the form of modernization, economic interdependence and the spread of electronic communication, endangers traditional values, nationalism and nation-building are nonetheless among the most powerful forces.
in the education of modern China. This chapter begins with an examination of the historical context of China’s music education. It argues that the imperial government played a significant role in determining the scope of development of music education as a socio-political instrument. China’s complex interactions with the West and Japan are the key to understanding the development of its modern music education.

This chapter then goes on to discuss China’s recent attempts to integrate popular and other world music into its music curriculum, arguing that a dynamic school education requires a combination of functional social, national and moral education with flexible teaching and learning methods. It concludes with a discussion of how music education might manage three sets of apparently contradictory relationships between contemporary cultural, social values and traditional Chinese and Communist ideologies, between collectivism and individualism, and between nationalism and globalism.

2.1 The State Ideology within the Historical Context of Music Education in China

Chinese culture and values have been remarkably consistent over its long history, mainly due to the fact that its education system has always been dominated by the teachings of Confucius (or Kong Fuzi) (551–479 BC), who lived in a turbulent period of China’s history (Guo, 2006; Huang, 1988; May, 2009). Confucianism has been seen as the foundation of mass education. In educational practice, Confucius said that there should be no discrimination based on social status, moral standards or anything else. For thousands of years, Chinese emperors used the Confucian value system to rationalize the hierarchical nature of Chinese society, so as to legitimize their political leadership, and promote socio-political harmony. The agenda of Confucianism has been used as a means for individuals to realize their true humanity (Ebrey, 1991; Hwang, 2001; Liu, 2009; Neville, 2003; Tu, 1989). Confucian humanist ethics combine two aims: to find the human dao, that is,

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2 The section on these three pairs of tensions in contemporary Chinese music education extends discussions in Ho (2006a) and Law and Ho (2009).
the path a person’s life should take, and to pursue *dao* through the cultivation of *ren* – virtue (Graham, 1989; Wright and Twitchett, 1962).

Chinese music was associated with rituals believed to bring human beings into contact with the harmony of the universe. The society of the Western Zhou dynasty (1100 BC–771 BC), which was governed by music and ritual, was the ideal society of Confucius. As Lai and Mok (1981: 35) noted, music was regarded as “a means to counteract supernatural forces” in ancient China. The concept of music in Confucianism relates it not only to virtue but also to nature. Romain (1968: 56) citing Granet, asserts that, for the Chinese, “music creates a harmonious union between heaven and earth; rites provoke good order in heaven and on earth”. Whilst harmonious music was understood to link Heaven and Earth, rites were thought to unify them. Perfection in rites was thought to put an end to quarrels and rebellions. Music and rites were viewed as pathways to human perfection, bringing human beings to the pitch of cosmic harmonies. They formed the basis of self-control, whilst music was believed to improve the behavior of people. Confucius said, “One is aroused by the songs, established by ritual and perfected by music” (Thomas, 1981: 36).

The Confucian tradition as a state ideology has served as a basis for a political system and political culture that has attempted to shape citizens to be obedient to the state within the “hierarchical family structure of authority” (Chang, 1992: 183). The distribution of power among people in Imperial China was grouped into five sets of human relationships: between sovereign and subject, father and son, elder and younger, husband and wife, and friend and friend. The first set of relationship was dynastic, the last social, whilst the other three were familial. Mencius (371–289 BC), the leading exponent of the teachings of Confucius, developed a moral code for each pair of relationships: righteousness between the ruler and subject, affection between father and son, attention of husband and wife to their separate functions, a proper order between the old and the young, and fidelity between friends (Legge, 1970: 251–52). The social stratification involved in the five types of relationships was believed to sustain morality. As Jones (1993: 19) suggested, Confucianism was “a language of moral and political organization”. According to Confucians, the harmony of Imperial China and the socio-political status quo would be preserved if the existing order of “superordination and subordination” among the five relationships was maintained by the people (Kim, 1979: 21).
Confucianism stressed two great moral rules – filial piety to parents and loyalty to the emperor – which should govern the socio-political identity of Imperial China. According to Tsang (1968: 6), these rules served as the “champion of familism and feudalism” (Wei, 1993: 73).

The Confucian concept of a hierarchical society and imperial rule were reinforced by civil service examinations³, which were used to recruit scholars to work for the government. Men could gain access to official government positions (the highest status in society) by passing public examinations. The content of imperial examinations was based on the Confucian ideas outlined in the *Four Books* and the *Five Classics*,⁴ which were standard texts. The learning activities in the traditional Chinese educational system were orientated towards these examinations. The rationale for Chinese music education adhered to the discipline of moral education as a way of encouraging people to conform to virtuous living (Ho, 2010). As Hirano (1993: 12) argues: social order in Imperial China was upheld basically “in accordance with Confucian ethics, not with the law”.

The standard content of the Confucian teachings of Imperial education gave priority to the arts, not only of music, but also to those of rites, archery, charioteering, writing and numbers (Dawson, 1981: 20). Different types of music, as described in *Yue Jing* (Book of Music) were to have various effects on human ethos and emotions: “Men have powers of the body and powers of the mind but they cannot remain stable with regard to grief, pleasure, joy, and anger. They are moved by external causes, thus originates the appearance of various affections. Therefore if feeble, trivial, and rushed music prevails, people will be sad. If harmonious, peaceful, varied but simple music prevails, people will be

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³ The imperial examination system was abolished near the end of the Qing dynasty in 1905.
⁴ The great body of Confucian thinking is found in the classic texts, which are groups of works by various authors. “The Four Books” is an abbreviation for “The Books of the Four Philosophies”. The first is the *Lun Yu* (Digested Conversations). The second is the *Da Xue* (Great Learning). The third is the *Zhong Yung* (Doctrine of the Mean). The fourth contains the works of Mencius. The “Five Classics” included *Shi Jing* (Classic of Songs), *Shu Jing* (Classic of Documents), *Yi Jing* (Classic of Changes), *Chun Qiu* (Spring and Autumn Annuals) and the *Li Ji* (Record of Rites). The sixth Classic, the *Yue Jing* (Book of Music) was considered as one of the important primary sources for early attitudes toward music. However, it is thought that when the first Qin emperor in the third century bc burned all the books, the *Yue Jing* was lost (Legge, 1971: 1–3; Dawson, 1981: 2–3).
gratified and happy. If vigorous, violent, and forceful music prevails, which arouses people to move their limbs and animates their blood circulation, they will be steadfast and resolute. If straightforward, steady, peaceful, and stately music prevails, people will be dignified and pious. If broad, serene, orderly, and flowing music prevails, people will be compassionate. If licentious, evil, hasty, and superficial music prevails, people will be dissolute” (translated by Kaufmann, 1967: 38; Wang, Y. W., 2004: 90). According to Hon (1979: 25), “while ritual controlled a scholar’s emotions, music was supposed to harmonize them”.

At the social level, the emperors of Imperial China also used music to promote social harmony in a hierarchical society. The “Record of Rites” (Liji) noted that “the gentleman of the ancient times did not indicate his socio-political position in words”, but “his manners and the music entitled” to it (Liang, 1985: 55). The traditional social categories of Chinese music were classified into three main types: “refined music” (Yayue or “cultivated music”), which was the formal or official music of the court and indigenous to the Han civilization; “popular music” (Suyue or “uncultivated music”); and “foreign music” (Huyue or “barbarian music”). Among these, “refined music” was highly valued in the Imperial Chinese music education system, and was thought to promote the human spirit of the individual, family and society.

Because of its close association with the conservative elements of Confucian society, music was seen more in terms of ethics than aesthetics. Music in ancient China was promoted as an essential part of a proper education to build up gentlemen with noble character (Wang, Y. W., 2004). As Gulik (1969: 27) says: “In the well-governed Confucianist state, music meant for pleasure does not exist”.

In addition, Imperial China forbade music being used as a means for revolution against political leaders and the government. As Falkenhausen (1993) recognized, the rulers of Imperial China established a unified and standard system for pitches, which carried a political role in regulating human relationships. Falkenhausen (1993: 316) also noted that Imperial China had the “highest moral and political priority”. In ensuring the stability of the empire, ideas of individualism and were discouraged, and social harmony was stressed. This unification required just one musical system. For example, the Music Office of the Zhou dynasty (1122–221 BC) promoted the “refined music” (Yayue) of the kingdom along with a single system for measuring pitch. Musical content and style were united in order to control.
Despite being geographically isolated from the rest of the world, the influence of foreign cultures on China has been evident across the centuries. Li (1990: 209) claims that the history of Chinese music has been “a record of multiple influences, exchange and assimilation of musical cultures from other peoples”. For instance, the pipa, the pear-shaped lute of Chinese instrumental ensembles, which was regarded as a “barbarian” instrument, came from Persia and India.

Before the twentieth century, the integration of the music of different regions and nationalities took shape within continental China: the “Silk Road” in the Han and Tang dynasties of China activated the exchange of music between China and the “West Regions” which were the countries of Central Asia, and between China and Ancient Persia (today’s Iran) (Zhang, 1991: 407). During the Han dynasty (200 BC–220 AD), the Chinese Music Bureau, also known as the Music Office or Yue Fu in Chinese, was established by Emperor Wudi (156 BC–87 BC), the seventh emperor of the Han dynasty.

The orchestras which played for the Han courts and banquets were large, including string and wind players with percussion. The Music Bureau had to collect folk and country songs (i.e. “uncultivated music”), rearrange their tunes to existing texts or set new texts to existing folk tunes and plan court performances. The bureau consisted of 800 teachers, musicologists, song writers, producers, musicians, dancers, instrument makers, etc. (Liang, 1985: 79). Offices for foreign music were also established to deal with the “music of the barbarians”. This began the incorporation of foreign music at the imperial court. The culture of the Tang dynasty (618–907 AD) was dubbed the golden age in Chinese history when both Chinese and foreign music were promoted. In the Tang dynasty court, seven of the ten performance styles or divisions were foreign, which included Indian, Korean and Central Asian (Liang, 1985: 29). After the Mongols5 conquered China in 1279 AD and overthrew the Sung dynasty (960–1279 AD), they became the first foreign ruler of

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5 The Mongol Empire lasted from the thirteenth and fourteenth centuries, spanning from Eastern Asia to Eastern Europe. The Mongols perceived China as only one part of their vast empire, and categorized a hierarchy of four groups of population under their domination: the Mongols at the top, the non-Han the second (mostly the Islamic population that was brought to China by the Mongols to help them rule), the northern Chinese the third, and the native Chinese at the bottom.
China and established the Yuan dynasty (1279–1368 AD). The introduction of Mongol lutes and percussion instruments was an important contribution to Chinese opera during the Yuan dynasty (Malm, 1977: 158).

The Qing dynasty was highly suspicious of foreign influences, but at the same time anxious to acquire Western ideas (Hayhoe and Bastid, 1987). Following China’s humiliating defeat in the Opium War (1840–42), intellectuals and leaders recognized that the Confucian approach to government and education was no longer adequate for the country, and suggested a major restructuring of the education system to introduce new disciplines such as foreign languages, science and technology, as well as Western music learning. They felt that science, technology, political institutions and educational developments should be borrowed from the West, although they also insisted on keeping the traditional Chinese ideology and social foundation. This “foreign borrowing” marked the end of China as an independent civilization.

As early as the sixteenth century, Roman Catholic priests and Protestant missionaries brought European music to China. Matteo Ricci (1552–1610), an Italian missionary who came to China in 1582 to preach Catholicism, was not only the first to introduce the religious music of the West into China, but also the first to introduce the operatic and sacrificial music of China to the West. Ricci carried a primitive clavichord with him as he travelled across China from 1583, until he was allowed to present it to the Ming Emperor Wanli in 1601 (Gong, 2004; Lindorff, 2004). The arrival of Protestant missionaries in the nineteenth century saw the introduction of congregational hymn singing to China. These missionaries were believed to have been the earliest teachers of Western choral singing and harmonium playing in China (Scott, 1963). Hong Xiuquan6 (1814–64), the leader of the Taiping Rebellion (1851–64), became acquainted with various features of Protestant rituals under the influence of a Baptist minister from

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6 The Taiping Revolution was an anti-Manchu movement which demanded the overthrow of the Qing dynasty. The Taipings denounced the Manchu oppression of the Chinese and the corruption within this alien rule. Hong Xiuquan proposed that members of the secret societies might join the Taipings under the condition that they took up God-worship, renounced idol-worship, and accepted the Taiping commandments and discipline. In 1845 a few hundred followers called themselves “God Worshippers”. In 1851 the movement gained thousands of followers when it named itself the Taiping Heavenly Kingdom and founded a new dynasty. In 1853, the Taipings had an army of a million when they occupied Nanjing and proclaimed the city their new “heavenly capital”, Tianjing (Hsü, 1990: 226–53; Weller, 1994: 33–49).
Missouri. Among the hymns Hong learned was “The Old Hundredth”, which he later adopted, with a new text, as the state hymn of the Taiping Heavenly Kingdom (Wong, 1984: 113).

Since the 1840s, Chinese music has been greatly influenced by Western countries. Following the military defeat of the Chinese empire in the nineteenth century, modern Western education, in the form of foreign languages, national defence and new techniques of industrial production, was brought into China.

2.3 Music Education in Modern China: From Western Influence to Nationalism and Communism

In the late nineteenth century, China’s responses to military defeat by Japan and the West helped infuse the country with Western music. *An Exhortation to Learning*, published in 1903, recommended a dualistic policy of combining Western and Chinese learning, which was interpreted as “Chinese learning as principle and Western learning as practice” (Tsang, 1968: 215–6). Cai Yuanpei (1868–1940), the first Minister of Education in the Republican China after 1911, who was also chancellor of Peking University and a leading figure in aesthetic studies and liberal education in the early twentieth century, acknowledged the integrity and uniqueness of every culture, while suggesting that Western cultures could be assimilated into China (Cai, 1983, 1987; Zhang, 2000). In August 1917, Cai Yuanpei wrote an article on *Yin Cheng Nian* (The New Youth) to promote aesthetic education to replace religion (Wu, 1990: 28). He also thought that music was a means of accelerating the development of culture, and that the adoption of Western music education would improve the development of Chinese music (Zhang, 2000).

Xiao Youmei (1884–1940), a distinguished composer, theorist, music educator, and performer, played an important role in the promotion of Western-style music education in China after his student days at the Leipzig Conservatory. He sought to improve Chinese music by borrowing Western elements, particularly those concerned with the theory of composition. Many spoke of Xiao as the “father of the contemporary Chinese music education” (Liu, 1988: 259). According to Liu (1988: 28), Xiao’s philosophy of music education held that the development of Western music was more advanced than that of Chinese music; Chinese musicians must learn from the West in respect of using Western music to improve Chinese music and instruments, and
music should be encouraged in order to maintain national conduct and behavior (Su, 1990: 11, translated by the writer).

Before and after the founding of the Republic of China (ROC) in 1911, Chinese musicians were mainly sent to Japan, France and the United States to study Western music (see Table 1; Ho, 2000a: 9).

Table 1. Selected pioneering Chinese musicians who studied abroad

<table>
<thead>
<tr>
<th>Name</th>
<th>Countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shen Begong (1869–1947)</td>
<td>Japan</td>
</tr>
<tr>
<td>Li Shutong (1880–1942)</td>
<td>Japan</td>
</tr>
<tr>
<td>Jian Wenye (1910–83)</td>
<td>Japan</td>
</tr>
<tr>
<td>Zhao Yuanren (1892–1982)</td>
<td>United States</td>
</tr>
<tr>
<td>Huang Zi (1904–38)</td>
<td>United States</td>
</tr>
<tr>
<td>Tan Xiaolin (1911–48)</td>
<td>United States</td>
</tr>
<tr>
<td>Ying Shangneng (1920–73)</td>
<td>United States</td>
</tr>
<tr>
<td>Ma Sicong (1912–87)</td>
<td>France</td>
</tr>
<tr>
<td>Xian Xinghai (1905–45)</td>
<td>France</td>
</tr>
<tr>
<td>Zheng Zhisheng (1903–48)</td>
<td>France</td>
</tr>
</tbody>
</table>

In addition to Western musicians, Western-style music education came to China, in part due to the help of foreign-trained Chinese musicians and music educators (Liu, 1998: 118–9, 126; Ho, 2000a: 9–10). The first National Conservatory of Music was established in Shanghai in 1927, with an education system patterned after those in the United States and Europe. With Cai Yuanpei as its honorary director and Xiao Youmei as its principal, the conservatory served as a model for other Chinese musical institutions in later periods. After the Russian Revolution of 1917, thousands of Russians, including Aaron Avshalomov (1894–1964) and Alexander Tcherepnin (1899–1977), went to China to provide music training to young bourgeois Chinese. Tcherepnin, in particular, had considerable influence on the early development of modern Chinese music, first as a consultant to China’s Ministry of Education (MoE) in 1934, and subsequently during his stay in Shanghai and Beijing until 1937. The earliest Western songs adopted for music education, in the form of Chinese school songs (xue tang yue ge), were originated from Japanese school songs (syoka), established at the beginning of the twentieth century (Chen, 2007: 20–5; Ho, 2003a: 292–5; Liu, 1998: 40–2 and 50–9). The early reforms of school songs came from Chinese students who had studied music in Japan. Shen Xingong (1869–1947) and Li Shutong (1880–1942), who
returned from music training in Japan in 1903 and 1910 respectively, were two of the more important composers. The lyrics of their songs called for patriotism, self-discipline and the strengthening of the wills of Chinese children. Shen and Li, who believed that music could save the country, were the first “modern” composers to synthesize Western (European/Japanese) songs with Chinese marches (Gild, 1998: 111–2; Ho, 2003a: 294). Luo (1991: 11) identifies Chinese school songs as a “new cultural phenomenon” for China in the early twentieth century, and a “double cultural contact” between Western, Japanese and Chinese cultures. He saw these songs as a mark of the “reception of Western culture through Japan” (1991: 12).

Between 1912 and 1919, the MoE established policies on a range of issues, including primary school regulation and timetabling, middle school curricula, and teachers’ education. Music was declared a compulsory subject in all schools, and there was significant development in the publication of music textbooks. The end of the First World War coincided with the advent of the 1919 May Fourth Movement, which advocated the use of the Chinese vernacular language as a written medium of communication in all areas, and which had influenced the development of Chinese literature and music. The Movement was defined as an anti-imperialist and anti-feudal revolutionary activity characterized by furious criticisms of extant politics and subversive ideas of traditional culture, including those of Confucianism. Meanwhile Chinese musicians, in their struggle for democracy, introduced nationalism into their music through the use of Western compositional methods.

The growth of nationalism in mass education in general, and in music education in particular, was further strengthened by the war with Japan, the Second World War and revolutionary activities within China. The fall of Nanking on December 13, 1937, during which an estimated 300,000 Chinese soldiers and civilians were killed, and 20,000 women raped, gave rise to anti-Japanese and patriotic songs with Western diatonic melodies, which were adopted as teaching materials (Kwok, 1987: 32). Musicians and educators also played a pivotal role in the fight against the Japanese through such small groups known as “Singing for Resistance against Japan” and the “National Salvation Movement” (Tuohy, 2001; Zhou, 2007). By 1936, the composer Xian Xinghai (1905–45) had written 300 patriotic songs, and from 1939 began to write large-scale patriotic works, such as the celebrated “Yellow River Cantata” (Huang He De He Chang) for mixed chorus and an orchestra combining Chinese and Western instruments (Chen, 2005:...
music education in mainland china 33

134–41; Wong, 1984: 124–5). The MoE, on its part, issued music syllabuses for primary and secondary education, published Chinese and English versions of the “Collections of Anti-War Songs”, and trained pupils to sing them (Ho, 2003a). During the War of Resistance against Japan (1937–45) and the Civil War (1945–49), the Communists also adopted “songs as a propaganda tool” to inveigh against Japan and the Kuomintang (KMT), as well as to regulate people’s behavior and thoughts (Hung, 1996: 904).

The talks delivered by Mao Zedong at Yan’an have served as a basis for official cultural policy since 1942. During the Mao period, his image was a symbol of China and was widely recognized and respected by the communist movements worldwide. His “Little Red Book” (officially known as “Quotations from Chairman Mao Zedong”), published by Communist China as a collection from Mao’s past speeches and publications, was not only a required study in schools and universities, but also read as a general practice in the working place. Under the leadership of Mao Zedong and the guidance of Marxism-Leninism, education in China became a tool that promoted moral ideals, which included rules of good conduct and the civic virtues of love for the motherland, the people, labor, science and socialism. According to Kwong (1985), language textbooks during the period from 1970 to 1976 were politically oriented and provided students with codes of conduct including cultivating a reverence for Chinese political leaders. Communist Chinese music and other forms of art were seen as necessary tools to serve the workers, peasants and soldiers, as well as to convey political ideology on behalf of the government (Ho 2003a; Mao, 1967; Perris, 1983; Thrasher, 1980).

Marxist ideology, in particular, played a significant role in shaping the content of Chinese music education during the Mao period, and many Chinese students travelled to the Soviet Union and other East European countries to receive music training. During the Cultural Revolution, however, school music education in the PRC was interrupted. The youthful Red Guards of the Cultural Revolution, who were regarded as “revolutionary successors” and “revolutionary rebels”, dedicated themselves to abolishing old thoughts, old culture, old customs and old habits (Hsu, 1990: 689–706; Hu and Seifman, 1976: 188–200; Ogden, 1989: 54–60). The Revolution was, in short, “anti-culture”, “anti-intellectual” and “anti-scientific”, and Chinese music education was completely destroyed and Western classical music forbidden. Music education was a “political commodity”, closely monitored by the state to
conform to its political ideology. Only revolutionary songs such as “The East is Red”, “March of the Revolutionary Youth”, “We Are Chairman Mao’s Red Guards”, “Long Live Chairman Mao” and “Generations Could Never Forget the Kindness of Mao”, could survive under the political suffocation. Like most of the songs produced at that time, “The East is Red” compares Chairman Mao Zedong to the sun and expresses people’s gratitude towards the great leader. Other revolutionary musical works included the symphonic suite “Shajiabang” and the two ballets “The Red Detachment of Women” and “The White-haired Girl”. Other works that were allowed were the operas “Red Lantern’s Record”, “Capturing the Tiger Mountain by Strategy”, “On the Docks”, “Raid on the White Tiger Regiment” and “Shajiabang”. The symphonic suite, two ballets and the five operas entitled the “eight model dramas” were the only officially permitted musical works in Communist China (Liang, 1985: 157; Perris, 1983: 17).

Although there were no major military threats to China after the end of the Cold War, the Chinese Communist regime had to face an internal crisis with regard to its legitimacy, posed by the dynamics and dilemmas brought about by rapid economic growth and the distinctive characteristics of Chinese communist culture (Zhao, 1998). In 1985 China resumed “Five-Love Education” (wu ai jiaoyu) (i.e., love the motherland, the people, labor, and science, and take good care of public property), a patriotic education program dating back to the 1950s. Schools were ordered to “integrate the teaching of patriotism and nationalism (guoqin) with education in love for socialism and the CCP” (cited in He, 2007: 56). In particular, the patriotic education campaign led by the state was strongly enforced, and designed to ensure loyalty among the Chinese population after the 1989 Tiananmen Square incident. The formal guidelines, “Outline for the Implementation of Patriotic Education”, published in 1994, focused on the teaching of China’s history of resisting foreign aggression against national pride and territory. Designed by the Propaganda Department of the Central Committee of the Chinese Communist Youth League, the “Patriotic Education Propaganda Poster Set” was published in 1994 in commemoration of the 50th anniversary of the victories of the Chinese people’s struggle against Japan and the international struggle against fascism.

Besides glorifying the CCP, patriotic education includes studying the long history of China and its civilization, its political ideology, national unity and the ways in which the rich traditions of Chinese culture have
shaped patriotism and socialism. For example, the reconstruction work
on the Great Wall was regarded as “a patriotic symbol” (Waldron,
1995: 845) of unity and sentiments; and a newly composed piece enti-
tled “Ode to the Great Wall” was presented to the delegates of the 1994
Great Wall Conference held at the Beijing Opera House (Waldron,
1995: 845). The Chinese government also strongly supported the
transmission of official pop songs,\(^7\) such as “The Great Wall Is Long”,
“I Belong to China”, “Good Person, Good Heart”, and “Today Is Your
Birthday, China”, in a bid to promote its political ideology of unity,
nationalism and other official values (Baranovitch, 2003: 204). The
video Today Is Your Birthday showcased “a whole array of national
symbols” including the national flag, People’s Liberation Army troops,
Tiananmen Square and Mao Zedong’s huge portrait on the north side
of the Square (Baranovitch, 2003: 200). During the 1990s, many patri-
otic or revolutionary songs were collected, performed in modern rock
adaptations and released on several albums. Nostalgic anthems to Mao
Zedong, such as “Red Sun: Mao Zedong Praise Songs New Revolution-
ary Medley”, were set to disco arrangements, and sold 6–10 million
copies in China. The 23-episode series titled Beardless Chair Mao
broadcast on China Central Television’s (CCTV) (a major television
broadcaster in the PRC) Channel One, about Mao as a young man,
became a great hit. Zhou Ji, head of the MoE, said the series encour-
aged young people to shoulder their social responsibility within the
community (People’s Daily News, February 16, 2008).

Cultivating a love for traditional Chinese music and an understanding
of the various styles of the 56 ethnic groups was strongly encouraged
in order to promote students’ dedication to their homeland (Ministry
of Education, PRC, 2001a: 26–8; Ministry of Education, PRC, 2001b:
6, 8, and 13; Zhu and Liao, 2003: 40, 60–2). The PRC government has
encouraged the assimilation of minority music into its cultural activi-
ties (Rees, 2002). With this in mind, the traditional songs and dances
of the minorities were organized and heavily promoted in the 1980s
in an attempt to unite the various Chinese nationalities (Mackerras,
Taneja and Young, 1993). The curriculum asserts: “Music is an impor-

\(^7\) According to Baranovitch (2003: 205), the official pop songs were either sung in
a Chinese artistic folk singing style or in Western bel canto style. The very slow songs
signified the stability, solidity and peace of the official post-revolutionary period, whilst
the fast and stirring ones of the revolutionary period symbolized the “militant revolu-
tionary spirit of that time” in order to galvanize people for “revolutionary action”.

tant part of human cultural inheritance; it is the fruit of the precious inheritance of human cultures. Students learn to love and understand their country’s musical culture through learning traditional Chinese music, whilst the great power of togetherness of Chinese culture helps students love their country…” (Zhu and Liao, 2003: 40, translated by the writer). Songs from various parts of China were taught. They included “The Sino-Japanese War” (Shanghai Music Publisher, 2003a: 4), which was based on a Shangtung folk song; “The Grassland Is My Home” (Renmin Music Publisher, 2006: 26), which was based on an Inner Mongolian folk song; “The Girl from Ali Mountain” (Shanghai Educational Publisher, 2004a: 29), a folk song from the mountainous region of central Taiwan; and “Mountain Song of Herding Cows”, which originated in Guangdong and praises supporting the revolution by herding cows and growing vegetables for the Red Army (Shanghai Music Publisher, 2002: 27).

To commemorate the 85th anniversary of the establishment of the Chinese Communist Party, some patriotic songs were included in the official collections, extolling the Communist Party, the homeland and new life in the new China (China Central Propaganda Publishing Bureau, Chinese Musicians Association, 2006). The PRC’s national anthem, “March of the Volunteers”8 (Shanghai Music Publisher, 2002, 2003a, 2003b, 2004a; Shaonian Ertong Publisher, 2003, 2004a, 2004b; Wang and Wu, 2002), and the “Party Song for Chinese Youth” (Shanghai Music Publisher, 2003a, 2003b, 2004a) were placed at the beginning of music textbooks as compulsory learning. There were also other revolutionary and patriotic songs that were common to music textbooks in the new China, such as “We’re Marching to the October’s Sunshine”, which glorifies the beautiful days in October, as the first of October is the establishment day of the Communist Party (Renmin Music Publisher, 2005: 43); “A Red-starred Song”, which advocates following the heart of Chairman Mao and praises the glory of the Communist party (Shanghai Music Publisher, 2003b: 28–9); and “Suite of Songs for the Long March” (Shanghai Educational Publisher, 2004b: 5),

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8 The song “March of the Volunteers” was composed by Nie Er (1912–35) as the theme song for a patriotic film named Fengyun Ernu (Young Heroes and Heroines in the Stormy Years). The anthem starts with a Western march, but the melody becomes progressively more Chinese in character, “with a pentatonic scale” (Malm, 1977: 168). The song was adopted as the provisional national anthem of the PRC on September 27, 1949, and then officially approved as the national anthem by the National People’s Congress of the PRC on December 4, 1982 (Ho, 2003a: 299).
which praises the revolutionary spirit. School children also learn about Lei Feng, a 22 year-old soldier who died in a tragic accident in 1963, and became a symbol of China’s Communist spirit. The film *Lei Feng is Gone*, which was well received on its first release in 1997, celebrates his spirit, and ends with “overt propaganda – children clapping, banners waving, patriotic music and song blaring” (Williams, 1999). The exploitation of Lei Feng’s life demonstrates that Chinese music materials, especially songs, were being used and shaped by ideology not just to promote positive role models but also to serve the collective good of Chinese society (Ho, 2010; Reed, 1995).

The nationalistic education encouraged by the Chinese government is not limited to traditional Chinese music, traditional Chinese folk songs and revolutionary songs, but also includes pieces by foreign composers of nationalist music. For instance, the film *A Song to Remember*, written by Sidney Buchman and directed by Charles Vidor, was produced in 1945 to romanticize Frédéric Chopin’s patriotism, has been used to teach Chinese students about loving their motherland. Students of Suzhou University were so inspired that they produced a book of “more than 3,000 articles” as an expression of their patriotism (Li, 2004: 383; Law and Ho, 2009) after watching the film.

### 2.4 Music Education in a Global Age

Deng Xiaoping’s open-door policy was an important aspect of China’s economic reform process. Since the implementation of the policy in 1978, China has progressed from a state-owned to a socialist market economy, which saw an increase in foreign investment in capital goods, new technology and managerial skills. At the same time, the Four Modernizations program, involving agriculture, industry, national defense, and science and technology, appeared to be conflict with the rapid expansion of transnational capital. In his address at the Fourth Congress of Writers and Artists in October 1979, Deng showed that he upheld the rights of freedom and creation. In the spring of 1992, Deng made a historical tour of south China, popularly known as the “southern tour” (*nanxun*), during which he made several important speeches that called for radical economic reform and the further opening up of China to allow even more economic achievements.

Throughout the 1990s, global retailers such as Carrefour, Walmart and Ikea invested massively in China, and Chinese urban residents
became “consumers of transnationally branded foodstuffs, pop-music videos and fashion” (Davis, 2005: 692). By the end of 2004, more than 50 percent of the nearly 3,000 state-owned or state-controlled large major enterprises had changed into stock-sharing companies (People’s Daily News, July 13, 2005). The May 2006 issue of Newsweek described the twenty-first century as “China’s century”, and examined China as a rising and global force in politics, economics, and even culture (Chu, 2008: 184). Clearly, “the rise of China” shows the significance of China’s culture to its neighbors and beyond. In 2008, China replaced France as the world’s third largest art market after the USA and Britain, and in the following year, attracted worldwide attention for the enormous progress it had made in culture, diplomacy, politics and its own image (People’s Daily News, January 4, 2010). Meanwhile, PRC’s Ministry of Commerce began a campaign to promote Chinese-made products in a fair and objective way. This campaign included a 30-second spot on CNN International, CNN US and CNN Headlines News on November 23, 2009. As part of the campaign, a colorfully decorated float dedicated to the Shanghai 2010 World Expo was featured in the Pasadena Rose Parade in California on January 1, 2010.

_English learning after the open-door policy_

The MoE officially implemented its long-term plan in 1979 to train speakers with different language abilities. The learning of English in China has a long history, stretching back to the Qing dynasty in the nineteenth century. Following China’s entry into the World Trade Organization (WTO) and its successful bid for the 2008 Olympics, the MoE made the English language a compulsory subject in all Chinese primary schools from third grade onwards. All junior and senior high school students were required to take 40–45 minute English lessons five to six times per week (Ministry of Education, the PRC, 2000, cited in Yang, 2006: 5). In addition, college students were required to attend 50 minutes of English lesson four times per week during their first two years in college (Ministry of Education cited in Yang, 2006: 5). Many Chinese students also take the Test of English as a Foreign Language (TOEFL) and Graduate Record Examination (GRE) to prove their linguistic ability. According to the MoE, language teaching in China in the twenty-first century aims to make Chinese people competent in using English and in communicating with the English speaking world (People’s Daily News, September 27, 2002). The “open-door” policy
as far as Western music is concerned, opened up cultural exchanges between China and the West. In response to globalization, Chinese politicians and intellectuals have sought to maintain dialogues with their counterparts in both the East and the West. The Pop English online portal (http://www.popenglish.tv/) creates a virtual community for students and tutors, and provides a multitude of resources related to learning and teaching English in China.

 Musical exchanges between China and the Western world

In 1979 Isaac Stern (1920–2001), the Jewish violin virtuoso, who was born in the Ukraine but moved to San Francisco with his family when he was just fourteen months old, accepted an invitation to visit China as an official guest of the PRC government. The visit was seen as a part of China’s globalization effort that would have an impact on Chinese music education, and it was believed that it would mark a turning point in the history of cultural relations between China and the West. In 1981, the film From Mao to Mozart: Isaac Stern in China, which chronicled with affection the great violinist’s visit to China, won the Academy Awards for Best Documentary. At around the same time, a group of Americans formed the Harmony Film Group, which, by means of profits from the Carnegie Hall, offered a fund to further the exchange of music and musicians between China and the West.

Music has international and economic significance in mainland China. The relationship between Cui Jian⁹ and the PRC authorities, as analyzed by Brace (1991: 55), “is an interesting example of the particular intersection of politics with economics which contributes heavily to the unstable character of life in China today”. Brace (1991) noted that Cui Jian had economic value to the PRC government as he gave a concert in February 1990 in honor of the Asian Games, which helped the government raise over a million renminbi. During that time, the 1990

⁹ Cui Jian (1961–) is considered to be a pioneer of Chinese rock music. He struggled for a musical style in the face of the tradition of Chinese autocratic rule and the transformation of China’s society under the influence of Western countries in the 1980s. This struggle can be found in the words of Cui’s song lyrics as well as in his musical styles. He first shot to stardom when he performed “I Have Nothing” (Yi Wu Suo You) on a television talent show in 1985. His popularity soared during the Tiananmen Square protests of 1989, when the song became an anthem for student protestors, not only in Beijing, but also in other Chinese communities. The lyrics of Cui’s songs were interpreted as a sophisticated and political confrontation with, and a challenge to, the rule of Communist China.
Asian Games in Beijing was an important political and social event for China, as it boosted morale and confidence not only in its relations with the outside world, but also in its continuing “open-door” policy of economic reform after the 1989 June 4th Incident.

As a result of the opening of its economy and a more relaxed political climate, Chinese arts shifted their outlook dramatically from being insular to becoming global. The inaugural concert of the new National Center for the Performing Arts (known as the National Grand Theater), designed by French architect Paul Andreau, was held in December 2007. The concert symbolized the reinvigoration of the performing arts in Beijing. In recent years, a number of performing venues in Shanghai such as the Shanghai Concert Hall, Dramatic Arts Center, Lyceum Theater and Majestic Theater have either been built or renovated. Meanwhile, a love for Western musicals swept across Chinese cities. This was evident from the 21 performances of the musical Les Misérables put on at the Shanghai Grand Theater in 2002 at a production cost of US$1.7 million (Canadian Embassy, Beijing, 2003: 9), and The Phantom of the Opera which gave a total of 96 performances in both 2002 and 2004 (China Daily News, December 16, 2004). In response to the popularity of Western musicals, the Shanghai Conservatory of Music and the Shanghai Theater Academy in 2002 introduced new degree courses with musicals as a major. In 2006, the Disney musical Lion King overtook The Phantom of Opera with more than 100 performances at the Shanghai Grand Theater to 160,000 spectators. The contemporary Broadway rock musical and global hit Aida, opened at the Shanghai Majestic Theater in September 2008 to mark the beginning of its Chinese tour. British producer Cameron Mackintosh held auditions across China for the Mandarin version, and about 200 people were selected for professional music training with British experts. In November 2008, the first Chinese-language presentation of Les Misérables took to the stage at the National Grand Theater in Beijing.

In 2009, Walt Disney Pictures announced its plans to adapt the film High School Musical (originally aired on the US Disney Channel in 2006) by including Chinese elements and featuring a local cast for the Chinese market. Scheduled for release in the summer of 2010, the film will be Disney’s third co-production effort in China, after The Magic Gourd in 2007 and Trail of the Panda in 2009. Disney will co-produce the film, which is to be shot in Shanghai with two Chinese media organizations, the Shanghai Media Group and the Huayi Brothers Media Corporation. It features two friends who overcome all odds to win an inter-school competition.
China’s economy has undergone radical change from being completely reliant on state-owned and collective enterprises to become a mixed economy in which private enterprises play an increasingly significant role (Hasan, 2008; Huang, 2001; So, 2002; Wang, 2001; Yu, 2003). This was due, in part, to the Chinese government’s relaxation of policy towards private enterprises. In line with these efforts, the Ministry of Culture had also liberalized its regulations by allowing Chinese private companies to invite foreign artists to China for commercial performances (Canadian Embassy, Beijing, 2003: 9). In recent times, China has been supporting cultural exchanges with other countries on a large scale. Each year, the Ministry of Culture authorizes thousands of cultural exchange programs involving more than 60 countries, themed as culture weeks, culture tours, culture years and culture festivals. In addition, the Ministry, together with cultural bureaus at the provincial and municipal level, manages major performing arts agencies that also represent overseas artists interested in performing in China. Recently, eight members of the Eastman School of Music Community were invited to China to meet with their composing and performing counterparts to promote new music written on both sides of the Pacific. They made a 12-day tour of four Chinese conservatories and held new music concerts with pieces written by Chinese composers.

Chinese musicians were also starting to become known on the international music scene, and by the 1950s, they were winning accolades at international music competitions (Yang, 2007). Fu Cong (1934–), for instance, came third at the Fourth World Youth Gathering Festival held in Romania in 1953, and again won the third prize for his performance of mazurkas at the fifth Chopin international piano competition held in Warsaw in 1955. In September 2002, 28-year-old Zhang Xian from Beijing and 31-year-old Bundit Ungrangsee from Bangkok shared the top prize at the inaugural contest of the Maazel-Vilar Conductors’ Competition, an international program set up to nurture today’s most talented young conductors and provide them with exceptional opportunities for career development (Yang, 2007). A *New York Times* article about the Chinese bass player Hao Jiang Tian, then playing Timur in *Turandot* at the Metropolitan Opera, noted: “Western classical music is conserved and revitalized by a new generation of Asian performers and composers” (Lipsyte and Morris, 2002, cited in Yang, 2007: 1; Ho, 2009a: 179). On October 20, 2008, while announcing the launch of the Lang Lang International Music Foundation, Chinese superstar pianist Lang Lang stated that his mission was to share classical
music around the world. Backed by the Grammys and UNICEF, the Foundation aims to support extraordinarily talented young pianists, and to enrich children worldwide with a deeper understanding of and appreciation for music. In 2005 and 2008, the opera *Mulan’s Psalm*\(^{10}\) was staged at the New York Lincoln Center and the Vienna State Opera House respectively. At the invitation of the Japan Philharmonic Orchestra, a Chinese performing troupe gave four performances of *Mulan’s Psalm* in Tokyo and Sapporo in November 2009.

**Multi-media technology in music education**

Today, Internet usage amongst Chinese youths has been advancing at an extraordinary rate. A survey conducted by the China Internet Network Information Center (CINIC) (2008a) in 2007 showed that 107 million of Chinese citizens under the age of 25 had surfed the Internet, accounting for half of the total number of Internet users in China. CINIC also reported that 117.6 million out of China’s 1.3 billion population accessed the Internet using their mobile phones in 2008, an increase of 133% from 2007 (*BBC News*, January 14, 2009). By 2008, the number of Internet users in China had surpassed that in the United States to become the world’s biggest (*BBC News*, July 28, 2008). Analysts said they expected to see an 18% annual growth in Internet users by 2012, hitting the 490 million mark (*BBC News*, July 28, 2008). The most used online service among Chinese youths were instant messaging (91.3%), online music (91.1%), online movie/video (82.9%), search engines (73.4%), online games (68.2%), online news (63.4%) and email (58%) (CINIC, 2008b).

Much of the boom in the use of the Internet can be attributed to online music. In summer 2004, Apple and Motorola broke new ground in the mobile music industry with Apple bringing the iTunes@Music Player for Motorola’s next-generation mobile phones, while Motorola itself developed “Moto Music”, a website that allows MP3 music and ring tones to be downloaded to mobile phones, in addition to providing news on music. Digital music downloading site Aigo Music, on

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\(^{10}\) This opera was first staged in Beijing in 2004, and has toured across China. It is based on the classic story of the Chinese heroine Hua Mulan, who joined an all-male army to replace her father, and saved her nation from invaders. The name “Hua Mulan” has been synonymous with the word “heroine” for hundreds of years in Chinese society and culture. “Mulan” is an American animated film produced by Walt Disney Feature Animation and released by Walt Disney Pictures in June 1998.
April 3, 2006, announced that it entered into a strategic partnership with Warner Music, one of the world’s four major music companies, to develop a market to facilitate the legal distribution of digital music in China. The four biggest record labels in the world – Warner Music, Universal, EMI and Sony – have signed up to the online service, which are free to Chinese users but will not be available elsewhere (Times Online, March 31, 2009). On March 30, 2009, Google also launched an online music service in China in an attempt to gain the world’s biggest Internet market.

Today, education on technologies is growing at an unprecedented rate in China. The most economically developed areas in the coastal provinces Fujian, Guangdong, Hainan, Hebei, Jiangsu, Liaoning, Shandong and Zhejiang have established information technology (IT) courses in schools. Satellite education channel, Channel One, began broadcasting educational news and offering comprehensive educational programs on October 1, 1986. Established in 1987, China Education Television (CETV) set up the second and third channels in 1988 and 1994 solely for broadcasting educational programs (Zhang, 2008). In 2005, CETV launched a new TV channel solely on early education, which was targeted at China’s 200 million infants from under one year old to eight years of age.

When long-distance education was introduced between 2003–04 to rural schools in China’s 18 central and western provinces, the objective was that in five years’ time every rural junior high school would have at least one computer in each classroom and every rural primary school would have a digital TV teaching system and VCD equipment for teaching (People’s Daily News, May 9, 2004). It has been estimated that more than 90% of the schools in China will offer IT courses by 2010 (Ni, Feng, Zhou and Luo, 2005, cited in Ho, 2007a: 700). Schools have been encouraged and helped to adopt ancillary technologies, including audio-visual teaching aids and satellite teaching programs to support students’ learning, with the objective of improving the quality of school education. Shanghai’s education bureau and an IT company owned by Qinghua University, along with the collaboration of the MoE, set up of an online education site that offers comprehensive multi-media materials including movies, music and 3-D pictures used in computer-assessed learning (CAL) for primary to senior high schools students. In addition, the Shanghai government selected three domestically-produced computer games and cartoons for use in primary schools (Shanghai Daily, January 13, 2005). All these education-
related technologies have attempted to overcome the challenges encountered at different levels in schools, including motivating students and adopting structured learning styles.

Even music schools that emphasize traditional training are equipped with technological facilities, with digital technology being used to help preserve and promote traditional Chinese music. For instance, the Central Conservatory of Music, founded in Beijing in 1950, which is now one of China’s nine professional music conservatories, started its electronic music education in the late 1980s, and recently invested in a large digital music education laboratory and classrooms equipped with computers. Ho interviewed (2007a) students in fifteen Shanghai secondary schools and conducted a survey of 1,741 respondents. 68 respondents from interviews showed that most students believed the Internet and technology could motivate them to learn music. Most students agreed that IT made music lessons much more interesting and interactive, and some said that they found watching DVDs more stimulating. Data from the survey also showed that students preferred to use technology when listening to music (see Figures 2 and 3). Furthermore, students also showed a stronger interest towards listening to music than singing when IT was used. When IT is used when listening to music, or for activities related to music history, the responses were quite similar (Figure 3).

![Figure 2. Musical activities preferred by students with the help of information technology, based on surveys of 1,741 students.](image)

**Figure 2.** Musical activities preferred by students with the help of information technology, based on surveys of 1,741 students.
The survey findings suggest that the use of IT could extend the boundaries of music learning in the classroom, thus giving rise to a myriad of new and exciting possibilities. Some students noted that learning music history and music theory with the aid of IT in combination with text and audio information featuring music history and style characteristics (Ho, 2007a) was much more effective. To this end, music teachers are now expected to know how to include modern technologies in their teaching, while students are expected to use the Internet to obtain musical knowledge, be it in school, at home, or in the community (Ministry of Education, PRC, 2001a: 23 and 30, 2001b: 8 and 44).

**Popular culture in music education**

The adoption of technology and the consequent availability of modern media appliances such as radios, cassette players and television sets have all contributed to the development of popular culture since the late 1970s. The first generation of youths born under the one-child policy has experienced economic reforms and open markets within a youth market culture that has been greatly influenced by Japan, Korea and the Western countries. From soap dramas to music, video games to fashion, it is not an overstatement to say that Japanese and South Korean popular culture has defined the style of Chinese youths today. Japanese youth culture began its entrance into China in the early 1990s through TV dramas like *Tokyo Story*. The popularity of Japanese music in China could be seen from the demand for the most popular Japanese singers, Chage and Aska, who hit the Japanese music scene.
in 1979, gave one concert yearly in Shanghai between 1997 and 1999, followed by another nearly ten years later in November 2007.

Recent developments in East and Southeast Asian media markets have provided an opportunity to revisit a common assumption about media globalization. *Beijingers in New York* (*Beijing Ren Zai Niuyue*), the first mainland drama to be filmed outside China, which was broadcast on CCTV in October 1993, delivered a range of propositions to Chinese viewers, not only about the West, but also about the changing nature of Chinese society (Li, Z., 2008).

The latest feature of the globalization of East-Asian pop culture is the so-called “Korean wave”. The expression “Korean wave”, referring to the surge of popularity of South Korean popular culture, particularly in Asian countries, was coined in China in 1999 by Beijing journalists who were startled by the increasing popularity of South Korean artists and culture in China. In 1998, CCTV broadcast’s of a Korean drama, *What Is Love All About?* (*Aiqing Shi Shenmo?*), was reported to have reached a 4.3 percent viewership, the second highest ever attained among all the important TV programs broadcast in China at that time (Lee, D.H., 2008). A Korean television drama about a royal cook who became a high-ranking physician in an imperial palace, *The Jewel in the Palace* (*Dae Jang Geum*), took China by storm in 2005. Besides drama, Korean singers, such as Baby Vox, H.O.T., NRG and An Jae-wuk, are also gaining popularity among the younger generation of Chinese. Clon, a very popular male group and the first Korean pop group to be granted the official right to perform in China, gave a successful concert in Beijing in November 1999 to mark the fiftieth anniversary of the founding of the PRC. Rain, a Korean popular singer, dancer and actor, drew more than 40,000 fans to his first, sold-out concert in Beijing in October 2005. On August 24, 2008, Rain performed the song “Beijing, I love Beijing” in Chinese with popular Chinese artists during the closing ceremony of the Beijing Olympics. Over thirty Korean celebrities including Kim Ah-Jung, the Wonder Girls, Dong

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11 Rain (also known as Jung Ji-Hoon) starred in a successful television drama called “Full House” in 2004. The drama and its theme song were well received in many countries including China, Hong Kong, Indonesia, Japan, Malaysia, Singapore, Taiwan, Thailand and Vietnam. Rain attended the press conference for Samsung Electronics, which promoted their “Anycall” mobile phone for the Beijing Olympic Games on February 21, 2008.
Wan, Park Yong-ha, Chae Yeon and others worked with Chinese popular artists to show their support to the “I Love Asia Hope Project” for the Sichuan earthquake victims in May/June 2008. Park Jin-young, a Korean singer, songwriter, record producer and the founder of JYP Entertainment, composed and wrote the lyrics for a morale-lifting song for the project. Although the song was broadcast in Korea, the single was also sold in Japan, China and other Asian countries to encourage donations to support the rebuilding of the Sichuan province.

Cultural globalization is now an accepted phenomenon in post-socialist China. Western popular culture especially that of English language popular songs, has found many ardent fans among Chinese youngsters. In 1998, the American movie Titanic was a blockbuster hit among the Chinese with the theme song of Titanic being the best-selling CD in China, as did the posters of its lead actor and actress. As well as showing a tolerance for more Western popular musical styles since the 1990s, the PRC has showed increased openness towards Western classical, jazz and rock music. The Beijing Jazz Festival, founded in 1993 by Udo Hoffmann, now takes place annually at the 700-seater Beijing Children’s Theatre. In May 2006, the Midi Music Festival, the largest rock festival in China, turned Beijing’s Haidian Park into a rock paradise for over 30,000 rock enthusiasts from all over the world, with performances by 45 rock bands including 31 Chinese and 14 foreign bands.

The inclusion of songs from popular Western musicals in the music curricula of schools in China reflects current students’ interests. According to Guo’s (2006: 16) survey, 184 music teachers and 163 school heads of 296 primary and secondary schools supported the introduction of popular music in the school curriculum to the order of 65%, 63% and 61%. A few songs from the musical Les Misérables such as “Who Am I?”, “Do You Hear the People Sing?”, “Hand in Hand” and “Any Dream Will Do” have been included in the textbooks (Shanghai Music Publisher, 2004b: 18–28). The theme song from another musical Nightingale, composed by Greek keyboardist and composer Yanni, was also introduced in the textbook, with a good mix of neo-classical and experimental electronic music (Renmin Music Publisher, 2007: 26–9). Despite ongoing political differences between the PRC and Taiwan, mainland China’s textbooks now include the songs “Tomorrow Will Be Better” by Taiwan’s songwriter Luo Tai-yu (Shaonian Ertong Publisher, 2004c: 15), and “Snail” by Jay Chou (Shaonian Ertong Publisher, 2004b: 14). Another Taiwanese popular
song, “Empty Bottles of Wine to Be Bought” composed by Hou De-jian,\(^{12}\) was also accepted for publication in a school textbook (Shanghai Educational Publisher, 2004b: 25).

**Teaching world musical cultures**

General music education in the PRC is not aimed at nurturing expert musicians, but at teaching a culture, in the belief that this is what will determine the standard of students’ musical life for the rest of their lives (Jin, 2003a, 2003b; Wang, Y.K., 2003; Zhu and Liao, 2003). In August 2010, China hosted the 29th World Music Education Conference which was presented by the International Society for Music Education. Themed “Harmony and the World’s Future”, the conference’s objective was to promote harmony and understanding among nations, nationalities and social groups through music education.

We may consider the acceptance of Western scholars and musicians to the mainland, their popularity, and the exchange of music between China and other Asian and European counties as a part of the globalization process that has had an impact on Chinese music education. The music curriculum states (Ministry of Education, PRC, 2001a) that music under many circumstances is a group activity as evident in group singing, playing instruments together, singing and playing instruments in various voices and in unison, as well as musicals, and such group musical activities should help students in social interaction and inculcate in them a respect for diverse cultures. World music education aims to provide Chinese students with the best possible tools and techniques as they travel on their own path of discovery and cultural understanding. School music education, on the other hand, can create a social environment in which a wide variety of musical styles are accepted and encouraged. Given all these, the values and experiences of music learning in schools, both past and present, reflect societal change and help students make sense of the world. For such

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\(^{12}\) Hou De-jian (1956–) was born in Taiwan and achieved fame with his song “Descendants of the Dragon”. This song was written in December 1978 in response to the American decision to break off diplomatic relations with Taiwan, and to establish relations with the PRC. During the 1989 Tiananmen Square incident, Hou took part in a 72-hour hunger-strike with Liu Xiaobo, Zhao Duo and Gao Xin (named as the “Four Gentlemen”) in front of the Monument to the People’s Heroes, and issued their June 2nd Hunger-strike Declaration.
learning to take place, the process of transforming knowledge from teachers to students need to occur.

Teaching music with a multicultural mindset helps students to understand and respect world musical cultures. Students should be given opportunities to learn about cultural context, and how beliefs, practices and values shape and interact with music. The 2001 music curriculum guidelines released by China’s MoE highlight the intrinsic value of musical experiences, which helps students appreciate the richness of human feelings. Students come to understand the quantity and richness of the music of other countries through learning about their own, and thereby develop a broader sense of aesthetics and a greater understanding and respect for those cultures.

2.5 Challenges for Music Education in the Twenty-First Century

The transition from a planned to a socialist market economy in mainland China has seen many aspects of social and cultural life undergo an evolution; it has also prompted new educational developments in the twenty-first century. The economic and cultural restructuring of the PRC has resulted in the introduction of music technology and popular cultures from around the world into the music curriculum. Popular culture was prohibited in China’s school music education for a very long time because the PRC feared spiritual pollution by Western culture. The PRC has ensured that school music education maintains a strong revolutionary orientation. But rapid in China has seen a renewal of music practices and the introduction of materials in school music education. At the same time, China’s strong sense of pride in its civilization, along with the humiliation felt as a result its history prior to 1949 are factors that help to understand China’s interpretation of its cultural identity and its relationship with the rest of the world, all of which are manifest in changes in school music education.

This section identifies three sets of dynamics and dilemmas that arose as a result of the changes implemented in China’s music education in the twenty-first century: between contemporary cultural and social values and traditional Chinese ideologies; between collectivism and individualism; and between nationalism and globalism. It shows how China has attempted to put greater emphasis on character building and moral education in order to alleviate the tensions in values
education within school music education as a result of the fast-changing Chinese society.

**Tensions between traditional and contemporary values**

In the past, Chinese traditions and morality were underplayed and even denounced, particularly during the Cultural Revolution. Communism has been the predominant value orientation for the Chinese populace for decades. Chairman Mao declared Confucianism counter-revolutionary, and his Red Guards ransacked temples dedicated to Confucius. Today a new and vibrant popular culture has emerged to reflect, challenge and rebuild society in contemporary “post-socialist” China. In response to rapid economic development and breathtaking, there has been a revival of Confucian values (Bell, 2008; He, 2009; Keane, 2005). As Xu (2005) noted, the PRC is attempting to transform the cohesive force of national cultural affiliation into a belief that focuses on political unity, whilst the new nationalist ideology is expected to use Confucianism to reinforce modernization.

Limitations posed by family size, rapid urbanization and Western cultural influences have had such an impact on China’s hierarchical social system that it has been strained to breaking point. Education policy makers, educators, teachers and parents are struggling to maintain Confucian values so as to instill filial piety in students along with a sense of social obligation. The family as a unit of “value production”, moral discipline and personal ethics (Ebrey, 1991; Keane, 2005; Wu, 1994) are all part of Confucian teachings heavily promoted by the PRC. Such values may now, it is hoped, fill the moral “ideological vacuum” created by the promotion of laissez-faire market forces (Law, 1998: 581). The *Outline of Moral Education in Secondary School* was expanded in 1995 to include such topics as Chinese culture, national unity and revolutionary heroes (Lee and Ho, 2005). Filial piety and communal solidarity are seen as virtues in the Chinese tradition, and were chosen for inclusion in *Implementation Outline on Ethics Building for Citizens*, the newly revised code of conduct for students, as well as in textbooks in 2001 (Lee and Ho, 2005: 428). Renmin University (also known as the People’s University) became the first Chinese university to put up a statue of Confucius on its campus, and this was followed by the establishment of the Institute for Confucian Research in 2002. In September 2006, the China Confucius Foundation (CCF) created a standard portrait of the ancient philosopher and educator
to give him a recognizable identity around the world. An event which formed part of the commemoration of the 2,557th anniversary of Confucius’s birth publicized Confucius’ advice on building a harmonious society through the refinement of individual manners. Today, the new “Confucian-oriented” China is focusing on “ethnicity” and “identity” (Chua, 2001: 114).

Clearly, the PRC government has put a lot of emphasis on Chinese traditions and culture in its education system. It states that the basic task of moral education in primary and secondary education is to mould students into citizens with an ardent love for the motherland, social ethics and civic values (Editing Group of the Arts Faculty Teaching Materials, Beijing Physical Education University, 2005). A movement called “Children Read the Classics” is one of the most spectacular phenomena to have marked the return to traditional culture (Billioud and Thoraval, 2007: 15). New Chinese textbooks now include 160 classical texts, accounting for 40 percent of the entire text, which is a big leap from the 40 ancient poems in the old textbooks. These new textbooks have been tried out in some primary schools in the last few years. The Fuxue Primary School in Central Beijing, founded in 1358 as a temple school for students studying ancient scriptures, has brought Confucius into the classroom again, and has thus become a role model for other primary schools. Primary and secondary schools in many regions such as Beijing, Guangdong, Hebei, Liaoning and Shanghai have also introduced traditional Chinese values and norms in books including the new three-word classical text (Xin Sanzijing) launched in 1995 (Kuan and Lau, 2002). Television programs on a series of lectures on Confucianism have also been very popular across China. In 2006 Yu Dan’s lectures on the “Analects of Confucius” appeared on CCTV and turned her into a cultural icon. Up until now, China has established more than 200 Confucius Institutes in more than 60 countries. Confucian teachings in the form of songs focus on two essential values: filial piety and humaneness. Social harmony, the chief objective of Confucianism, stems from every individual having an understanding of his or her role in the society and playing it well. This view is in line with the Confucian concept of the relationships between nature, humanity and society, all of which are thought to guarantee the organic unity of family, society and the state. School music education has always given great value to the family insofar as songs have been used as a tool to promote the traditionally close ties between families and children. Lyrics of song such as “My Homeland is a Mountain by a Mountain” (Shang-
hai Music Publisher, 2003a: 26–7), and “A Love Letter to a Mother and Son in Two Places” (Shaonian Ertong Publisher, 2003: 15), express the kindness of mothers, and the care they give to their children in a loving and nurturing environment. The song, “Visit the Home Frequently” (Shanghai Educational Publisher, 2004b: 26), describes the thoughts of every child: “…share life’s troubles to mother while talk business to father. Visit home frequently, visit home frequently…”.

Songs about women are mainly about a mothers’ love and care, and one such song, “With My Homeland, with My Mother”, compares the sweet warmth of the homeland to that of the mother’s love (Shanghai Music Publisher, 2003b: 49).

**Tensions between the value orientation of Chinese communism and popular culture**

Communism was undoubtedly the predominant value orientation for the Chinese populace for decades. Popular and consumer culture were seen as “unhealthy and contrary to the traditional humanistic spirit” (Wang, N., 2003: 185). The development of a market economy has resulted in students become materialistic and individualistic (Ho, 2006a, 2006b). According to He’s survey (2006: 85–9), the most admired idols among 353 junior middle school students, 412 senior middle school or vocational students and 210 college and university students were pop stars, film and television stars (42.5%), followed by political and military figures (14.1%), then parents and family members (7.3%), scientists and technical experts (6.7%), and finally writers and artists (6.6%) (see Table 2).

Distinguished personalities were the second most preferred group of idols, accounting for one-third of all the subjects of admiration in the survey. Despite the decrease in “idolatrous behavior” with an increase in age, or advancements to a higher school grade, the percentages for each idol over the entire period were still fairly high.

The younger generation of China has been criticized for “down playing the collective well-being” supported by official ideology, and instead they advocate “individual efforts and wealth” (Kwong, 1994: 252; Zhang and Vaughan, 1996). Sun Yunxiao, deputy director of China Youth and Children Research Center, and a veteran scholar of youth education, has commented that the younger generation in China is now “more self-centered” and rarely consider other people’s feelings, while lacking in a sense of responsibility (Li, L., 2008). With
individual rights and interests being increasingly valued, today’s youths are more focused than ever before on their personal goals for success (Qi and Tang, 2004).

The influence of popular culture on today’s youths has been a subject of intense debate and public interest for a long time, and many scholars have studied the integration of popular culture into community education and the school curriculum. The Chinese state has, since the 1989 Tiananmen Square incident, adopted the resources of popular culture, using movies, television dramas, music, art, and plays to orchestrate and construct its political ideology (Sautman, 1997; Xu, 2005). The main innovations in the contemporary reform of primary moral education curriculum, which aspires to lifelong moral education, center on developing children’s morality using everyday life events as source materials for textbooks (Lu and Gao, 2004). Other innovations have spawned much debate on revisions to textbooks for language and music education. Today, it has been suggested that China’s citizens should be seen in “modern” terms, and education should aim to develop a “modern consciousness”, a “modern moral character”,

<table>
<thead>
<tr>
<th>Type of idol</th>
<th>%</th>
</tr>
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<tbody>
<tr>
<td>Stars</td>
<td></td>
</tr>
<tr>
<td>Pop song stars, film/TV stars, models</td>
<td>42.5</td>
</tr>
<tr>
<td>Sport stars</td>
<td>9.5</td>
</tr>
<tr>
<td>Total</td>
<td>52.0</td>
</tr>
<tr>
<td>Distinguished personalities</td>
<td></td>
</tr>
<tr>
<td>Political and military personalities</td>
<td>14.1</td>
</tr>
<tr>
<td>Scientists (technical experts)</td>
<td>6.7</td>
</tr>
<tr>
<td>Literature and arts persons and thinkers</td>
<td>6.6</td>
</tr>
<tr>
<td>Heroic role models</td>
<td>2.8</td>
</tr>
<tr>
<td>Entrepreneurs</td>
<td>0.7</td>
</tr>
<tr>
<td>Total</td>
<td>30.9</td>
</tr>
<tr>
<td>Parents and family members</td>
<td>7.3</td>
</tr>
<tr>
<td>Teachers and friends</td>
<td></td>
</tr>
<tr>
<td>Teachers</td>
<td>1.5</td>
</tr>
<tr>
<td>Schoolmates or contemporaries</td>
<td>1.7</td>
</tr>
<tr>
<td>Total</td>
<td>3.2</td>
</tr>
<tr>
<td>Fictional figures</td>
<td>2.6</td>
</tr>
<tr>
<td>Self</td>
<td>1</td>
</tr>
<tr>
<td>Others</td>
<td>3</td>
</tr>
</tbody>
</table>

*Source: Data drawn from He (2006: 88).*
and a “modern intelligence” (Huang cited in Huang, 2004: 104). As Li argued (2004: 343), Chinese textbooks should not only include “heroes of bygone times”, but also contemporary heroes. By early 2005, Shanghai’s Education Commission recommended including stories about the Shanghai-based top world hurdler Liu Xiang and professional basketball player for US’s Houston Rockets NBA team Yao Ming, in the textbooks of local middle school to boost students’ national pride and hard-working spirit. It has been argued that young people today learn about modern heroes from the mass media, and that textbooks should, given contemporary social change, remove stories of heroes from ancient time because they have become distant figures for students in modern day China (Feng, 2005). On the first day of the Chinese national college entrance examination (gaokao) in June 2009, Beijing students were required to write at least 800 characters to express their views on a Taiwanese popular song titled “I Have a Pair of Invisible Wings”\(^\text{13}\), sung by Angela Chang. The lyrics “invisible wings, flying toward the distance”, were believed to be a good stimulus to students’ imagination.

Many Chinese students were evidently bored with singing old patriotic or revolutionary songs extolling the virtues of communism (BBC News, March 16, 2005; People’s Daily News, January 28, 2003). However, the list of 100 patriotic songs (also known as “inspirational songs”) compiled in 2004 for Shanghai secondary schools, sparked controversy at that time for including songs that encourage individualism rather than traditional collectivist and heroic dedication to the country. The most controversial song in this collection is “Snail” by the popular Taiwanese singer Jay Chou, the lyrics of which encourage young people to pursue their own success in difficult times (China Daily News, March 21, 2005). Critical thinking and personal value judgments are stressed in contemporary education for the important role they play in students’ life-long learning process. Such educational values are usually encouraged through song lyrics. Songs such as “I Can Hear the Sound of Time” (Shaonian Ertong Publisher, 2004b: 13) talks about growing up: “…I know that I have grown up. I have really grown up. The oaths of youth, the ambitions of life, all come across my mind…” “The Sailor”

\(^{13}\) At the time of the Sichuan Earthquake, this song became an anthem and many people sang it to cheer people who had suffered homelessness and grief. It appears quite frequently in various concerts.
(Shaonian Ertong Publisher, 2004b: 15) criticizes the short-sightedness of people living on the land. “How I Grow Up”, the theme song of the film *Smile at the Candlelight* (Shaonian Ertong Publisher, 2003: 31), is presented as a conversation between a tree and the sky concerning the former’s nervousness about growing up.

*Tension between nationalism and globalization*

Nationalism and globalization are both ongoing processes in China. Socially, China is torn between two identities, one which reminds them of the indignities experienced by the Chinese people in the past, and the other which reflects more cosmopolitan views taking shape with globalization (Bao, 2008; Li, H., 2008; Zhang and Harwood, 2004). After China’s successful launch of a space shuttle, the TV commercial for “Men Niu Milk” (a brand of milk originated from Inner Mongolia) attempted to encourage the Chinese people to applaud China’s successful attempt into the air space arena by “featuring happy Chinese families” (Li, 2008: 1137). In response to the Sichuan earthquake, a cyber video featured a class of primary school students reciting a poem written by their teachers entitled “2009, Go China” with the intention of boosting the morale of the Chinese people, while promoting a hybrid form of nationalism on the Internet. Li (2008: 1125) argues that using Chinese elements to promote both nationalism and Western values and symbols in Chinese advertisements expresses “China’s deep anxiety and ambivalence toward its own tradition and global capitalism”.

Deepening globalization has raised concerns about Chinese traditional culture becoming marginalized. The central role of China’s education is to instill both patriotism and act as a benevolent force in shaping a global community. A two-minute educational TV commercial spot produced by CCTV focused on the motto: “In everyone’s heart there is a big stage; however big one’s heart is, that is how big the stage is” (Yu, 2007: 25). A TV commercial depicting a Chinese country girl in peasant-style attire dancing a Western-style ballroom dance on the “big stage” of life while playing the Chinese folk song “Lan Huahua”, 14 is seen as a “conceptual metaphor” for balancing the

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14 “Lan Huahua” is a folk song from northern Shaanxi province, which belongs to the part of China considered as the place of origin of Chinese civilization. The song praises a brave girl named Lan Huahua, who broke with feudal formality.
influence of modernization and globalization with the need to keep “Chinese characteristics” intact (Yu, 2007: 25–6).

The current debate concerning the complicated interplay of nationalism and globalization, along with associated social changes, has determined the cultural and ideological diversity of contemporary China’s education. Some observers warn that Chinese youths are gradually being westernized, and that their cultural roots are being alienated. Statistics show that by the end of 1950s, there were 367 types of traditional opera in China but that number dropped dramatically to 267 in 2005, and today some of them have become history (China Daily News, January 23, 2005). Although traditional Chinese music is included in China’s primary and secondary school curricula, it is not emphasized (Ma, 2002: 249–50). According to Ho’s survey (2004a: 242) of musical preferences among over 1,500 Shanghai students aged between 8 and 16, the three most preferred types of music were Western popular music (M =1.05, sd = 1.33), Mandarin popular songs from South-East Asia (M = 1.08, SD = 1.32), and Cantonese pop songs (M = 1.21, SD = 1.47) (from 1 = “most preferred ” to 5 = “least preferred”). The three least preferred types of music were traditional Chinese folk songs, traditional Chinese instrumental music and traditional Chinese vocal music, for which the responding means were 2.12 (SD = 1.38), 2.04 (SD = 1.58), and 2.07 (SD = 1.32) respectively (see Table 3).

Table 3. Shanghai students’ preferred type of music to be taught in class

<table>
<thead>
<tr>
<th>Rank</th>
<th>Music types</th>
<th>Mean (M)*</th>
<th>Standard deviation (SD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Western popular songs</td>
<td>1.05</td>
<td>1.33</td>
</tr>
<tr>
<td>2</td>
<td>Popular Cantonese songs from Southeast Asian countries</td>
<td>1.08</td>
<td>1.32</td>
</tr>
<tr>
<td>3</td>
<td>Popular Mandarin songs of from Southeast Asian countries</td>
<td>1.21</td>
<td>1.47</td>
</tr>
<tr>
<td>4</td>
<td>Other world music such as Indian music, African music, etc.</td>
<td>1.33</td>
<td>1.58</td>
</tr>
<tr>
<td>5</td>
<td>Taiwanese opera</td>
<td>1.55</td>
<td>1.38</td>
</tr>
<tr>
<td>6</td>
<td>Taiwanese regional folk songs</td>
<td>1.60</td>
<td>1.76</td>
</tr>
<tr>
<td>7</td>
<td>Western folk songs</td>
<td>1.67</td>
<td>1.53</td>
</tr>
<tr>
<td>8</td>
<td>Traditional Western instrumental music</td>
<td>1.69</td>
<td>1.42</td>
</tr>
<tr>
<td>9</td>
<td>Traditional Western vocal music</td>
<td>1.77</td>
<td>1.49</td>
</tr>
<tr>
<td>10</td>
<td>Traditional Chinese vocal music such as Beijing Opera</td>
<td>2.04</td>
<td>1.58</td>
</tr>
<tr>
<td>11</td>
<td>Traditional Chinese instrumental music</td>
<td>2.07</td>
<td>1.32</td>
</tr>
<tr>
<td>12</td>
<td>Traditional Chinese folk songs</td>
<td>2.12</td>
<td>1.38</td>
</tr>
</tbody>
</table>

* From 1 = “most preferred” to 5 = “least preferred”.
Students’ preferences for Western and Southeast Asian pop music were mainly influenced by peer groups and the mass media. Many students spend a lot of time watching television, listening to radio and reading magazines, not only because these media fit their tastes but also because they match their values and social perceptions. There was a dramatic increase in the number of Chinese TV stations, from 12 in 1965 to 3,240 in 1997 (Hazelbarth, 1997, cited in Zhang and Harwood, 2004: 157); and since the 1990s, TV advertisements and the Internet – considered the important tools for developing a socialist market economy – have presented challenges to traditional values education and national culture. Under the influence of popular culture and commercial industry outside school, Chinese students cultivate their interest in popular music in accordance with what is offered to them by the media industry, which ensures that they conform to culturally shared beliefs.

In the rapidly commercializing and modernizing China, the promotion of state-centered patriotism has become a key instrument for the regime in its efforts to preserve its legitimacy, and national culture is a key element in this strategy. In order to assuage the effects of modernization, and to encourage the teaching of cultural heritage as well as strengthen cultural memory, many schools in China have included calligraphy as a form of extra-curricular activities (Li, 2004). Furthermore, the Hanfu (traditional clothing of the Han Chinese) revival movement among the young generation reflects their consciousness of traditional national culture (Beijing Review, July 12, 2007). National music is thought to be the “mother tongue” of Chinese culture (Ho and Law, 2004). No matter where you go, so it is claimed, the feeling of loving national music does not change. As one song says, “Even when I wear foreign clothes, I still have a Chinese heart; my ancestors already put a Chinese stamp on everything” (Jin, 2003b: 49, translated by the writer). Music was always an important part of Confucius’s teachings. Zhou music can be traced back to Baoji in Shannxi province, the birth place of many traditions from Zhou and Qin (221–206 BC) dynasties; and the Zhou dynasty was the first dynasty to lay down rules for “rites” and “music”. The newly-formed Chou Rituals Orchestra in China, comprising mostly of young university graduates, also play traditional Chinese folk and percussion instruments, and gave performances based on ancient Chinese stories, legends and even fairytales. The Orchestra intends to popularize ancient Chinese music among young Chinese people so as to cultivate in them, a passion for Chinese ancient classical music (Mao, 2009). It has since been invited
to perform overseas, including a performance in Singapore in December 2009, and another one in the Netherlands in February 2010.

The Chinese government has earmarked 46 million yuan (US$5.6 million) for a project whose objective is to preserve important cultural forms (Wang, 2005). The investment is mainly for collecting traditional libretti, creating new plays, supporting public performances, promoting opera, and training and rewarding professionals. From 2001, Kunqu Opera\textsuperscript{15} was included in the UNESCO’s intangible heritage list as an “oral masterpiece”, which gained nationwide attention. More generally, China has started a long-term plan to publicize its cultural heritage among the younger generation. In 2003 a Kunqu Opera museum was opened in Suzhou in Jiangsu province, exhibiting masks, costumes, manuscripts and ancient instruments. The first training programs for national culture, inaugurated in Shanghai in 2005, were funded by the municipal government with a remit to educate young students. The Mei Lan-fang Grand Theater, named after the late Mei Lanfang (1894–1961) (famous for his cross-dressing female roles) with decoration and design blending modernism with traditional Chinese features, was opened to the public in November 2007. Mei combined his multifaceted image with nationalism, transnationalism and his female performance identity (Kim, 2006). The theater was designed to honor Mei who dedicated his entire life to the art of Beijing opera as well as to show respect for his patriotism. During the 1930s and 1940s, Mei directed and performed operas that called for people to save the nation from Japanese aggression. He refused to perform for the Japanese army and stayed away from the stage for eight years in protest against the Japanese occupation (Tang, 2008).

In February 2008, the MoE started to introduce a Beijing Opera\textsuperscript{16} pilot project in 200 schools in ten provinces, municipalities and autonomous regions. According to Jiang Peimin, director of the Ministry’s Basic

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\textsuperscript{15} Kunqu is one of the oldest forms of traditional Chinese drama, with a 600-year history of synthesizing drama, opera, ballet, poetry and music. It is known as the “teacher” or “mother” of a hundred operas, because of its influence on other Chinese opera forms including Beijing opera.

\textsuperscript{16} Beijing (or Peking) opera is a national treasure, with a 200 year history. It combines music, vocal performance, mime, dance and acrobatics. Around the turn of the nineteenth century, Beijing opera was arguably one of the most accessible cultural forms for Chinese people. Since Mei Lanfang, the grand master of Beijing opera, visited Japan in 1919, it has become popular with people all over the world. His performances also made an excellent contribution to cultural exchange between China and the West.
Education Department, the pilot project was a significant move towards promoting China’s national spirit and cultivating patriotism among students (People’s Daily News, February 25, 2008; Xinhua News, February 26, 2008). Meanwhile, the Shanghai government allocated 10 million yuan (US$1,464,988) for ten training programs focusing on Beijing Opera, Kunqu Opera, folk songs and dances, etc. for over 6,000 students (Shen, 2007). The newly-created Beijing opera Guan Sheng gave a performance at the Yi Fu Theater in Shanghai from February 17, 2010 which will continue until the end of the forthcoming Shanghai World Expo. Guan Sheng (also known as Guan Yu) was an epitome of loyalty and righteousness who served as a prominent general under the warlord Liu Bei during the late Eastern Han dynasty and the Three Kingdoms Period. He is one of the most important historical figures and one of the most admired in the Chinese communities. Using 3D technology and advanced lighting effects, Guan Sheng will transform the theater into a mobile museum (Global Times, January 14, 2010).

Although the Second World War ended more than 60 years ago, the music curriculum reflects the PRC’s concern about the need to present a strong front against Japanese aggression (Gu, 2006). The 2005 anti-Japanese demonstrations in China protested against a Japanese history textbook Atarashii Rekishi Kyokasho (which means New History Textbook in Japanese), which whitewashes, or at least downplays Japanese military aggression in the First Sino-Japanese War, the Second Sino-Japanese War, and in World War II. China’s leading newspaper The People’s Daily News published an editorial to mark the 60th anniversary of China’s victory in the War of Resistance against Japanese Aggression, in which it advocated strengthening national defense and solidarity, and the need for patriotic education (People’s Daily News, September 3, 2005). Anti-Japanese songs in music textbooks included “Against the Enemies”, “September 18”17 and “Flying Flag”, all of which were composed by Huang Zi (Shanghai Educational Publisher, 2004a: 41; Shanghai Music Publisher, 2003b: 47) as well as Xian Xinghai’s composition “We Have No Fear Against Our Enemies” (Renmin Music Publisher, 2005: 46) and “Roaring Yellow River” (Shanghai Music Publisher, 2004a: 10–1).

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17 Large-scale Japanese aggression broke out after the Shenyang incident on September 18, 1931, when the Japanese army invaded and occupied the North-East.
As a result of the government’s open economic policy, changes have been made to reinvigorate culture and politics which will continue to bring about new concepts and practices in education. As Law has said (2006), the Sinofication of socialism represents the CPC’s recognition of the significance of Chinese traditional cultures, not only for socialism but also for the modernization of China. However, others cited a 2006 survey on young people’s attitudes toward Chinese traditional culture and globalization, in which the respondents who were selected from Peking University, Tsinghua University and Renmin University of China, showed support for their traditions, with 54 percent agreeing that globalization was not necessarily in conflict with Chinese traditional culture, but could in fact coexist with it. Only 10 percent said that they believed globalization would lead to the demise of Chinese traditions (Jing, 2007).

In the face of rapid change, music practices and materials used in school music education have been designed to integrate ideas of peace and harmony in the curriculum so as to contribute to the reworking of character education. Character education in schools is expected to be effective in fostering such desired character traits in students as respect and love for the people and the nation, responsibility and collectivism, as well as showing students how they can challenge commercialism and individualism. The Chinese state claims to believe in harmony, peace and honoring commitments (China Central Propaganda Publishing Bureau, Chinese Musicians Association, 2006; Xia, 2005). The Chinese mottoes, “Do unto others as you would have them do unto you”, “Facilitate, and do not harm” and “Provide, and do not compete”, proclaim the country’s drive toward “embracing the world and promoting morality and rationality” (Ministry of Foreign Affairs of the People’s Republic of China, 2006). Students have been encouraged to learn the value of music diversity in the name of furthering global peace and development. The 2001 syllabus challenged Chinese educators to incorporate global and environmental issues in their music teaching. For example, students are taught to respect nature through songs such as those in the suite *Fill Our Love in the World* (composed for the 1986 International Year of Peace) (Shanghai Educational Publisher, 2004b: 22–23), and “We Are One” by Mary Donnelly (Shaonian Ertong Publisher, 2004b: 31), “Sunflowers” and “Planting the Sun” (Shanghai Music Publisher, 2003b: 56–59), the last of which suggests that planting seeds will make the world warmer and brighter. Other songs such as “How Sweet our Fortune Will Be
“Tomorrow” (Shanghai Music Publisher, 2003b: 54–5), “Marching to the New Era” (Shaonian Ertong Publisher, 2004a: 14) and “A Whole New World” (composed by Alan Menken with lyrics by Tim Rice) (Shaonian Ertong Publisher, 2004c: 31) provide the basis for teaching values and character education, and for encouraging students to appreciate their present and future lives.

With a view to building a more harmonious and healthy society, songs such as “Health Song”, “Football Dream” and “Going towards Olympus” were recommended for inclusion in textbooks to celebrate the 2008 Olympic Games (Guo, 2006). In the run-up to the 2008 Olympics, songs, dances, speeches and knowledge quizzes pertaining to the Olympics were included in a students’ contest, and the song “One World, One Dream”, which was used as a slogan for the 2008 Olympic Games, became popular. The lyrics say: “Dream an endless desert being moistened by waves in just one night. All the languages in the world say that there will be a gathering. Dream an ancient writing that is dancing in the sky of Beijing. All the tears in the world are replaced by happy melodies. One world, one dream. One world, one dream…” (translated by the author). Besides the song used a slogan for the Olympics, the three concepts of the Games “Green Olympics”, “Hi-tech Olympics” and “People’s Olympics” advocated harmony and the unity of all humanity and the sustainable development of the world, and these slogans were spread nationwide and publicized on the Internet.

On March 5, 2008, State Council Premier Wen Jiabao, at the First Session of the Eleventh National People’s Congress, presented his report on the government’s achievements in terms of cultural, social and economic developments in the past five years, during which he said China’s goal was to achieve cultural harmony, promote cultural innovation as well as create a flourishing cultural market to meet diverse cultural needs. Chinese President Hu Jintao told international dignitaries attending the 2008 Beijing Olympic Games that the Beijing Olympics was an opportunity for both China and the rest of world to promote lasting peace and prosperity. The opening ceremony of the Beijing Olympic Games on August 8, 2008 was intended to be a summary of 5,000 years of cultural splendor. To the thunderous beat of Xia dynasty drums, 2,008 voices welcomed more than 90,000 spectators from all over the world to the opening of the Olympics with the recital of the Confucian saying “How Happy We Are, To Meet Friends from Afar!” A nine-year old Chinese girl performed “A Hymn
to the Motherland” as 56 children representing the 56 ethnic groups in China carried the national flag into the stadium. A male and female representative from each ethnic group sang the national anthem as the Chinese flag was raised, demonstrating China’s proclamation to unite its diverse population under one nation and one party. International faces on umbrellas appeared with Chinese singer Liu Huan and British soprano Sarah Brightman, singing the theme song “You and I” to send a message of peace and harmony to the world.

Through learning about world music, Chinese students have been encouraged to develop a broader sense of aesthetics, as well as to gain an understanding of the quantity and richness of other countries’ musical cultures, and more importantly to cultivate a better understanding, respect and love for other countries (Ho and Law, 2006b: 219; Ministry of Education, PRC, 2001a: 2–3; Ministry of Education, PRC, 2001b: 25).

2.6 Summary

While music education in China has traditionally aimed at developing loyalty towards the country, more recent reforms were intended to incorporate diverse cultures, including popular music, as a means towards positive. This chapter has looked at how Chinese music education has been influenced by recent social changes and modernization, and how it responded to globalization, cultural diversity and plural values. The PRC government endeavors to protect and preserve Chinese culture, with an emphasis on creating and reinforcing an official version of “national Chinese culture”. This chapter has argued that the dynamics of knowledge legitimacy demonstrate that the musical knowledge of students has social origins, and that social and cultural contexts are central to understanding their musical behaviors.

This chapter has attempted to initiate a discussion of how music education might manage three sets of apparently contradictory relationships: between traditional and contemporary socialist Chinese values, between collectivism and individualism, and between national and global cultures. Diverse musical styles from around the world are heard today in the PRC, thanks to its economic and technological modernization. National education has to absorb these styles without allowing them to threaten national identity. Nationalism in school music education manifests itself not only in terms of the formation of
the nation-state and through applying the principles of nation-building, but also through national culture and consciousness, both seen as advantageous to the promotion of good citizenship. The ethical power of music, as assumed in Confucian education, is important for the cultivation of a proper disposition in young people and also as a means toward building a country with a strong ethical foundation.

Despite the spread of popular culture and multiculturalism in the music curriculum of schools in China, globalization has not had a negative impact on the promotion of traditional values, nationalism or traditional Chinese music as a form of nationwide socio-political inclusion. Scholars and practitioners of music education are trying to discover the implications of producing and transmitting musical knowledge and culture in a shared cosmos. It has been contended that the music curriculum can generate a cosmopolitan sensibility, an outlook that regards life experience as a matter of education and cultural understanding. The development of Chinese music education in the new century depends on exploring the issue of cultural acceptance, both internally and externally.
CHAPTER THREE

MUSIC EDUCATION IN HONG KONG

Often known as the Pearl of the Orient, the island of Hong Kong, which literally means “fragrant harbor”, is located off China’s south-eastern coast. The Hong Kong Special Administrative Region (HKSAR) also includes a small portion of the mainland east of the Pearl River and adjoining the Guangdong province of the PRC. Located at the crossroads of East and West, the predominately Chinese Hong Kong society has undergone deep economic, social, cultural and political changes, during its 155 years of British colonial rule (1842–1997). Almost 95% of its 7 million residents are ethnic Cantonese-speaking Chinese, while the remaining 5% comprises of various nationalities including Filipinos (1.7%), Indonesians (1.6%), British (0.4%), and Indians (0.3%) (Census and Statistics Department, 2007). The use of English (the colonizers’ language) and Cantonese (the vernacular language) in the ex-British colony has created a diglossic situation in which both languages were used in different spheres for different functions and occasions (Fishman, 1967). A survey conducted in 1993 in Hong Kong (Bacon-Shone and Bolton, 1998) showed that 81.6% of Hong Kong residents spoke Cantonese as their “mother tongue”. Whereas Cantonese was spoken by most Hong Kong people in family and other informal settings, English enjoyed a prestigious status in the formal institutions of government, law and education.

A nine-year public educational system has been in effect since 1978. Although six years of primary school and three years of junior high are compulsory for all children, most students spend six years in primary school and five years in secondary. Grade 11 students have to sit

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1 The word “Cantonese” is derived from “Canton”, once the English name for Guangzhou, capital of Guangdong, which was once regarded as the home of the purest form of the Cantonese dialect. Along with English, it is the official language of the community, and is regarded as the medium of teaching instruction in most Hong Kong schools. Cantonese is also spoken in Macau, Guangzhou and some other parts of South East Asia. Furthermore, due to the migration of Cantonese speakers from Hong Kong and the Guangdong area, Cantonese is the major form of Chinese spoken in the Chinese quarters of many major cities in the United States, Canada, Australia and elsewhere.
for the Hong Kong Certificate of Education Examination (HKCEE) at the end of their five-year secondary education. The Hong Kong A-level Examination (HKALE) is normally taken by students at the end of their two-year sixth-form courses. The first sign of an education reform came when the Education and Manpower Bureau (now known as the Education Bureau) in 2005 announced that a three-year senior secondary education system would be implemented from Grade 10 in September 2009, and a four-year university education introduced in 2012. Students who entered Grade seven in September 2006 will sit for the first Hong Kong Diploma of Secondary Education (HKDSE) Examination in 2012, after completing their six-year secondary education. This education reform is intended to help students complete a broad-based high quality education for life-long learning and character development.

Most Hong Kong primary schools provide up to two weekly music lessons for students. While secondary schools in general offer school music education up to junior secondary level (i.e. Grade one to Grade nine), some schedule only one weekly music lesson in Grade 10, and most do not include general music education in their senior school curriculum. The *Arts Education Key Learning Area Curriculum Guide* (Grade one – Grade nine) (Curriculum Development Council, 2002b) offers recommendations and materials to school music teachers in planning and developing their school-based music curriculum. Under the current education reform, senior secondary students allocate at least five percent of their timetables to arts subject, and students can choose between visual arts and music as their elective subjects. Teachers are encouraged to adopt “diversified learning modes” in teaching music and across other arts disciplines in order to cultivate “balanced development” in appraising, creating and performing music (Curriculum Development Council, 2003: 7).

Since Hong Kong’s handover to China in 1997, the Education Bureau has deemed it necessary that students acquire in-depth knowledge of modern China and the world (Education and Manpower Bureau, 2005). Any understanding of music education in Hong Kong must begin with an understanding of the relationship between the state and music education. Music curriculum reforms in Hong Kong have extended the teaching repertoire beyond Western classical music learning, and now emphasize local culture, Chinese music and local identity.

The chapter seeks to examine the control of the state over the school music curriculum, against the background of major socio-political
changes. It first presents a socio-political overview of the background to Hong Kong history, culture and education, arguing that the scope and content of the school music curriculum results from the political dynamics between the UK, the PRC, and the Hong Kong government. The Hong Kong state has long played a significant role in determining the content of musical knowledge as a socio-political discipline. The discussion in the chapter will examine the school music curriculum during three distinct historical periods: the late colonization period, from the 1950s to the 1970s; the pre-decolonization period from the early 1980s to the late transitional period (during which time Chris Patten was Governor of Hong Kong) culminating in the return of Hong Kong to the PRC in 1997; and the early twenty-first century with the introduction of globalization, nationalism and localization as the forces behind the music curriculum and the challenges resulting from there. The discussion at each stage focuses on tensions between political forces and curricular content.

3.1 Historical Context

By the beginning of the nineteenth century, tea imported by British merchants from China had become the single most popular beverage in the British Empire, the government of which depended heavily on the sales tax revenue which the commodity generated. The British exported luxury goods such as clocks and watches to China, but not in amounts sufficient to stop the emergence of a crippling trade deficit. Moreover, Chinese tea merchants generally demanded payment in silver, and the outflow of bullion to China threatened to bankrupt Britain. Some British companies felt that the answer lay in opium, which, despite being illegal, was cheaply available in the British colonies of India and Burma and in high demand in China. The result was the emergence of a triangular trade, in which opium was illegally smuggled into China by British companies in exchange for large quantities of silver, which the companies would then use to purchase Chinese tea. The continued refusal of Chinese authorities to legalize the trade in opium culminated in the First Opium War between China and Britain. On August 29, 1842, the war ended with the Treaty of Nanking, which ceded Hong Kong to the British and created the five “treaty ports” of Amoy, Canton, Foochow, Nangpo and Shanghai, where foreign trade was to be allowed. This dramatic change gave rise to a unique political
and cultural situation that has had a lasting impact on Hong Kong education system.

Despite the fact that a majority of the Hong Kong people are ethnic Chinese with roots in mainland China, the city differs from the mainland in its cultural, social and political norms. In the early days of colonization, most Chinese in Hong Kong could not be described as “Hong Kong Chinese” because “there was no formal structure nor status, privileges or rights as such, and hence no sentiments of association or tradition in Hong Kong” (Yee, 1992: 250). With the establishment of the PRC in 1949, the outbreak of the Korean War in the early 1950s, and the subsequent intensification of the Cold War, political, economic and cultural ties between mainland China and Hong Kong were terminated (Cottrell, 1993: 26–7; Segal, 1993: 23–4). The alienation of the Hong Kong Chinese from the mainland was further accentuated by anti-communist propaganda spread throughout Hong Kong by Western countries, particularly the United States after 1949. On March 8, 1950, Governor Alexander Grantham (1947–1957) called for the de-politicization of Hong Kong, stating to the Legislative Council that: “We cannot permit Hong Kong to be the battleground for contending political parties or ideologies. We are just simple traders who want to get on with our daily round and common task. This may not be very noble, but at any rate it does not disturb others” (Hong Kong Hansard, 1950: 41, quoted in Lau, 1984: 36).

Inspired by the Cultural Revolution (1966–76) in the PRC, pro-communist leftists caused large scale riots in Hong Kong, calling for massive strikes and staging numerous demonstrations. The crisis dramatized by the anti-colonial riots in 1967 represented a landmark in the colonial history of Hong Kong in the post-War era (Yep, 2008). From the summer of 1967 through to December, colonial Hong Kong was in a state of violence and chaotic political disturbance until the Chinese Premier, Zhou Enlai, ordered the leftist groups to stop all bombs, which ended the riots. The riots claimed 51 lives, left over 800 people wounded (Cottrell, 1993: 28–30) and intensified the increasing division between the left wing and mainstream society. After the 1967 riots, the colonial government was aware of the need to perform well in order to win the hearts and support of Hong Kong people. The colonial administration steadily expanded its social activities including its resettlement plan to re-house over 1.5 million people (out of Hong Kong’s total population of about 4 million in 1969), building more schools, and promoting teacher education (Tsang, S.: 2004: 199).
With the territorial lease due to expire within two decades, the governments of the UK and the PRC began discussing the issue of Hong Kong’s sovereignty in the early 1980s. Signed in 1984, the Sino-British Joint Agreement\(^2\) states that Hong Kong people would live in “one country, two systems”\(^3\) for a period of fifty years after the handover on July 1, 1997, under the name “Hong Kong – China”. This agreement guarantees Hong Kong for a 50-year period the right to maintain its own capitalist system and way of life, as well as enjoy a high degree of autonomy in all matters except for foreign policy and defence. The Basic Law, which serves as Hong Kong’s constitutional document, was adopted on April 4, 1990, by the PRC’s Seventh National People’s Congress (NPC) and came into effect on July 1, 1997. In his first policy speech in 1992, the newly inaugurated Governor Chris Patten proposed a plan of political reform, namely an enlargement of the franchise of constituencies for the election of members of the Hong Kong Legislative Council in 1995. However, his plan was condemned by the PRC’s officials as “three antis” – against the Sino-British Joint Declaration, against the Basic Law, and against the “spirit” of cooperation between the mainland and British governments. The mainland authorities frequently asserted that any change in the existing constitutional structure in Hong Kong must be approved by them before implementation, and hence threatened Hong Kong with the claim that China would build a “new kitchen” or “second stove” (i.e. restructure the political system) in Hong Kong if Patten’s proposal was implemented (Lee, 1993: 24). Patten’s political reform plan was passed by the Hong Kong’s Legislative Council after three readings on June 30, 1994. This plan was described as the “bone of contention between the British and Chinese governments” and the

\(^2\) In the Declaration, the PRC government stated that it had decided to resume the exercise of sovereignty over Hong Kong (including Hong Kong Island, Kowloon and the New Territories) with effect from July 1, 1997. In April 1990 the Chinese authorities promulgated the Basic Law of the HKSAR. In March 1996, a provisional legislature was selected to take the place of Hong Kong’s elected Legislative Council. The Basic Law serves as the constitutional document of the HKSAR of the PRC to replace the Letters Patent and the Royal Instructions, with effect from on July 1, 1997.

\(^3\) The idea of “One country, two systems” was originally proposed by Deng Xiaoping, the leader of the Communist Party of China during the early 1980s. He suggested that there would be only one China, but that areas such as Hong Kong, Macau and Taiwan would maintain their own capitalist economic and political systems alongside the rest of China’s socialism. The Sino-British Joint Declaration and the Basic Law of Hong Kong stipulate that the HKSAR would sustain a high degree of autonomy for fifty years after its political transfer from the UK to the PRC on 1st July 1997.
Bill to implement it was passed “without an agreement” with the Chinese government (Ng, 1994: 17). On August 31, 1994, 127 members of the National People’s Congress (NPC) Standing Committee in Beijing voted unanimously to terminate Hong Kong’s political structure on July 1, 1997, including the three tiers of government elected between 1994 and 1995. The Preliminary Working Committee (PWC)⁴ for the Special Administrative Region Preparatory Committee was established as a “second stove” to advise China on Hong Kong’s matters during the transitional period (Chan and So, 2002; Cheng, 1994). The New China News Agency (NCNA) announced that the political structure based on Patten’s “reform package” would be abolished and a new one would be established after the handover of Hong Kong to China on July 1, 1997.

British and Chinese leaders attended the final handover ceremony at the newly-built Convention Centre in Wan Chai on the night of June 30, 1997. At midnight, the British and Hong Kong flags were lowered to the British national anthem “God Save the Queen”, and were replaced by that of the PRC, with the HKSAR’s flag simultaneously raised to the Chinese national anthem, “March of the Volunteers” in a historic ceremony that marked the transfer of sovereignty from the UK to the PRC.

### 3.2 Context of Local Cultural Politics between Hong Kong, Taiwan and Mainland China

Although cultural developments in Hong Kong and in mainland China were different in their orientation, the Hong Kong administration had a hidden political agenda: not to annoy China. The recent policy that prohibits the expression of views that might offend China can be traced back to Hong Kong’s Chinese Publications (Prevention) Ordinance of 1907, which legalized the prevention of seditious publications against the Chinese government (Clark, 1990; Ghai, 1992). Chan and Lee (1991: 5) suggested that Hong Kong had to stay neutral in the contention between the Chinese Communist Party (CCP) of the PRC and the Kuomintang (KMT) in Taiwan. Hong Kong people had little

⁴ The PWC began with five sub-groups for political, economic, legal, cultural and education, and security issues, and two more were added in July 1994 covering external economic relations and trade relations with China.
opportunity to see Taiwanese artistic products because of their political implications against mainland China. Film censorship was important to the Hong Kong government which did not allow any film criticizing communist China to be shown in public in order to maintain good relations with the Chinese state. In February 1985, a Taiwanese film, *Ah Fu*, was withdrawn because it would “adversely affect relations with neighboring countries” (*Review*, May 30, 1985, cited in Lau and Rosario, 1985: 31). This was an example of the kind of censorship of Taiwanese films to avoid annoying the PRC state. It was only until the mid 1980s that the first Taiwanese theatre performance called *Dancing in the Cloudy Door* by Taiwanese performers was held in Hong Kong.

In the field of classical music, Hong Kong has since the 1980s ardently promoted authentic and traditional Chinese music performed by mainland musicians. The hostile relations between Taiwan and mainland China also led Hong Kong to develop closer ties with China culturally, rather than with Taiwan. Where traditional Chinese music is concerned, mainland musicians were also allowed to play a prominent role in the development of Chinese music in Hong Kong. A touring party of thirteen composers from mainland China came to Hong Kong for the First Contemporary Chinese Composers’ Festival which ran from June 22 to 29 June, 1986 (*Music Study*, 1986, cited in Ho, 1996: 91), during which programs on “Contemporary Music in China” and “Chinese Professional Music Education in Composing” were presented by mainland composers. Composers from Austria, Britain, Canada, France, Hong Kong, and the United States were invited to the Festival, but there were no Taiwanese groups (Ho, 1996: 91–2).

Although the Hong Kong government was unwilling to invite Taiwanese artists to perform in Hong Kong, there were no official or political sanctions against Taiwanese artists and entertainers performing in Hong Kong for private business. Outside the sphere of official control, there were, however, some cases of musical exchange between Hong Kong and Taiwanese musicians. This can be traced to the establishment of the Asian Composers’ League (ACL) in 1973 (Chow, 1984: 18). As early as the end of the 1960s, Taiwanese popular songs, sung in Mandarin, formed the mainstream of Hong Kong. Taiwanese singers such as Yao Su-rong, Qing Shan, You Ya, Tang Yan, Zhang Pi and Deng Li-jun (also known as Teresa Tang) were some of the well-known Taiwanese singers in the ex-British colony during the late 1960s and 1970s. Taiwanese “campus folk songs” were particularly popular in Hong Kong between 1980 to 1982, and among them “Olive Tree”
(Ganlan Shu), and “The Descendants of the Dragon” (Long De Chuan-ren) were most widely received (Huang, 1990: 12).

Unlike modern China, Hong Kong’s colonial and imperial past provided the opportunity for it to be exposed to both Western and Eastern influences, which also opened up deep cultural rifts (Baker, 1983, 1993; Mathews, 1997). The cultural life of Hong Kong was assumed to be “a-political” and “pluralistic”, while in mainland China it tended to be political and centralized. While Hong Kong people enjoyed the freedom in an open socio-economic system, their social and cultural values were derived from a mixture of traditional Chinese and Western orientation which could not easily exist side by side (Kuan and Lau, 2002). Chan (1993: 353–4) suggests that there is no “comprehensive and integrative national culture” in Hong Kong, and that its culture is both “fragmentary” and “incoherent”. This lack of integration can be seen in the complicated identity of Hong Kong Chinese. According to Suttill (1989/90: 15), sociologist Alex Kwan argues that these are “marginalized” people, who are ambiguous about their Chinese and British identities. Hong Kong people have often been seen as “self-centered” and “apolitical market beings” (Latham, 2000: 312). Lilley (1993, 1998) has similarly pointed out that Hong Kong people have stereotypically been portrayed as homogenized “Hong Kong people” or “Hong Kong identity” dominated by an “emptily pragmatic ideology of capitalist performativity” (Lilley, 1998: 31). The only authentic source of Hong Kong traditional culture that was regarded as a political asset was mainland China, not Taiwan.

3.3 Music Education in Hong Kong: 1940s–70s

As in other colonies, and in the UK itself, church and missionary organizations established many schools. In the first local “Western” styled school in Hong Kong, about half of students’ hours of lessons was devoted to English studies, while the other half to Chinese (Sweeting, 1990, quoted in Sweeting and Vickers, 2007: 12). Ying Wah (Anglo-Chinese) College, set up by James Legge (1815–97) (a noted Scottish sinologist and a representative of the London Missionary Society in Malacca and Hong Kong (1840–73)), adopted Cantonese as its medium of teaching, while the affiliated “Theological Seminary” mostly used Mandarin, although English was a significant subject in both (Sweeting and Vickers, 2007: 12).
The beginning of informal music education can be traced to the “cultural invasion”, as a result of the arrival in Hong Kong of Christian missionaries from Protestant and Roman Catholic associations, in particular, the London Missionary Society, the Church of England and the Roman Catholic Church (Ho, 1996, 2000a). According to Sweeting (1990), these missionaries shared one common objective – to promote their religious beliefs through education. The first missionary body that worked for Hong Kong education was the Morrison English Society (Ng, 1984) and prior to 1890 there was no music curriculum (Chow, 1990). Nuns and priests taught music in secondary schools from 1910, and aside from piano lessons taught in French convent schools for girls, the main musical activity in schools was singing. Over time, songbook compilers took their material from a variety of sources: an English songbook entitled *The One Hundred and One Best Songs*; mainland songbooks such as *Chinese School Songs* by Shen Xinggong (1869–1947) and Li Shutong (1880–1942); mainland textbooks such as *Renascent Junior Secondary Music Textbooks* and anti-war and film songs (Chow, 1990: 458; Wu, 1990: 27–8). Some mainland Chinese songs composed using Western musical techniques were also included in the curriculum.

Kan (1994: 46) observes that the philosophy of Chinese Communist education was different from that of Hong Kong in that “raising political consciousness” was emphasized by the former, but forbidden in the latter. Immediately after the Second World War, communist educational activities were introduced to Hong Kong by Communist China, and Hong Kong students were encouraged to “cross the border” to the southern part of China to take part in communist guerrilla activities (Sweeting, 1993: 198–9). After Mao Zedong officially proclaimed the founding of the PRC on October 1, 1949, education became an instrument for transmitting revolutionary beliefs and values needed to build a socialist society. In November 1948, to counter Communist influence in Hong Kong schools, the colony’s education ordinance was amended to give the Director of Education the authority to refuse or cancel the employment of any teacher with a political agenda (Sweeting, 1993). The new regulations were intended to safeguard the “apolitical” nature of Hong Kong schools, and diminish the influence of the Chinese Nationalist Party (CNP) and the Communist Party of Hong Kong, while asserting the legitimacy of the colonial government. Schools were not allowed to develop their own curricula for fear that they could be used for propaganda purposes, first by the
KMT in the 1940s and then by the Chinese Communists in the 1950s (Morris, 1990; Morris and Sweeting, 1991). During the 1950s and 1960s, Hong Kong endeavoured to maintain the political neutrality of its school curricula (Lo, 2004; Morris and Sweeting 1991). As a result, between 1970 and 1983, an academic and apolitical orientation was strong in both primary and secondary education to the extent that students learned very little about modern China and political issues (Morris, 1995; Ng, 2007).

Formed in 1952, the Music department of the Hong Kong Education Department (renamed the Education and Manpower Bureau in 2003 and the Education Bureau in 2007) planned primary and secondary music education in accordance with such English methods as the Oxford music course, Curwen’s Tonic Sol-fa, sight-singing, sight-reading and choral singing (Chow, 1990: 459; Liu, 1998: 724). Traditional Western art music was at the core of musical knowledge in schools; singing and listening activities were Euro-centric, and there was no traditional Chinese music in the curriculum. Hong Kong music education was also affected significantly by the political climate of both the mainland and the colony. Education was bureaucratized, and teachers were allowed to use only printed resources and syllabi approved by the Director of Education (Morris, 1998: 145; Wang, 1989: 17).

From the 1950s to the 1970s, officially approved musical knowledge was emphatically Western and colonial, which formed the basis of teacher’s education. Owing to political considerations, Hong Kong authorities did not encourage the “new Chinese music” of Mao Zedong. Education Regulations 96 and 98, enacted in 1971, explicitly banned political activities in schools, as shown in the following excerpts (Morris, 1992: 159): “If in the opinion of the Director the behaviour of any pupils is undesirable or improper or contrary to the good of the school or the other pupils, or if any pupils participate in processions, propaganda or political activities or in any dispute between an employer and his employees or in any disorderly assembly, he may, in his absolute direction, require the supervisor and principal to expel such pupils from the school or to suspend him for such time and under such conditions as the Director may specify” (Education Department, 1971, 96(1)). “No instruction, education, entertainment, recreation or propaganda or activity of any kind which, in the opinion of the Director, is in any way of a political or partly political nature and prejudicial to the public interest or the welfare of the pupils or of education generally or contrary to the approved syllabus, shall be permitted upon any
school premises or upon the occasion of any school activity” (Education Department, 1971, 98(1)).

As a result, Hong Kong music education became a “colonial product” grounded in Western “apolitical” musical knowledge (Ho, 1999a, Law and Ho, 2004). It reflected the government’s political goal of depoliticizing education while still expressing colonial values. On important occasions such as speech days and school opening ceremonies, the Union Jack and the Hong Kong colonial flags were raised, and the national anthem of the UK played, particularly in government schools.

In 1913, the first vernacular Normal Schools were set up, providing in-service initial training courses for teachers. In 1939, the first teacher training college, renamed Northcote Training College in 1941, was established to offer full-time training courses for teachers (Hong Kong Institute of Education, 1995: 1). In 1950, N. G. Fisher, the chief education officer of Manchester, England, was invited to advise the Hong Kong government on its education expenditures. Fisher’s report led to the establishment of two more teacher training colleges (in addition to the Northcote College of Education): the Grantham College of Education in 1951 and the Sir Robert Black College of Education in 1960 (Ho, 1996: 83–4). In 1951, the Northcote College of Education began to offer one-year training courses for music teachers on a full-time basis. In 1953, the Burney Report⁵ suggested that physical education, music, art and design, and crafts should be taught in schools. Courses offered by Hong Kong’s colleges of education from the 1960s to the 1980s focused on Western art music, thereby strengthening the place of this music in Hong Kong schools. Teachers who acquired musical knowledge and skills from the traditional and avant-garde paradigms of European classical music tended to feel confident about teaching the European classical music. And British and Chinese Hong Kong music educators, educated under the British colonial administration in Hong Kong, did their part in ensuring that Hong Kong students were fed an exclusive diet of Western music.

⁵ Burney, M.C., a British H.M.I., visited Hong Kong in 1953 and reported on the Hong Kong educational system. He suggested that Hong Kong primary education should be in Chinese, and that both the grammar and the technical curriculum, along with methods of secondary education, should be related to the needs of Hong Kong society (Sweeting, 1990: 344, 355–7).
3.4 The Politicization of the School Curriculum since the 1984 Sino-British Joint Declaration

Internationally, Hong Kong was not a sovereign state and its political and diplomatic relations were shaped by the policies of Great Britain and China. Under the terms of the Sino-British Joint Declaration on the future of Hong Kong, signed in Beijing on September 26, 1984, Hong Kong would become part of China’s territory after June 1997. The declaration marked the beginning of Hong Kong’s decolonization and the convergence of its social system with that of the PRC. The process of decolonization did not focus on the independence of Hong Kong, but rather on reintegration with its original mother country, China. In effect, the implementation of the Sino-British Joint Declaration did not represent the wishes of all the three parties – China, Britain and the people of Hong Kong – because Hong Kong people were excluded from this triangular relation and did not have any real autonomy. For educators, curriculum planners and practitioners, the transfer of sovereignty raised major concerns about the role of education; some of which have been examined in the literature (Bray, 1997; Friederichs, 1991; Lee and Bray, 1995; Morris and Chan, 1997; Morris and Scott, 2003; Morris and Sweeting, 1991; Sweeting, 1995; Walker and Dimmock, 1998). This section examines the relationships between political ideology and musical knowledge in the Hong Kong music education system with reference to three issues: the introduction of traditional Chinese music, the implementation of civic education and the dilemma of pro-democracy songs, and the undermining of contemporary Hong Kong classical music and local.

Introduction of traditional Chinese music

Music education in Hong Kong has been an important arena for ideological debate and political struggle. The politicization of music education began when the education system entered a decolonized period after the 1984 Sino-British Joint Declaration Agreement, which resulted in the rapid politicization of the school curriculum and the application of the “one country, two systems” principle. The struggles of Hong Kong music education reflect the inherent conflict between bureaucratic educational authority and dramatic socio-political change. The decolonization of Hong Kong music education witnessed the introduction of Chinese and local Hong Kong musical
culture into a curriculum once dominated by Western music. Despite this decolonization, the democratization of Hong Kong school music was undermined or even forbidden during and after the 1989 Tiananmen Square incident. The domination of the state over music education in Hong Kong will be discussed here in terms of the content of musical knowledge and the control over musical meaning.

In the early part of 1981, Hong Kong music educators began to address some of the problems ensued from the long colonial period. One of the problems that the government attempted to overcome was the introduction of a syllabus on Chinese music appreciation in the secondary school curriculum which became an important reference point for teachers. That syllabus and subsequent ones were attempts to strike a balance between the teaching of Western and Chinese classical music in schools (Curriculum Development Committee, 1983, 1987a; Curriculum Development Council, 1992). The Advisory Inspectorate of the Hong Kong Education Department’s Music section regularly offered school music teachers in-service courses and workshops to prepare them to teach Chinese music, but participation was low (Cham-Lai, 1998). As part of the efforts to promote Chinese cultural tradition, Chinese music was provisionally added to the school syllabus in 1983 to provide “Chinese students in Junior Secondary Forms with a basic understanding and knowledge of their own cultural heritage” (Curriculum Development Committee, 1983: 5).

This East-West balancing act can also be seen in the general music syllabus for senior secondary forms, the public examination syllabus for the HKCEE and in the HKALE. The HKCEE music syllabus has specified different aims since 1989 when, for the first time, the term “Chinese music” appeared and examinees were required to demonstrate basic familiarity with both Chinese and Western music (Ho, 1996, 2000a). In that same year, 35% of the HKALE music syllabus was Chinese music and just less than 65% were Western music (Ho, 2000a). Music distribution remained fairly consistent in the 1990–97 HKALE music syllabi: 34%–35% Chinese music, 63%–66% Western music and 0.5%–0.8% world music (Fung, 1997). While the Syllabus for Secondary Schools, General Music for Advanced Level, was designed “to provide students with an opportunity…to study Western music and/or Chinese music” (Curriculum Development Council, 1992: 7), a 1993 survey conducted by Cham-Lai (1998) reveals the curriculum’s lack of success in promoting traditional Chinese music in secondary schools due to insufficient preparation on the part of the teachers,
Knowing that after 1997 the HKSAR would need to redefine Hong Kong’s identity, Hong Kong Chinese had to cope with both the bureaucratic colonial rule of the UK and the autocratic centralism of socialist China. To prepare students for the challenges that would come with the 1997 handover, Hong Kong schools began to take part in cross-border cultural exchanges with China. In May 1985, after the signing of the Sino-British Agreement, the New Direction and Outdoor Education Committee was established to create a greater sense of awareness within the Hong Kong educational sector of the need to make closer contacts with the mainland. Cultural exchanges between mainland Chinese musicians and Hong Kong’s higher music institutions/schools were frequent in the 1980s. During the 1980s, mainland Chinese musicians were frequent visitors to the music departments of the Hong Kong Chinese University and the Hong Kong Academy for Performing Arts (HKAPA).

Despite the introduction of new subjects and an increased focus on Chinese elements in the school curriculum, Hong Kong students were often criticized for being politically apathetic and passive. A 1994 Curriculum Development Committee survey of primary school pupils cited their indifferent attitude and insufficient political knowledge and values (Cheung and Leung, 1998). Most respondents to a telephone survey of the civic knowledge and of responsibility of 1,660 young people aged 15 to 24 did not have a clue when asked the number of district boards, the number of members of the Legislative Council, the year when the Preparatory Committee for HKSAR was to be set up, and the meaning of “two systems” in the concept of “one country, two systems” (Wong and Shum, 1996). The traditional role of civic education in Hong Kong had always been to prepare citizens for the future; and now it was increasingly thought of as inadequate, as anti-communist propaganda had motivated students to cultivate civic spirit towards Hong Kong, rather than loyalty to mainland China (Choi, 1990a, 1990b; Morris and Sweeting, 1991).

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*Civic education in Hong Kong can take many forms, receive varied interpretations, and bear different names. Scholarly inquiry in this area includes the discussion of citizenship education, patriotic education, democratic education, nationalistic education, values education and moral education (Cheung and Leung, 1998; Lo and Man, 1996; Tsang, K.C., 2004; Tse, 1997).*
Implementation of civic education and the dilemma of pro-democracy songs

The 1984 White Paper on “The Further Development of Representative Government in Hong Kong” assigned to the Education Department the role of promoting civic education through school curricula (Curriculum Development Committee, 1985), and the Civic Education Guidelines (1985) suggested that civic education should be introduced across all subjects in the formal curriculum and extra-curricular activities. Civic education, in this instance, was to be used as a “politically socializing force for promoting stability and responsibility” (Leung, 1995: 288); it was not intended to prepare young people for a newly independent state after 1997, and had specifically avoided mentioning politics and democracy on the grounds that the people might not yet be ready for “open participation” (Lee, 1987: 244–5) (Ng, 2007). For instance, primary and secondary school music syllabi (Curriculum Development Committee, 1983, 1987a, 1987b; Curriculum Development Council, 1992) addressed mainly musical literacy and music appreciation. Although the development of aesthetic awareness and self-expression through music was mentioned, such non-musical ideas as civic and national education were not explored.

The Guidelines (Curriculum Development Council, 1996) and Biannual Report (Committee on the Promotion of Civic Education, 1996) saw promoting Chinese culture and tradition as an important task of civic education. The Guidelines also reiterated the importance of preparing children for the return of Hong Kong to the PRC by inculcating in them “a sense of national identity and belonging”, “to love the nation and take pride in being Chinese”, and “to respect Chinese culture and tradition” (Curriculum Development Committee, 1985: 19, 30, 36). Leung (2003) maintains that the teaching on developing national identity that promotes cultural nationalism centres on cultural elements and excludes the political elevation of China (Morris and Morris, 1999). He also remarks that the cultivation of both cultural and democratic identity is obligatory for the reinforcement of a complete Chinese national identity.

The unwillingness of the Hong Kong Education Department to introduce democratic ideals into civic education was particularly apparent after the 1989 Tiananmen Square incident. The concept of democracy among Hong Kong people, as argued by Lau (1992: 134), represents a “dichotomous view of society and government”. Officials
were convinced that “the introduction of democratic policies into Hong Kong would be the quickest and surest way to ruin Hong Kong’s economy and create social and political instability…” (Cottrell, 1993: 178). Hong Kong people had “sufficient political freedom” but were afforded only “limited democracy” under colonial rule (Yeh, 1990: 96). Before and after the Tiananmen Square incident, the pro-democracy movement in China won the moral support of Hong Kong teachers and students. All sorts of voluntary societies and associations connected with formal education and extra-curricular activities expressed their support and sympathy for the Chinese patriotic pro-democratic movement in China (Sweeting, 1990). As Luk (1990: 393) notes, university and secondary school students involved themselves in “demonstrations and a massive fund-raising concert”, as well as “countless smaller marches, teach-ins, and other gatherings”. On June 6, 1989, the Hong Kong Professional Teachers’ Association (HKPTA), the Colleges of Education, and the Hong Kong University called for a strike in all primary and secondary schools the following day, which coincided with the date for mourning the deaths in the Tiananmen Square incident. An appeal of “three strikes” (sambā) was made to the public on June 7, 1989 – stop laboring, stop marketing and stop schooling.

The HKPTA, the Hong Kong Federation of Education Workers (HKFEW) and the Hong Kong Alliance in Support of Patriotic Democratic Movement in China (HKASPDMC) played a significant role in encouraging patriotic and democratic education in schools at that time. Within the school environment, some students became committed to civic education after being taught political and/or democratic songs7 (Ho, 1996, 1999b), which might have marked the beginning of their musical participation in political activities.

Despite the devotion of some teachers in championing political or democratic education in school and outside of the school environment, the colonial government of Hong Kong still had overall control over the educational system. The Education Department had no intention of creating a politically literate school population immediately after the Tiananmen Square incident, and although democratic and political songs were familiar to most people (Ho, 2000a), they were not allowed

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7 Democratic songs have lyrics about freedom, and overtly political messages promoting political pluralism, denouncing one-party totalitarian rule, and/or advocating political freedom.
in schools. The education regulations stated that: “No salutes, songs, dances, slogans, uniform, flags, documents or symbols which, in the opinion of the Director, are in any way of a political or partly political nature shall be used, displayed or worn, as the case may be, upon any school premises or upon the occasion of any school activity except with the permission of the Director and in accordance with such conditions as he may see fit to impose” (cited in Ho, 1996: 236).

Teachers and students who sang popular political songs to mark the 1989 democratic movement were considered as acting illegally. The pro-democratic popular songs were political attempts to raise the political awareness of Hong Kong students and as they targeted both PRC authorities and the British colonial administration, some schools banned them completely to avoid conflict. Consequently, it was difficult to introduce democratic values using the “overt curriculum” of formal education.

After the Tiananmen episode, the Hong Kong Christian Institute (1990) also devised a teaching pack, *Reflection on the June 4 Event*, indicating that students sing two popular pro-democracy Chinese songs – “All for Freedom” and “Blood-stained Glory” – at the end of civic education lessons on “moral virtue”. The lyrics of “All for Freedom” evoke the struggle for freedom and democracy (Ho, 1996, 2000b), and the use of both Cantonese and Mandarin sets out a call for harmony between Hong Kong and mainland China. Hong Kong people, in turn, supported and encouraged Beijing students through the lyrics: “You and I – hand in hand; Though our path is full of thorns; Shedding sweat, yet not weary.” The musical style of “All for Freedom”, as characterized by Lee (1992: 134), “belongs to heavier rock which is rather unusual in the milieu of Cantopop songs”. In addition to Lowell Lo’s “All for Freedom”, other Hong Kong Chinese songwriters also expressed their democratic views through their lyrics including Danny Summer's “Mama, I Have Done Nothing Wrong” (*Mama Wo Mei You Cuo*) which was performed to a 300,000-strong audience during a “democratic songs dedicated to China” concert on May 27, 1989.

With the rise of democratic popular songs in Hong Kong during and after the TSI, some teachers viewed them as having positive musical meanings contrary to the official interpretations of the Chinese and the Hong Kong governments. Debates over “positive” and “negative” musical meanings persisted both in and out of schools during the transitional period (Ho, 1999a, 1999b, 2000a). According to Postiglione
(1992: 30–1), the cultural identity of Hong Kong students and Hong Kong educational policy was entangled in the “ideological contradiction between capitalism, socialism and patriotism”. To avoid offending the PRC authorities, Hong Kong schools subordinated themselves to their authority. Singing or analyzing social or political songs in schools was viewed as political opposition, and education officials found it dangerous to address the socio-political context of music directly.

**Contemporary Hong Kong classical music and local in the school curriculum**

The long period of separation between Hong Kong and mainland China and the differences in their different political ideologies led to the development of an indigenous culture, and in turn a sense of Hong Kong-centredness and “Hongkongese” identity (Choi 1990a; Kuan and Lau, 2002). Friederichs (1992: 170) pointed out that “localization would investigate, as a primary task, methods of strengthening the relationship between schooling and the culture”. In the light of the socio-political transformation, students should be taught to have a knowledge of and respect for Hong Kong culture. Hong Kong’s Chinese music was recommended for inclusion in the music curriculum to give students a basic understanding of and appreciation for Hong Kong culture, a goal clearly spelled out in *School Education in Hong Kong: A Statement of Aims* published by the Education and Manpower Branch (1993: 22): “Much of Hong Kong’s success can be attributed to its exposure to both Chinese and Western influences. Awareness of the cultural heritage – including the arts, music, literature, and religion – of both China and the West can help students develop a secure identity grounded in Hong Kong’s specific cultural context”.

However, contemporary Hong Kong classical music was not a topic in the 1983 *Music Syllabus (Forms 1–3)*, and although listening to local contemporary works was a recommended activity in the 1987 *Music Syllabus for General Music (Forms 4–5)*, Hong Kong classical music was less prominent than both Western and Chinese classical music. Most teachers lacked sufficient confidence to teach contemporary Hong Kong classical music, since the teaching resources were inadequate. Although one of the main goals in the Hong Kong’s overall school curriculum in the 1990s was to encourage students to understand and appreciate their Chinese cultural heritage, Chinese and Hong Kong classical music was not conferred significant status in the music
curriculum. According to a survey I carried out with 60 Hong Kong secondary schools between late 1994 and early 1995 (Ho, 1996), only eight out of the 60 music teachers taught Hong Kong’s contemporary classical music, while a higher proportion of music teachers – 58 and 37 taught Western and Chinese classical music respectively, with some of them teaching Western classical music in accordance with the Education Department syllabus. Despite efforts by some teachers in introducing Chinese music into the classroom, they admitted that “not much” Chinese music was taught, mainly because the content of the curriculum was shaped by the characteristics of the “colonial bureaucratic system” under which traditional Western music dominated in schools (Ho, 1996: 289).

There is a general feeling, among Hong Kong people, of a lack of identity (Chun, 1996), and they do not take much interest in history (Tsang, 2001). Local music institutes and the mass media, as argued by Law (1991: 229), “strive hard to provide a climate” for the growth of serious Hong Kong music. He noted that Hong Kong has no commercial music publishers sympathetic to new music, and that contemporary serious Hong Kong music appears to be left out of formal and informal music education.

One problem arising from the above context is how to bridge the gap between children’s extra-curricular knowledge of Cantonese and what they are taught in school. Billboard, an American music magazine, pointed out that Cantonese popular songs arose in the context of the Hong Kong nationalist movement of the early 1980s (cited in Chen and Rong, 1990: 74), embodying the social and cultural changes the colony experienced during that decade (Ho, 2003b). Despite the support of Hong Kong intellectuals, Cantonese popular songs were viewed as “low-class” by the government and some social organizations. Local popular songs were never formally introduced into the curriculum; indeed, some teachers regarded their use in school as a waste of time because students already knew a lot about them from the mass media (Ho, 1996). Many teachers did not teach popular music because they did not know much about them and were not familiar with their style. Western classical music, on the other hand, represented authentic school knowledge compared to popular music, which was thought to pose a threat to Western art music and as such was perceived to be an inferior art form. Debates about often concerned its commercial nature and whether distinction between cultures, both within and beyond schools, should be made in classrooms (Ho, 1996).
To sum up, the Hong Kong government designed its music education as a cultural enterprise based on European classical music, but this culture is challenged by a crisis of musical and cultural identity among students, who are denied opportunities to experience their local culture in music classes. The prominent role of traditional Western music in both the school curriculum and teachers’ training is indeed a legacy of colonial rule.

3.5 The Challenge of Globalization, Nationalism and Localization in Hong Kong Music Education after the 1997 Handover

Recent educational reform in Hong Kong has emphasized generic and transnational skills such as English proficiency and information technology, and a tripartite framework developed for citizenship education at the local, national and global levels. Since the 1997 handover, the HKSAR government has adopted a policy enabling its people to be “biliterate and trilingual” that is, in addition to speaking, reading and writing their native Cantonese dialect, Hong Kong people must also learn to speak Putonghua, the national dialect of mainland China, and they are encouraged to speak a foreign language, usually English. The Native-speaking English (NET) program launched in 1998 has, by now, been introduced in all public secondary schools, and was extended to public primary schools in 2002. To enhance Putonghua proficiency, teachers of the Chinese language teachers were required to attend a four-week Putonghua immersion course in China during the summer holidays (Education Commission, 2006: 25).

Despite its colonial background, global and multicultural education is a relatively new experience for the HKSAR. Citizenship education aims to cultivate in Hong Kong youths “positive personal, social, moral and civic values and attitudes”, as well as develop their understanding of the relations between Hong Kong and the outside world (Fairbrother, 2005: 299, Curriculum Development Council, 1998; Law, 2004a, 2004b). Since 1998, political figures such as the Hong Kong Chief Executive, the President and Premier of the PRC and the Chairman of the Standing Committee of the National People’s Congress have become the Chinese government’s representatives at Hong Kong media events (Fung, 2004). The cultivation of national identity, one aspect of a very large reform agenda, is stressed in civic education as well as in personal and
public moral education (Curriculum Development Council, 2002a, 2002c; Education Commission, 2004). At the same time, schools are also urged to include local history, identity and culture in the curriculum. The modification of the Hong Kong school curriculum is a socio-political exercise of reselection and repoliticization.

Music education and global culture

From an economic perspective, globalization in Hong Kong has meant explosive growth in global trade, investments and financial flow across international and regional boundaries. The culture of Hong Kong has its roots in China, but has been under the influence of the British colonial rule. Since the launch of China’s open door policy in 1978, Hong Kong has served as a key information provider as well as a site for cultural interaction between China and the rest of the world.

The success of Hong Kong’s economy has always been closely linked to the city’s role in the global economy. Despite the Asian financial crises of the late 1990s, Hong Kong remains one of the most open economies in the world, with a free port and no capital controls. The 2004 World Bank Policy Research Paper stated that Hong Kong with “its capacity as a ‘creative city’” was to be ranked as high as Boston, Dublin, San Diego, San Francisco, and Washington DC as one of the cities in which “policy-induced transitions” were effective (Hong Kong Arts Development Council, 2005: 25). Hong Kong was placed third, ahead of Tokyo and Paris, in the measure of gross global connectivity (Taylor, Catalano and Walker, 2002). Its technological infrastructure supports one of the most advanced information networks in the world. The Innovation and Technology Commission (ITC) was established on July 1, 2000, with a mission to lead Hong Kong into becoming a world-class, knowledge-based economy with the support of research and development, the provision of technological infrastructure and technology culture in the community, and the promotion of entrepreneurship. The HKSAR government has also implemented various projects to speed up information technology applications and awareness, including smart identity cards, easy link for business, and electronic service delivery scheme.

Hong Kong is a globalized city that has interconnections and interactions with the international community. Its movie industry with nearly fifty year of filmmaking experience finally caught the attention of Hollywood in the mid 1990s, thanks to actors such as Chow Yun
Fat and director John Woo whose performances and directing styles made a significant impact in Hollywood. Western influences also arrived in Hong Kong in the form of a Disneyland resort and theme park development and its accompanying merchandise, which followed a global format but were adapted to suit the Chinese market (Fung and Lee, 2009). Western influences aside, Hong Kong people have been increasingly attracted to elements of Japanese and Korean popular cultures particularly popular songs and TV dramas (Bridges, 2003; Chua and Iwabuchi, 2008; Ho, 2003b, 2004b; Iwabuchi, 2002, 2004; Nakano, 2002; Ogawa, 2004; Shim, 2006). In the past decade, campaigns and consumerist featuring the icons of Japanese popular culture such as Hello Kitty and Pokemon were a hit among Hong Kong people. The Hong Kong industry embraces global-local interaction, which is not a simple case of (Western) cultural imperialism or the “Asianization” of Asia, but rather one of negotiated cultural identities that includes the Cantonese language and other representational means (Ho, 2003b).

A significant official blueprint for educational reform, *Learning for Life and Learning through Life* (Education Commission, 2000), advocates that “The World Has Changed, So Education Must Be Reformed!” The recommended changes involve inter-related fundamental shifts in the economic, technological, cultural and social arenas, both locally and internationally (Law, 2003a). In his 2005 *Policy Address*, Hong Kong Chief Executive Donald Tsang pledged to strive for a “harmonious community” and “cultural diversity”, arguing that cultural diversity in arts education has come of age, in terms of both content and approach. The *Music Curriculum Guide* (Curriculum Development Council, 2003) requires students to appreciate cultural diversity in the arts, and to respect and understand the traditions and values of world music (Curriculum Development Council, 2002b, 2003). For example, for the first time in Hong Kong education, African culture and music were included in its curriculum guide in 2001 (Curriculum Development Council, 2001, Chapter 7).

Teachers have been given support in preparing students to meet the challenges of the twenty-first century by providing access to computers and the Internet (Creative Arts and Home Economics Section (Music), Advisory Inspectorate Division, Education Department, 1999; Curriculum Development Council, 2003; Ho, 2004c). The major goal of the five-year strategic plan, “Information Technology for Quality Education”, is to initiate a paradigm shift in teaching methods from a largely textbook-based, teacher-centered approach to a more interactive and
learner-centered approach (Education and Manpower Bureau, 1998a; 1998b, 2004). In late 1998, the Curriculum Development Council asked all subject committees (including those for art and music) to review their curricula, and identify areas that could benefit from the use of information technology. Students are encouraged to use multimedia tools to listen to music and to watch films. Projectors, computers, video digital disc (DVD), laser disc (LD) and video compact disc (VCD) players, midi keyboards, synthesizers, amplifiers and music software became common modes of media, particularly in secondary schools (Ho, 2004b, 2007b; see also Creative and Home Economics Section (Music), Advisory Inspectorate Advisory, Education Department, 1999). Using computer software and the Internet, students can self-direct their learning of score reading, listening, and aural training; search for up-to-date information and share music information with others (Curriculum Development Council, 2003).

However, teaching and learning of music in Hong Kong is still largely based on Western music. In general, Hong Kong parents would love to send their young children to learn a Western instrument and take public examinations such as those of the Associated Board of the Royal Schools of Music (ABRSM) (an London-based educational body that provides examinations in music with examination centers worldwide) (Cheung, 2004). Although there have been no formal records of student entries, the number of participants, according to Liu (2009: 635), has been on the rise over the years from just one in 1949 (the year when the examinations were first held in a Hong Kong center) to 1,007 (814 for practical examinations and 193 for music theory) in 1955, 9,550 (6,758 for practical examinations and 2,792 for music theory) between 1975–1976, and finally 29,661 (23,225 for practical examinations and 6,436 for music theory) between 1985–86. According to the annual report published by the Hong Kong Examinations and Assessment Authority (2008), the total number of entries of the ABRSM in 2007 was 90,950. Results of my survey also supported the fact that Hong Kong students’ music learning experience has mostly been Western-focused (Ho, 2002, 2003c). According to a survey which I conducted in 2004, 1,806 students (880 boys and 926 girls) attending grades seven – nine in 16 Hong Kong secondary schools, 1,114 (61.6%) said that they had little knowledge of world music, while only 354 (19.6%) said that they had “some knowledge” (Ho, 2007b). The most recent questionnaire survey, conducted between November and December 2006, with 3,243 students
from 11 primary and 11 secondary schools, showed that the three preferred musical styles among students were popular songs (mean = 4.00), traditional Western music (mean = 3.42) and the music of other countries, in that order (mean = 2.96) (where 1 = “no interest” and 5 = “most interested”) (Ho and Law, 2007, 2009a), with the mean value for the latter well below those for popular songs and traditional Western music (see Table 4).

Table 4. Students’ attitude toward different musical genres taught in music lessons in school

<table>
<thead>
<tr>
<th>Rank</th>
<th>Type of music</th>
<th>Mean*</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Popular songs</td>
<td>4.00</td>
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<tr>
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<td>Traditional Western music including instruments and singing</td>
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<td>3</td>
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<td>2.96</td>
<td>1.34</td>
</tr>
<tr>
<td>4</td>
<td>Traditional Chinese music including instruments and singing</td>
<td>2.89</td>
<td>1.29</td>
</tr>
<tr>
<td>5</td>
<td>Jazz</td>
<td>2.76</td>
<td>1.31</td>
</tr>
<tr>
<td>6</td>
<td>Children’s songs</td>
<td>2.75</td>
<td>1.28</td>
</tr>
<tr>
<td>7</td>
<td>Traditional Chinese folk music</td>
<td>2.70</td>
<td>1.24</td>
</tr>
<tr>
<td>8</td>
<td>Cantonese opera</td>
<td>2.26</td>
<td>1.28</td>
</tr>
<tr>
<td>9</td>
<td>Beijing opera</td>
<td>2.08</td>
<td>1.18</td>
</tr>
</tbody>
</table>

* Where 1 = “no interest” and 5 = “most interested”.

Multicultural music education, with respect to both instrumental learning and other musical practices, has been narrowed down to styles that were thought to represent Westernization. Over 90% of instrumental learners in the 22 schools surveyed in 2006 learned Western musical instruments, while only a small percentage learned Chinese or other types of instruments (Ho and Law, 2009a). Most students were interested in learning about other musical cultures, especially those of Japan, Latin America and Spain, in that order of preference (Ho and Law, 2006b). Most teachers, however, opted to teach English, Cantonese and Mandarin songs which drove some students into thinking that their teachers lack knowledge of world music (Ho, 2007b). How to integrate, in the future, diverse musical cultures in a Western-style educational setting is a major concern for pluralist musical education. The Hong Kong education system, however, continues to be “very mono-cultural” even in the face of strong demand for reforms following the 1997 handover (Yuen, 2004). The quality of education and the balance achieved in terms of integrating multicultural music can be judged by studying the
way music is taught in class, in addition to examining the education policy, teachers’ guides from the Education Bureau, and textbooks.

**Music education and nationalism**

In the run-up to the handover, there were strong demands from both the education sector and the society as a whole for a nationalist type of education. The cultural sub-group of the Preliminary Working Committee (PWC) founded in July 1993 suggested three criteria upon which the content of school curricula/textbooks used after 1997 should be based: the content of textbooks should not be against the Basic Law; the textbook publishers should respect the concept of one China; and any colonial references should be removed or revised. In September 1995, the Civic Education Team of the Board of Education began publishing a series of primary and secondary school teaching materials titled *Affection for Hong Kong, Heart from China*. Such an attempt to preserve political and national identities has become commonplace in official educational documents after the handover of Hong Kong (Curriculum Development Council, 2002a; Curriculum Development Institute, 1998).

The revisions of Hong Kong educational policy can be viewed as a provisional outcome of the socio-political transformation. Similarly in 1996, the Preparatory Committee issued *Fundamental Principles for Revising Textbooks*, reminding Hong Kong publishers of the “one country two systems” principle and encouraging them to consider the return of Hong Kong to the PRC when publishing textbooks. As a result, parts of the content of some textbooks were changed (Curriculum Development Council Textbook Review Committee, 1998). On March 13, 1997, the PRC-Premier and Foreign Minister Qian Qichen confirmed that the Preparatory Committee had decided that “the contents of some textbooks currently used in Hong Kong do not accord with history or reality, contradict the spirit of ‘one country, two systems’ and the Basic Law, and must be revised” (*South China Morning Post*, March 23, 1997: A1, quoted in Hughes and Stone, 1999: 980). As Vickers and Kan (2003: 180) observe, history curriculum developers have come under pressure because the “one-China” principle is now defined as the central theme for history classes in the local school curriculum.

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8 In the Basic Law, the HKSAR was allowed to maintain its education system as previously practised in Hong Kong. The HKSAR also has its own policies in the fields of culture, education, science and technology.
The “re-sinofication” of music education in Hong Kong is seen in the incorporation of Chinese music into the curriculum (Ho, 2009a). Mainland Chinese educators have urged the local government not to neglect the fact that the curriculum should be developed to promote “love of the country and nation, as well as education in proper social behavior” (Li, 1992: 254). Including traditional Chinese music and the PRC’s anthem (“March of the Volunteers”) and other patriotic songs in the curriculum are two signs of nationalism emerging to various degrees in Hong Kong music education (Ho, 1999a, 1999b; Law, 1997). The “extra-musical” message conveyed in schools is one of the ways to foster love for the motherland and loyalty to the PRC authorities. On June 10, 1996, the “Song for 1997” was published by the HKFEW (a pro-Beijing educational organization dedicated to “loving China and loving Hong Kong”), clearly indicating the political dimension outside formal music education in Hong Kong (Ho, 1996). This song was sung in some left-wing (pro-Beijing) schools in Hong Kong as a means to boost civic education in school, especially during the celebration of the 1997 handover.

As the Basic Law calls for the national anthem of the PRC to be formally adopted in Hong Kong, the HKSAR government in May 1998 issued an unprecedented circular to government-aided and private schools, requiring government schools to raise national and regional flags, and sing the national anthem. Specifically, the national flag was to be raised and the national anthem played on key occasions such as on New Year’s Day (January 1), HKSAR Establishment Day (July 1), National Day (October 1) (the official date that marks the establishment of the PRC), the first day of the school year, the open day, sports day, the day of the graduation ceremony, and for particular events organized by the school. In a further effort to increase students’ patriotism, the HKSAR government has encouraged all schools to perform a flag and anthem ceremony on National Day, October 1. Since October 2004, the HKSAR government has made it mandatory for television stations to air the 45-second propaganda video Our Home, Our Country prior to the daily evening news broadcast. The video, which features patriotic background scenes and the PRC’s national anthem, is an attempt to enhance the general public’s sense of national identity.

Much emphasis has been placed on the PRC’s national anthem and other patriotic songs, all with the sole objective of cultivating students’ sense of belonging to the PRC. Nevertheless, no revolutionary or patriotic songs have been found in primary music textbooks, although a few, such as “Praise the Yellow River” (Lam, Cheung and Kan, 2006a: 74–5), “The
Pearl of the Orient” (Editorial Board, Hong Kong Music Publisher, 2007: 26–7), “Great Wall Ballad” (Ma, Leung, and Wong, 2006: 2–4) and “March of the Volunteers” (Ma et al., 2006: 82–3) have been featured in music textbooks for secondary schools. Despite these efforts, most students are not devoted to their motherland, and neither do they see the importance of understanding Chinese culture (Ho, 1999a, 2007b; Law and Ho, 2008).

According to a questionnaire survey on civic education of 129 Hong Kong school music teachers administered in late 1997 and early 1998, most respondents did not believe that teaching and learning about the nation and society should be an important part of civic education, and likewise, the official objectives of civic education – cultivating a sense of belonging to both China and Hong Kong – are not essential to most teachers (Ho 1999b; Law and Ho, 2004). The survey found that the biggest problem associated with teaching the national anthem is that Cantonese-speaking Hong Kong students have difficulty understanding the national anthem in Putonghua9 (Ho, 1999b: 179) (see Figure 4).

Figure 4. Problems with teaching the PRC’s anthem.

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9 Lai’s (2005) quantitative investigation of language attitudes among 1,048 Hong Kong secondary students who had been taught with the paradigms of the first post-colonial schools and who had been brought up during the political changeover, shows that while the students identify with Cantonese and see English as a symbol of instrumental value and social status, Putonghua is ranked low from both integrative and instrumental perspectives.
Four dilemmas can be found concerning the introduction of the PRC’s anthem into Hong Kong school music (Law, 1997; Law and Ho, 2004). The lyrics of the PRC’s anthem go like this:

Arise, ye who refuse to be slaves;  
With our very flesh and blood  
Let us build our new Great Wall!  
The peoples of China are at their most critical time,  
Everybody must roar defiance.  
Arise! Arise! Arise!  
Millions of hearts with one mind,  
Brave the enemy’s gunfire,  
March on!  
Brave the enemy’s gunfire,  
March on! March on! March on, on!  

(source: <http://english.peopledaily.com.cn/china/anthem.html>)

The first dilemma concerns the content of the PRC’s national anthem which is inconsistent with the international context in the twenty-first century. The words “enemy” and “slaves” suggest ideological (class) struggles and military conflicts; in reality, since the 1991 breakup of the Soviet Union the distinction between foes and friends has become increasingly blurred, and competition between countries has shifted from the ideological to the economic dimension. Moreover, Chinese people can no longer be described as the “slaves” of other countries, even with the unequal distribution of capital in the global economy.

The second dilemma concerns the influence of music education on students’ lives. On the one hand, the teaching and singing of the national anthem in school is believed to enhance students’ sense of national identity, develop their political loyalty, and encourage them to be ready to defend the nation in times of war, although its emphatic distinction between “us”, the “enemy” and “slaves” are not necessarily conducive to nation-building and social stability. On the other hand, the anthem encourages resistance against not only foreign adversaries, but also oppression at home.

The third dilemma relates to the nationality of the Hong Kong people. Hong Kong people are broadly divided into HKSAR passport holders and foreign passport holders. Within the school, there are school principals, teachers and students who hold passports of different countries such as Australia, Canada, New Zealand, the UK and the US. Unlike HKSAR passport holders, who have no national anthem
other than that of the PRC, foreign passport holders often identify with that of their own country.

The fourth dilemma concerns the psychological conflicts and role-modeling among teachers and principals (particularly those responsible for civic education), who are obliged to teach values education but feel torn about teaching the anthem and encouraging students to sing it in public. Some who are willing to teach the anthem are pressured not to do so by their reluctant peers, while others who do not wish to support the anthem are pressured to go along with their more willing co-workers. The problem is particularly acute for those educators who are also holders of foreign passports – teaching the anthem might call their loyalty to their own country into question, while not teaching it could be seen as being more critical of the PRC than a foreigner (who can return to their own country at any time) has any right to be.

Recently, the policy of including civic education in music education has drawn attention from both local and national concerns. A civic education CD, entitled Hong Kong Is My Home (Xiang Gang Shi Wo Jia) and sung by Hong Kong popular artists, has been produced by the HKSAR government and distributed to schools since the 1997 handover. The CD was designed to encourage students to understand and practise “responsible citizenship”, while cultivating a sense of belonging to Hong Kong (Ho, 1999b). In 2006, a TV announcement featuring canto-pop singers singing the Basic Law theme song was launched to celebrate the 16th anniversary of the promulgation of the Basic Law. The theme song for HKSAR’s 10th Anniversary, titled “Just Because You Are Here”, sung by a group comprising local popular artists, a world-renowned local opera singer, a Chinese opera singer, and the Hong Kong Children’s Choir, was intended to capture the supposedly traditional Hong Kong essence and to encourage people to be “responsible citizens”. This official music production was meant to cultivate a sense of belonging to the community and to facilitate the achievement of social harmony. Currently, the Moral and Civic Education Section of the Curriculum Department Institute of the Education Bureau uses the song “My Heart and Love Dedicated to the Motherland” (Qing Xi Zu Guo Chi Zi Xin) to cultivate students’ sense of national identity. Some songs in the textbooks express loyalty to the homeland, while aspiring love, dreams, and hope for Hong Kong, among which the “Great Wall Ballad” invokes patriotism to fight against enemies (Ma et al., 2006: 2–4), whilst “This Is My Home” (composed by local songwriter Joseph Koo) expresses love for Hong Kong as home (Lam et al, 2006b: 104–5).
According to a 2007 public opinions survey on the production of a TV Announcement in the Public Interest (API) entitled *Our Home Our Country*, 1,363 respondents who had watched the series were more inclined to agree that the series should continue to be broadcast with the national anthem (National Education Sub-committee, Committee on the Promotion of Civic Education, 2007). Most of them indicated their preference for the new series to be “half on China and half on Hong Kong”; and the suggested theme was “the achievements and future developments of our country”, or “how Hong Kong people capitalize on their advantages to contribute to the development of our country”.

However, many educators in Hong Kong find advocating civic or patriotic education a difficult task. In a 1999 survey conducted by Leung and Print (2002), only half of 494 secondary school teachers in Hong Kong regard nationalist education as the core of civic education; even though in the nation’s culture on loyalty, pride is the preferred education topic. Even with guidelines and subject syllabuses, Lee (2004a: 79) characterizes the implementation and enhancement of civic education as “a slogan rather than a reality”, saying that schools teach civic education “in a loose manner” (also see Lee, 2004b). According to Ho and Law’s in-depth qualitative ethnographic interviews with 20 music teachers conducted in Spring 2007 (Ho and Law, 2009a), only six music teachers thought that music education could help develop a sense of national identity, while other teachers believed that other subjects and the mass media were more suited to addressing issues on national identity. Thus, civic education in schools is considered to be largely inadequate (Ho, 1999a, 2007c; Tse, 1997), and requires justification (Lee, 2004a).

Not all teachers and students were committed to teaching and learning about culture and national rituals. This is, at least in part, due to their lack of political awareness of mainland China. Chinese nationalism has just begun to emerge in Hong Kong music education as seen in an increasing demand for PRC’s national anthem to be sung in schools (Ho, 1999a, 2003d; Law and Ho, 2004). Furthermore, there are music teachers, particularly those educated during the British colonial period, who understood the importance of cultivating a sense of communal identity and/or political awareness, but felt uncomfortable teaching the PRC’s anthem. Although advocating singing the anthem in schools is seen as indicative of Hong Kong’s socio-political transition, doing so does not mean that music teachers are including
social and political values in their teaching. One challenge ahead is to find ways of teaching without any political agenda in the music curriculum.

To prepare students for the challenges of the twenty-first century, the teaching of five values – perseverance, respect for others, responsibility, national identity and commitment – was made part of a short-term curriculum reform from 2001–02 to 2005–06 (Curriculum Development Council, 2002a, Booklet 3A: 2). The projection of national culture, reflected through presentations of Chinese music projects delivered by the Education and Manpower Bureau and other educational institutes, was an attempt to enhance a sense of national pride among students. Between June 2004 to March 2005, the Bureau implemented a program focusing on understanding Chinese cultural activities, and encouraging schools to apply for grants for, among other things, research into traditional Chinese culture, field trips to mainland China and visits to Chinese art and music performances or cultural exhibitions. The Curriculum Guide for arts education noted the “need for a more balanced curriculum covering both Chinese and Western arts, and also arts from other cultures which our students might come across in their daily lives” (Curriculum Development Council, 2002b: 48). Since 1998 audio-visual teaching materials such as CD-ROMs on Chinese music have been produced, and there have also been major pilot projects on teaching Chinese music in primary and secondary schools, in addition to the publication of a handbook that introduces Chinese music (Editorial Board of “A Treasury of Chinese Music”, 1998).

It remains to be seen, however, whether these efforts will help to generate interest in Chinese music, for up until recent years, more students are learning Western rather than Chinese musical instruments, both inside and outside of school. According to Ho and Law’s questionnaire survey (2009a) of 3,243 school students, 55.93% of them (1,340 students) stated that their instrumental learning took place during music lessons in school, whereas 13.86% (332 students) as part of the school’s extra-curricular activities. The ten most preferred instruments were the recorder, piano, violin, electronic piano, guitar, Western percussion, flute, harmonica, melodica and guzheng (also known as the zheng, a Chinese plucked zither) (Ho and Law, 2009a) (see Figure 5).
Students’ visits to Western classical concerts and piano recitals are closely linked to the knowledge of classical music they had accumulated in class and/or with private music tutors. Chinese instrumental and vocal music, on the other hand, have been shown to be least preferred by most students (Ho, 2002, 2007b).

Outside the school, Western instruments such as the piano, violin, and flute remain popular among students, while only very few of them learn Chinese instruments (Ho, 2002, 2003c, 2007b; Ho and Law 2006a, 2009a). Most of the 3,243 Hong Kong students surveyed are not interested in learning traditional Chinese music, least of all Beijing opera (see Table 5) (Ho and Law, 2009a).

Table 5. Students’ attitude toward different types of music taught in school

<table>
<thead>
<tr>
<th>Rank</th>
<th>Type of music</th>
<th>Mean*</th>
<th>Standard deviation</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Popular songs</td>
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</tr>
<tr>
<td>2</td>
<td>Traditional Western music</td>
<td>3.42</td>
<td>1.32</td>
</tr>
<tr>
<td></td>
<td>including instruments and singing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Music of other countries</td>
<td>2.96</td>
<td>1.34</td>
</tr>
<tr>
<td>4</td>
<td>Traditional Chinese music</td>
<td>2.89</td>
<td>1.29</td>
</tr>
<tr>
<td></td>
<td>including instruments and singing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Jazz</td>
<td>2.76</td>
<td>1.31</td>
</tr>
<tr>
<td>6</td>
<td>Children songs</td>
<td>2.75</td>
<td>1.28</td>
</tr>
<tr>
<td>7</td>
<td>Traditional Chinese folk music</td>
<td>2.70</td>
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</tr>
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* Where 1 = “no interest” and 5 = “most interested”.

Figure 5. Top ten popular instruments among students.
When asked in semi-structured interviews if they would support the teaching of Chinese music in school, most secondary school teachers say they do not (Ho and Law 2009a), for reasons such as the lack of familiarity with Chinese music, students’ dislike for the music, and a lack of time to teach them. One secondary teacher revealed that the school principal has asked her to cut Chinese music lessons from three to one per year simply because of his personal dislike for Chinese music (Ho and Law, 2009a). Although Chinese music has been emphasized in higher music education (Ho, 2001), it is far less important, compared to Western classical music, in primary and secondary school curricula.

Moreover, there has been no internationally recognized competition in Chinese music either in or outside of schools. Since the British colonial era, the ABRSM has been conducting practical and theoretical music examinations for Western instruments and music in Hong Kong. The Central Conservatory of Music (CCM), a highly respected PRC music school, on the other hand, has been offering practical examinations for Chinese instruments in Hong Kong since 2003. Nonetheless, learning Chinese music and public participation in practical Chinese musical instrumental examinations have become much more common in recent years than before. There was a marked increase in the number of participants at the CCM practical examination which grew from 840 during the period 2002–2003 to 2,473 in 2005–2006, a 194% jump in four years (Ho, 2009b). In comparison, there was only a 31% increase in the number of participants who took the ABRSM practical examination, from 53,571 during the period 2000–2001 to 70,328 from 2005–2006. Furthermore, a total of 2,950 applicants were received by the CCM in 2007 (Hong Kong Examinations and Assessment Authority, 2008). The growing popularity of learning traditional Chinese music and instruments could be due to the fact that most learners were educated in Hong Kong’s post-colonial period, and are able to identify with mainland China’s culture, particularly its tradition and heritage.

Music education and local culture

As Hong Kong has continued to change after becoming a Special Administration Region (SAR) of China, indigenization has also become increasingly significant. Recent controversies over social identities illustrate the complex dynamics between global and local forces. As Fung wrote (2001: 595), “…the rise of Hong Kong identity can be
seen as a process of dissociation from the economic, social and political life of the mainland, as well as a formation of local culture vis-à-vis the colonial cultural domination”. In addition to cultivating global and national outlook, curricular reforms in Hong Kong have also encouraged students to embrace local elements. It was only in 1975 that social studies were introduced into the junior secondary curriculum, in an effort to foster students’ sense of belonging to Hong Kong. Subsequently, two civic education guidelines were released (Curriculum Development Committee, 1985, Curriculum Development Council, 1996a), emphasizing the importance of teaching political knowledge and skills, local affairs, and Hong Kong’s cultural heritage. The guidelines state that students should be encouraged to adopt the local language in class and that Cantonese should be used as a medium of instruction in order to overcome the political and linguistic barriers created by the British colonial rule (Bray and Koo, 2004; Evans, 2002; Lai and Byram, 2003; Law, 2004b). In recent years, local history has been incorporated into both Chinese and world history lessons taught in secondary schools (Vickers, 2002, 2005; Vickers and Kan, 2003), continuing a trend that began in 1997 that embraced local history as a part of the Chinese curriculum for junior secondary forms (Curriculum Development Council, 1997).

Students are expected to strengthen their cultural identity by understanding the uniqueness of Hong Kong culture. In its mission statement, the Education and Manpower Bureau (1998c) expressed its support for the promotion of Hong Kong culture in the music curriculum, and the incorporation of local Chinese music into teaching materials. This has made it possible for the Education Bureau to introduce the Cantonese Opera as part of the music curriculum. Chan (2005) claimed that Cantonese opera played a significant role in making popular Cantonese culture and access to written Cantonese in the twentieth century. Besides the promotion of Cantonese opera by the Education Bureau and school education, Hong Kong higher institutions have been working toward preserving local culture in both the community and education sectors. Since 1999, the HKAPA has been offering a two-year full-time diploma program in Cantonese opera, and a two-year full-time advanced diploma program was introduced in 2001. Since 2000, the Hong Kong Schools Music Festival, a nonprofit organization founded in 1940 to promote teachers’ and students’ interest in Western and Chinese music, drama, speech, poetry and prose, has been running an annual Cantonese Operatic Songs
Singing Competition. The Cantonese Opera Advisory Committee is an advisory body set up by the Home Affairs Bureau in May 2004 to advise the government on the promotion, preservation, and study of this art form, and to assist the government in formulating policies to develop it. To support the teaching of Cantonese opera appreciation, the EMB started conducting workshops for school music teachers from 2004 to 2005. Between 2006 to 2009, the Center for the Advancement of Chinese Language and Research of the University of Hong Kong conducted a research project on “Integrating Cantonese Opera in Education”, which seeks to boost the integration of Cantonese opera into the curriculum for the Chinese Language and Liberal Studies scheduled for 2009 (Sing Tao Daily News, May 31, 2008: A19, June 17, 2009: F03). Two Chinese books intended as teaching materials entitled Princess Changping Classroom (Di Nu Hua Jiao Shi) and Purple Hairpin Classroom (Zi Chai Ji Jiao Shi), compiled for the project, was launched in 2008. Previously, a research study on 1,806 secondary schools students revealed that they had received little in-class instructions on contemporary local classical music, and that only 10 of them had attended a Cantonese opera concert in an academic year (Ho, 2007b). While the students agreed that local music should be taught, they were reluctant to be taught local folk music, rating it their third least favored type of music that they would like to learn in school (Ho, 2007b) (see Table 6).

Table 6. Preferred Hong Kong local and Chinese musical genres to be taught in-depth in class

<table>
<thead>
<tr>
<th>Rank</th>
<th>Music genres</th>
<th>Mean*</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hong Kong local Cantonese pop</td>
<td>3.32</td>
<td>0.83</td>
</tr>
<tr>
<td>2</td>
<td>Hong Kong local classical music</td>
<td>3.04</td>
<td>0.76</td>
</tr>
<tr>
<td>3</td>
<td>Traditional Chinese music</td>
<td>2.94</td>
<td>0.78</td>
</tr>
<tr>
<td>4</td>
<td>Hong Kong local folk songs</td>
<td>2.88</td>
<td>0.79</td>
</tr>
<tr>
<td>5</td>
<td>Traditional Chinese folk songs</td>
<td>2.82</td>
<td>0.82</td>
</tr>
<tr>
<td>6</td>
<td>Modern Chinese music</td>
<td>2.60</td>
<td>0.84</td>
</tr>
</tbody>
</table>

* Where 1 = “strongly disagree” and 4 = “strongly agree”.

---

10 Princess Changping (1629–46) was the last princess of the Ming dynasty, and the only one who survived to adulthood. When the dynasty was overthrown, the emperor Chongzhen and his family could not escape. Chongzhen ordered his family to commit suicide. When Princess Changping refused to do so, the Emperor attacked her, severing her left arm. Princess Changping has become the most renowned Cantonese opera since its 1957 premiere in Hong Kong, and the most prestigious Cantonese opera of all time.
In addition to traditional Cantonese art music, the music curriculum guidelines for compulsory education (i.e. Grade one – Grade nine) now include, for the first time, teaching the cultural and historical context of Cantonese popular songs (Curriculum Development Council, 2003: 30). Hong Kong’s very own might be seen as having of no educational value because no official music curricula included the teaching and learning of local pop music before the 1997 handover (Curriculum Development Committee, 1983, 1987a, 1987b; Curriculum Development Council, 1992). Cantonese pop artists have become a part of youth culture among school students outside of formal music education, and, in particular, Canto-pop, is fundamental to Hong Kong youth culture and to young students.

Tensions between popular and classical music have challenged the cultural values of music education. Most music teachers tend to separate school music from home music, making a clear distinction between “low-brow” culture (pop music and other entertainments designed for mass consumption), and “high-brow” culture (classical music, theatre and literature that is seen as produced by and for the élite) (Law and Ho, 2004). New curriculum guidelines encourage students to understand musical contexts by comparing art songs, Cantonese operatic songs and popular songs (Curriculum Development Council, 2003: 30). Curriculum guidelines for both compulsory and senior secondary education (Grades 10–12) comprise, for the first time, musical genres such as blues and Cantonese popular songs (Curriculum Development Council 2003, Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007). The senior secondary compulsory module in music listening requires students to listen to musical genres ranging from Western classical music, Chinese instrumental music and Cantonese opera to local and Western popular music (Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007: 8). Music listening accounts for 40 percent of the public written examination – 20 percent is Western classical music, eight percent Chinese instrumental music, six percent Cantonese operatic music, and the remaining six percent local and Western (Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007: 63). It has been suggested that a cultural and musical analysis of contemporary local musical works, local Hakka mountain songs,\footnote{The name “Hakka” is derived from the Cantonese pronunciation of the Putonghua word “ke-jia” (“guest people”). The Hakka are thought to originate from the lands} Cantonese opera, and even the elements of traditional
Chinese music in Cantonese popular songs in the context of Hong Kong be incorporated as a special elective module within school music curricula (Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007: 18).

The cultural policies devised by the Education Bureau have attempted to maintain Western classical music, Chinese classical music, contemporary Hong Kong classical music and local in formal music education. The emergence of an indigenous culture in the form of Cantonese opera and Cantonese popular songs has narrowed the gap between in-school music education and the musical culture outside the school environment. Nonetheless, questions have been raised about whether local taught and learned in class actually reflects students’ musical experiences and taste, and whether it is necessary for music teachers to be sensitive to the social context of music in their teaching materials, or to take into account local, national, and global outlook required by recent curriculum reforms (Curriculum Development Council, 2002b, 2003; Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007; Education Commission, 2000; Ho and Law, 2009b). To ensure the faithful implementation of the music curriculum, teachers must be trained in using teaching materials in both social and musical context.

3.6 Summary

This chapter has demonstrated concerns over the ways in which the Hong Kong government has attempted to control the school music curriculum. It has argued that the Hong Kong government has played a prominent role with relation to colonial and post-colonial education and that studying the influence of state forces could be helpful in understanding the case of Hong Kong music education. Because fostering a subjective political identity is an urgent concern of the gov-

around the Yellow River areas of the Henan, Hubei and Shanxi provinces of Northern China, and were some of the earliest Han settlers in China. The Hakka people are believed to have migrated to southern China, especially to Kwangtung, Fukien and Kwangsi provinces, during the fall of the Southern Sung dynasty in the 1270s. They are considered to be very concerned with maintaining their traditions. Traditionally, Hakka music is characterized by mountain songs, pipes and tea picking. Hakka mountain songs can be called the birthmark of the Hakka, and were closely tied to daily life in their agrarian society.
Prior to the 1980s, Hong Kong music education was characterized by de-politicization and de-sinofication, and the music education system was embedded with a political ideology which in turn fostered the social and cultural hegemony of traditional Western art music. The introduction of traditional Chinese music into the Hong Kong music education system in the 1980s was intended to help students understand the culture of their mother country, which was further influenced by political transformations in Hong Kong itself. Hong Kong’s local culture was also included in the school curriculum during the late transitional period. Many, however, continued to regard traditional Chinese music, contemporary Hong Kong classical music and as inferior to Western classical music.

Since the 1997 handover, an emphasis on greater Chinese unity around the principle of “one country, two systems” has become more pronounced in music education. The socio-political transformation of Hong Kong music education has turned out to be contradictory, not only in terms of students’ choice of music in and out of school, but also in terms of their national orientation in and out of classroom. This has aroused to debates about how to strike a balance between the teaching of Chinese and Western classical music, Chinese and Western and other types of world music, as well as how this links to an expression and understanding of Chinese national identity. To what extent is it possible to articulate the concept of “one country, two systems” in music education?

Because Hong Kong’s diverse political culture is pivoted on the “one-country, two-systems” concept, its music education system has remained fundamentally European, and as such, is in conflict with Chinese traditional culture, the socio-political values of the PRC’s and Hong Kong’s indigenous and Chinese culture. The creation of a vibrant musical culture in the community requires teachers, students, parents, schools, policy makers and other interested parties to plan an effective collaboration between schools and the community. The promotion of diverse musical culture should extend the practice of music education beyond schools and into the larger community. Exactly how political and global impositions on SAR’s school education will be affected by recent developments depends on future levels of political stability, as well as local, national and international relations. The main challenge for school music education therefore lies in increasing students’
awareness of the traditional culture of other ethnic groups and of their respect for and acceptance of cultural diversity. It is vital that music teachers (and students) explore national and local culture as contemporary cultural processes in the context of globalization.
CHAPTER FOUR

MUSIC EDUCATION IN TAIWAN

Taiwan (officially named the Republic of China; hereafter the ROC) is bordered on the east by the Pacific Ocean and on the west by the Formosa Strait, which separates it from mainland China by over 100 km. During the Ming dynasty (1368–1644), in the sixteenth century, there were only a few Han immigrants living in Taiwan, which was populated mainly by Malayo-Polynesian aborigines who had been living there for thousands of years. The first Europeans to visit Taiwan were the Portuguese, who arrived in 1590 and were so impressed with the island that they called it Formosa, which means “beautiful” in Latin. Dutch traders came to Taiwan in 1623 and used the island as a base for commercial activities with Japan and coastal areas of China. The following year, Taiwan became a Dutch colony. The Dutch East India Company administered the island and its predominantly aboriginal population until 1662, establishing a tax system and schools, in which aboriginal languages were taught using romanized scripts (Blusse and Everts, 2000; Campbell, 1915). In 1664 the Ming resistance forces directed by Zheng Cheng-gong (also known as Koxinga) expelled the Dutch and set up a local Chinese government in Taiwan (Li, 2009). It was the first time for Taiwan to be incorporated into the Chinese Empire. Taiwan was thus incorporated into the Chinese Empire for the first time.

In 1895, the Japanese defeated the Manchus in the Sino-Japanese War; Taiwan was ceded to Japan under the Treaty of Shimonosek, and remained under its control until 1945. During Japanese colonial rule, the people of Taiwan were cut off from mainstream Chinese culture and compelled to learn Japanese language and culture (Chen, 2001; Clough, 1996; Liao and Wang, 2006). Strong ties with traditional Chinese culture were re-established only after mainlanders returned to Taiwan after 1945.

In 1945, civil war broke out in China between the Kuomintang (KMT) led by Chiang Kai-shek (1887–1975) and the Chinese Communist Party (CCP) led by Mao Zedong (1893–1976). After its defeat in 1949, the KMT fled to Taiwan and Chiang proclaimed Taipei the temporary capital of the ROC. More than two millions of Chiang’s
followers came with him to Taiwan,\(^1\) which Chiang contentiously claimed to be the legitimate government of China. In addition to administrators of the KMT Party, government members, as well as military men and their families, a considerable number of the mainlanders were intellectuals including historians, writers, painters, Chinese opera performers and other strong supporters and advocates of traditional Chinese culture. The ROC advocated the pro-capitalist teachings of Sun Yat-sen in opposition to Chinese socialism.

Since the mid-1980s, Taiwan has gradually moved from authoritarianism to democracy. Chiang Ching-kuo (the son of Chiang Kai-shek and President of the ROC from 1978 to 1988) wisely tolerated the formation of an opposition party, the Democratic Progressive Party (DPP) in 1986, and the lifting of martial law in 1987. On March 23, 1996, Lee Teng-hui (President of the ROC and Chairman of the KMT from 1988 to 2000) (1923–) became the first directly-elected president, winning 54% of the popular vote. During his term as President, Lee supported “Taiwanization” to encourage the assimilation of the ROC into the entire Taiwanese population. During and after Lee’s presidency, Taiwan’s citizenry underwent a major change in national identity (Jacobs and Liu, 2007). In the early 1990s, it began to refer to itself as “the ROC on Taiwan” or “Taiwan” (rather than “the ROC”) on many public occasions, in government documents, and, more importantly, in its bid for the United Nations membership.

In 2000, Chen Shui-bian (President of the ROC from 2000–08) (1950–) became the first directly-elected non-KMT president, and the first native-born president. He was subsequently criticized for provoking China with an aggressive pro-independence campaign. On May 20, 2008, following a seventeen-point victory in Taiwan’s presidential election, Ma Ying-jeou\(^2\) (Mayor of Taipei from 1988 to 2006, and Chairman

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\(^1\) The history of modern China includes a history of struggle and reconciliation between the KMT (or Chinese Nationalist Party) and the CCP. The Chinese Civil War (known as the Nationalist-Communist Civil War), which lasted from April 1927 to May 1950, was waged between the KMT and the CCP, and reflected the ideological chasm between the Western-supported Nationalist KMT and the Soviet-supported Communist CCP. On 21 April 1949, Communist forces crossed the Yangtze River, capturing Nanking, capital of the KMT’s ROC. The fighting between the CCP and the KMT ended with the Landing Operation on Hainan Island (also known as the Hainan Island Campaign), that resulted in the Communist conquest of the island in April 1950 and of Choushan Island in May 1950. The KMT was determined to “counterattack on the mainland” and regain its authority over it; whilst the CCP determined to “liberate Taiwan”.

\(^2\) Ma Ying-jeou was born in Hong Kong and grew up in Taipei, Taiwan. He received his first law degree from National Taiwan University in 1972. After a two-year stint
of the KMT from 2005 to 2007) (1950–) took office. After eight years of rule by the pro-independence party, the Ma presidency symbolized Taiwan’s second democratic transfer of power. In his inaugural address, he highlighted the common Chinese heritage of Taiwan and the mainland, and repeated his intent to improve cross-strait ties based on the “1992 consensus”, a formula that allows both sides to recognize the idea of “one China”, while disagreeing on exactly what that means.

According to official records, Taiwan’s population as of February 2009 stood at 23.05 million (The China Post, March 8, 2009). The Taiwanese population includes at least four constituent ethnic groups: the Hoklo (also known as native Taiwanese, descendants of Chinese who migrated from the mainland provinces of Fujian and Guangdong in the eighteenth and nineteenth centuries) (70%), the Hakka (15%), other mainland Chinese (who came from all parts of mainland China after 1945) (13%), and aborigines (2%) (Copper, 2003: 12–3; Hsiao, 2004: 105). There are currently nine major indigenous groups in Taiwan: the Ami, Atayal, Bunun, Paiwan, Puyuma, Rukai, Saisiyat, Tsou and Yam. While each group has its own family of tribal languages, these are collectively called “Formosan” to avoid confusion with “Taiwanese”, which is also known as Min Nan Yu, a Southern Fukienese dialect of Chinese widely spoken in Taiwan.

4.1 A Review of Socio-political and Cultural Context

The ROC rejected communism and revered China’s past, culture, customs and ethics, as the essence of the nation. Following the start of the Cultural Revolution in 1966, the KMT government in Taiwan launched the Chinese Cultural Renaissance Movement, to counteract the CCP and to preserve traditional Chinese cultures and values (Chang, 2006; Chun, 1994). Artistic performances and activities such as music, visual arts and writing were supported and adopted as “propaganda tools against the Communist mainland” (Council for Cultural Affairs, 1998, cited in Chen, 2008: 206) to consolidate opposition to rule by the mainland.

Chiang Kai-shek and his authorities saw little value in aboriginal music, theatre, cuisine and crafts, and restricted the use of native

with the Marine Corps and the Navy, he went to the United States and earned his LLM and SJD from New York University School of Law and Harvard Law School, in 1976 and 1981 respectively.
languages in order to boost the popularization of Mandarin. The central government of the KMT even attempted to force the aboriginal peoples to disappear within the larger, predominantly Han culture. Prior to 1976, the Regulatory Guidelines for Broadcast Radio and Television Programming stipulated that a maximum of 55% of the programs could be in the Taiwanese native languages. When television was introduced, non-Mandarin shows were limited to 30% of content on Taiwan’s three government-affiliated channels (Dreyer, 2003: 5). What was worst was that performers who spoke non-Mandarin languages were portrayed as criminals, or lower-class with low social status, and sometimes intellectually inferior people (Dreyer, 2003: 5). All manifestations of indigenous culture were officially forbidden, communal activities and traditional festivals that featured indigenous customs were abolished, and people were obliged to use Chinese names. To promote Mandarin, the “national language” (Yang, 2004: 219; Shapiro, 2001), students in school who defied authority and spoke Taiwanese, Hakka, or other aboriginal languages could be fined or punished. In 1973, the MoE passed a directive requiring all Taiwan’s primary and secondary schools to actively promote Mandarin as the national language. In 1975 non-Mandarin language TV was restricted, and in the following year the government insisted that a minimum of 50 percent of AM radio programming and 70 percent of FM (Gao, 2001) must be in Mandarin. By 1995, less than 1.5% of Taiwan’s radio broadcasts were in Hakka, a dialect spoken by 12% of the population (Chang, 1998).

Taiwan remained a military dictatorship until 1987, when martial law was lifted. A cultural trend known as localization (sometimes also called indigenization or Taiwanization) swept the island, in a move to detach the national identity from the KMT Party, which has continued to emphasize cohesion with mainland Chinese civilization (Ho, 2007d; Lin, 2002; Tu, 1996). Since then, disputes between native Taiwanese (the descendents of early immigrants), Chinese mainlanders (those who came to the island after 1949 and their descendants), and various Taiwanese ethnic groups such as Fukien, Hakka and other aboriginal groups, have become a feature of Taiwan’s political culture.

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3 Mandarin is the most widely spoken form of Chinese across most of northern and south-western China. Based on the dialect spoken in Beijing, Mandarin is the official spoken language of mainland China and Taiwan, and one of the official spoken languages of Singapore.
When President Chiang Ching-kuo died on January 13, 1988, his presidency and the Chinese KMT party chairmanship were transferred to Vice President Lee Teng-hui. Lee Teng-hui advocated use of the term “New Taiwanese” to refer to mainlanders and their children, and initiated school curriculum reforms, which deepened after Chen Shui-bian’s election. Since 1991, multiculturalism has become more prominent in Taiwan’s arts development, with an increase in ethnic art exhibitions and performances, while producers have shown an interest in presenting Taiwanese folk songs and music to a wider range of audiences (Lee and Lin, cited in Chen, 2008: 211).

There is increased preference for Taiwan’s independence, while support for reunification with mainland China has been on the decline. Basically, people in Taiwan identify themselves in one of three ways: Taiwanese and Chinese, Taiwanese, or Chinese (Brown, 2004; Chu, 2000). Although 98% of Taiwan’s population are predominantly Han Chinese, the majority of Taiwanese people do not choose “Chinese” as their sole ethnic identity (Li, 2003: 230). Two surveys on ethnic identity were conducted by the National Election Study Center of National Chengchi University in Taiwan, in 1992 and in 2005. In the 1992 survey, 17.3% of the population saw themselves as Taiwanese, 45.4% as both Taiwanese and Chinese, and 26.2% as Chinese; by 2005, that had changed dramatically to 46.5% Taiwanese, 42% both Taiwanese and Chinese, and 7.3% Chinese only (Hsieh, 2004; Hsieh and Niou, 1996; Yu and Kwan, 2008). Recognizing that national identity is multi-dimensional and multi-layered, Wang and Liu (2004: 568–590) classified Taiwan’s national identity into four categories: Taiwanese nationalist, pro-Taiwan, mixed and great China identities. Wong and Sun (1998: 247–72), however, recognized five types of Taiwan’s national identity: Chinese nationalism, status-quoism, confused identity, Taiwan-prioritism and Taiwanese nationalism (Yu and Kwan, 2008: 37).

After Chen Shui-bian of the DPP became the island state’s first non-KMT president, he responded to public expectations concerning ethnic tensions by implementing de-sinification policies and announcing a new doctrine of “Taiwanese awareness and localization” in his inauguration speech of May 20, 2000. More significantly, the aboriginal songs and dances that were heard at Chen’s inauguration, and the singing of the national anthem by Chang Hui-mei (a popular Taiwanese aborigine singer, also known as A-Mei), were seen as symbolizing a cultural shift towards government support for a local, indigenous Taiwanese consciousness (Guy, 2002; Ho, 2006d). Images of KMT
leaders on the currency were replaced by those of Taiwanese landmarks (Dreyer, 2003). The Kaohsiung-based, DDP-owned Formosa Television Corporation (also known as National Television) began to use the Taiwanese dialect Min Nam Yu in its broadcasts (Rawnsley, 2003). A 24-hour aboriginal radio station called “Ho-hi-yan” was launched in 2005, focusing on issues of interest to the indigenous community. Besides promoting more frequent use of the indigenous dialects in the public domain, Taiwan has also, in the last decade, seen the revision of history textbooks, curriculum reforms, and the introduction of new park and street names and national holidays (Dittmer, 2004). In this decade, Taiwanese people have been urged to use “Taiwan” instead of “China” in day-to-day communication, as a move towards Taiwanization. For example, Taiwan’s newspapers China News and the government-sponsored Free China Journal were renamed Taiwan News and Taiwan Journal respectively. The renaming is an attempt to erase memories of Taiwan’s authoritarian past, and its connections to its political opponents in mainland China.

Education reform has been a major challenge for schools in Taiwan, particularly as concerns the issue of ethnic identity. To recognize the various ethnic groups in Taiwan, ways have been sought to help aboriginal children maintain their cultural identity and further their education. In addition, the democratization of education has been reinforced by changes in the state’s legal framework to protect plurality in education. Students are expected not only to be tri-lingual (learning English, Mandarin and a local language such as Southern Fujianese, Hakka, or an aboriginal dialect), but also tri-cultural, with respect to Western classical music, traditional Chinese music and indigenous Taiwanese music. Music education in Taiwan is socially and politically constructed, and is subject to change as the ruling regime seeks to consolidate its political power. This chapter attempts to explain the complicated interplay between globalization, the pursuit of traditional Chinese and local cultures in national development and policy-making in the broader society, as well as in the context of school education in Taiwan today.

4.2 General Information Regarding Education

For many years the ROC has included traditional Chinese, traditional Western and local (as opposed to aboriginal) cultures in its curriculum. The current education system in Taiwan consists of basic education
(kindergarten, primary and middle school education), intermediate education (senior high school and vocational education), advanced education (junior colleges, universities and graduate schools) and returning education (continuing education and supplementary school education). Since 1979, a nine-year compulsory public educational system has been in place, making up of six years of primary education and three years of junior secondary school. In 1994, the Ministry of Education (MoE) launched a trial ten-year national compulsory education program integrating junior secondary school and senior vocational school curricula⁴, which was implemented nationwide in 1996.

Teacher training programs, which usually take four years to complete, are available at the higher education level to train teachers for kindergarten, primary and secondary education. The teacher training for kindergarten is run by colleges, while that for primary and secondary by universities.

The Education Basic Law, promulgated on June 23, 1999, was enacted with the objective of safeguarding people’s right to education and learning, thus ensuring that the basic aims of education are met, and that the educational system is comprehensive and complete. The Law paved the way for a series of education reforms, including the Nine-year Integrated Curriculum, which was introduced in 2001. The new curriculum is composed of seven learning areas: language, health and physical education, social studies, arts and humanities, mathematics, sciences and technology, and integrated activities. In addition, it identifies six important themes: information, environment, gender, human rights, life-long learning and home (Ministry of Education, 2003a, 2003b, 2003c). Specifically, the arts and humanities curriculum combines visual arts, music, drama and dance performance (Ministry of Education, ROC, 2003d). The nine-year curriculum, which significantly simplifies the treatment of a great variety of subjects in elementary and junior high schools (i.e. from grades one to nine), integrates related aesthetic concepts, topics, and procedures in arts creation, and draws on complementary relationships among subjects. All schools have music lessons up to junior high, while many at the senior high level offer music lessons in their arts and humanities curricula. Owing to

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⁴ Vocational schools are three-year institutions similar to normal secondary schools in Taiwan. Unlike normal secondary schools, they place a heavier emphasis on practical and vocational skills.
a lack of funding to train school teachers, most of them are not specialists in music, but are left with the responsibility of teaching music at their discretion (Leu, 2003). Learning to read music notations and play musical instruments such as the recorder, violin and keyboard in early childhood is very popular in Taiwan (Leu, 2008), and Taiwanese parents are willing to “spend more time and money on private music education than on any other non-academic subject” (Leu, 2008: 19).

The primary issue considered in this chapter is how cultural shifts towards localization, globalization and Sinofication are reflected in music learning in the arts and humanities curriculum within the changing society of Taiwan. The data gathered for this chapter were derived from arts and humanities curriculum guidelines, official documents, textbooks, surveys, websites and other literature. The ROC music education system is understood here as providing authorized agencies for the various cultural interests of the society. This chapter also attempts to explain music learning as a reflection of the localization, globalization and Sinofication of Taiwan’s political tendencies, allowing the country’s cultural identity to be expressed through school music education. The dilemma of implementing policies on diverse musical cultures in the school curriculum will also be examined. The quest for the authentic expression of Taiwanese and global culture certainly has an impact on discourses on music education, with far-reaching implications for politics and society.

4.3 Promoting Chinese Culture in Music Education

Five major categories of cultural assets, officially designated as crucial to Taiwan’s cultural development, are antiquities, historical sites, national arts, folkways and related materials, and landscapes (Council for Cultural Affairs, ROC, 1995: 67). Part of the Taiwanese culture, including highly valued works of art now housed in the imperial collection at the National Palace Museum,\(^5\) is the ancient Chinese heritage brought

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\(^5\) On October 10, 1925, the National Palace Museum was inaugurated. It owes its priceless collection to the successive Chinese imperial collections built up over a thousand years by the Sung (A.D. 960–1279), Yuan (A.D. 1279–1368), Ming (A.D. 1368–1644) and Qing (A.D. 1644–1911) dynasties. It ranks as one of the four greatest museums in the world, in a class with the Louvre in France, the British Museum, and the Metropolitan Museum of Art in New York. The museum holds the world’s largest collection of Chinese artifacts, around 700,000 items in all.
over from the mainland. The 1967 Chinese Cultural Renaissance or the Chinese Cultural Renaissance Movement (renamed as the National Cultural Association by President Chen Shui-bian in December 2006) was a movement that aimed at bringing forward Chinese culture and codes of ethics. The main objective of the Movement was to improve educational standards, and involved the construction of new theatres, opera houses, auditoriums, and art galleries to promote traditional Chinese culture. Cross-strait cultural activities including Taiwanese/Minnan opera workshops, mainland Chinese Symphony Orchestra’s visits to Taiwan, exhibitions of Chinese arts, and other cultural projects initiated by cross-strait museums, have flourished, particularly since 1993 (Council for Cultural Affairs, ROC, 1998).

**Chinese nationalism in the national curriculum**

Taiwan’s national curriculum was first established in 1945 after the arrival of the KMT (Mao, 2008) and general education adopted during that time was derived from Sun Yat-sen’s teaching about the eight national moral virtues of loyalty, filial piety, kindness, love, faith, righteousness, harmony and peace. Policies on school curriculum such as “education for nationalism” and “Chinese cultural education” were all aimed at cultivating Chinese consciousness among students in Taiwan (Yang, 2001). At the same time, the central government of KMT attempted to force the aboriginal peoples to disappear within the larger, predominantly Han culture.

“A homogenous Chinese culture” school curriculum focusing on Chinese history, geography, literature and traditions was strongly advocated by the KMT government (Su, 2006: 356; Wachman, 1994: 40). In 1976, the MoE designed a national standardized curriculum guide for elementary and secondary education (i.e., from Grade 1 to Grade 12) and prescribed specifically the lesson duration and teaching objectives for each subject at each level (Su, 2007: 210). The objectives of the 1976 national social studies curriculum guide were to help students understand the origin of Chinese civilization, to provide knowledge of Chinese geography, history and cultural diversity, to ensure the study of Sun Yat-sen’s *Three Principles of the People*, and to develop students’ commitment to Chinese nationalism (Su, 2006, 2007; Tsai, 2002). History courses taught, chronologically, the nature and causes of events in Chinese history, and geography courses were limited to a description of “mountains, rivers, and resources in the Chinese political territory”
School songs were used as a vehicle to cultivate patriotic support for the KMT’s regime and to inculcate *The Three Principles of the People* (i.e. nationalism, livelihood and civil rights) in children (Lin, C.C., 2003). Lin (2003: 136, also cited in Su, 2007: 209) elaborates how the classrooms were filled with pictures of Chiang Kai-shek to create political awareness, while activities in the class reinforced the government agenda: “President Chiang Kai-shek’s picture hung above the blackboard in front of every classroom in all public and private schools, in urban and rural areas... Every morning for at least fifteen minutes, all pupils gathered in a circle, sang the national anthem, saluted the flag, and listened to the principal’s oration on topics such as honesty, hard work, creativity, filiality, brotherly love, neighbourliness, cooperation, benevolence, responsibility and patriotism.”

*Promoting traditional Chinese music*

In response to the Cultural Revolution, the nationalist government in Taiwan made great efforts to reform Beijing opera—sponsoring touring troupes, establishing training schools, advocating school performances, and publishing Beijing opera materials (Guy, 2005), as well as supporting the establishment of Chinese orchestras to preserve the “national essence” through cultural development. Four professional orchestras in Taiwan today that frequently offer public performances of Chinese music include the Taipei Municipal Orchestra, the Chinese Music Orchestra of the Broadcasting Corporation of China (BCC), the Kaohsiung City Chinese Orchestra, and the Chinese Orchestra of the Broadcasting Corporation of China. Ten smaller ensembles also perform Chinese music regularly around the island (Government Information Office, ROC, 2004). Most of the members of these orchestras were trained in departments of traditional Chinese music at local universities and colleges.

In 1991, the MoE began to subsidize the promotion of Chinese traditional arts in primary and junior secondary schools, and from 1998 to 1999 allocated US$1.4 million in subsidies earmarked to support of nearly 1,300 such activities in 1,100 schools. They included traditional

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6 The first Beijing opera performance in Taiwan dates back to the 17th year of the reign of Emperor Guang Su of the Qing dynasty in 1891. However, performances were officially launched during the Japanese Occupation (1895–1945) when more than sixty troupes from mainland China came across the straits to give commercial performances in Taiwan (Guy, 2005).
Chinese music, dance, craft, opera and children’s games such as kicking the shuttlecock. Beijing opera, highly promoted in schools and within the community, was performed by various troupes including the Ministry of Defense’s National Kuokuang Theatre Troupe and the National Fuhsing Dramatic Arts Academy Beijing Opera Troupe. The MoE’s support for Chinese traditional opera is particularly evident in its backing of the National Fu-Hsing Dramatic Arts Academy, a long-term project that seeks to nurture young actors, musicians and stage technicians for Chinese opera. The academy has a practice troupe specializing in educational themes for elementary and high school students, and students are encouraged to have face-to-face interaction with masters of Beijing Opera. For instance, the 70-person Beijing Opera Theater First Troupe from mainland China performed at Taiwan’s National Theater and at local high school campuses in December 2005 to give students firsthand experience in viewing such performances and the opportunity to interact with masters of Beijing opera (Lee, 2005: 14). The Shuimo Kun Opera Troupe, founded in June 1987 and the first Kunqu group to be formed in Taiwan, gave an introductory program titled What is Kunqu Opera? – The First Encounter at Kunqu Opera Education Theatre, also with the aim of making Kunqu opera popular among Taiwanese students and teachers. Besides traditional Chinese operas, students were also inspired to learn traditional Chinese folk songs, and effort went toward introducing classes on traditional Chinese musical instruments in elementary, junior and senior secondary schools. Some aspects of traditional Chinese art, including the art of performing and fine art, were also covered in the arts and humanities textbooks (Editorial Board of the Nanyi Bookshop, 2008a: 78–111, 2008b: 66–69). Traditional Chinese cultural elements such as the Chinese exercise qigong were contained in higher education and offered as an elective in physical education programs in the mid-1990s (Law, 2002).

Music education and Confucian tradition

The Confucian tradition has consistently played an instrumental role in the educational development of Taiwan. For thousands of years,
Confucianism’s “language of moral and political organization” (Bergen and Mi, 1995: 41) permeated Chinese culture, stressing the achievement of social harmony through the practice of individual Confucian ethics, which are believed to bring about harmonious family relationships that will incontestably “lead to a harmonious society and a peaceful state” (Yao, 2000: 33). Each individual lives in the context of the family, country and universe, which are understood as being inter-related and vital to the self. The KMT media in Taiwan adopted a Confucian discourse of family, hierarchy and education in order to achieve national development goals (Chun, 1994; Jin and Dan, 2004; Stafford, 1992).

For nearly five decades following the nationalist army’s retreat to Taiwan in 1949, moral subjects have already been included in the curricula for elementary and junior high schools (Lee, 2009). Courses such as “Life and Human Relationships” and “Language and Social Studies” in primary schools, and “Citizenship and Morality” and “Literature, Geography, and History” in middle schools, for example, contained “considerable moral content” (Meyer, 1988: 267–8).

The teaching of moral and character education in the school curriculum has been an essential topic since the abolition of formal moral curricula in Taiwan in 1998 (Lee, 2004). Concerns among school officials and scholars drove the MoE to introduce a Moral and Character Education Program in 2004, which was amended in 2006, to offer guidelines for implementing moral and character education in schools at all levels (Lee, 2009; Ministry of Education, ROC, 2006). This aspect of education has become part of classroom learning in both formal and informal curricula elements such as language, social studies, music, physical education, and class meetings throughout the academic year as well as in inter-school activities (Lee, 2009). The administration of President Ma Ying-jeou has made great efforts to restore and promote moral values in the school curriculum, even though moral education as a subject in school was abolished a decade ago. On June 17, 2009, the MoE launched a one-and-a-half-year campaign aiming at strengthening moral character and encouraging ethical behavior, as well as giving students more opportunities to appreciate the arts, and to understand the need to care about the environment. In this campaign, dressed as a railroad station master with a regulation cap, President Ma put a group of school children on a special train to inaugurate what was proclaimed as the moral rearmament of Taiwan. The MoE also selected Cardinal Paul Shan, “Cloud Gate” artistic director Lin Hwai-min, taekwondo
heroine Su Li-wen, composer Fang Wen-shan, and singer Wang Lee-hom as model characters of Taiwanese people (Wang, F., 2009).

It was traditionally believed that, together with ritual, music could maintain “a harmonious and orderly society”, and there has been a long tradition of reflection on the moral implications of music in Chinese society (Meyer, 1988: 269). The advocation of filial piety, still part of Chinese music education, is one of the paramount guiding activities regulating social behavior. Song lyrics convey traditional Chinese values, mainly concerning how children should behave in the family. Strong sentiments attached to home, about making it the sweetest and most loving place, are also expressed in the lyrics (Editorial Board of the Hanlin Publisher, 2007a: 64, 2008: 72; Editorial Board of the Kang Hsuan Educational Publishing Group, 2006a: 95; Editorial Board of the Nanyi Bookshop, 2008a: 88). With an emphasis on the family as the basis for all human relations (Ministry of Education, ROC, 1995), most Taiwanese music textbooks include songs in praise of maternal, rather than paternal love (Editorial Board of the Hanlin Publisher, 2007b: 86; Editorial Board of the Kang Hsuan Educational Publishing Group, 2008b: 103).

4.4 Music and Education in the Local Context

The roots of the localization movement may be traced back to the Japanese occupation of Taiwan from 1895 to 1945, when groups lobbied the imperial government for greater Taiwanese autonomy and home rule. The “Taiwanese versus Chinese complex controversy” has long been a source of social division in Taiwan (Liu and Ho, 1999, Wang, 1998a, 1998b; Wu, 2001). Localization or Taiwanization is now regarded as a form of de-sinocization and refers to the social and cultural movement by the people of Taiwan to identify their unique historical and cultural legacy, rather than to regard Taiwan solely as an appendage of China.

The 228 Incident and local identity

For decades, the inhabitants of Taiwan endured oppressive Chinese KMT rule, as exemplified by the notorious “228 Incident” of 1947 (also known as the 228 Massacre)” and the “white terror” of the secret

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9 On February 27, 1947, a local widow selling cigarettes without a license on Taipei’s Yen-Ping North Road was hit violently by Chinese agents. The agents also took
police.\footnote{The 228 Incident marked the beginning of the KMT’s White Terror period in Taiwan, in which thousands more Taiwanese were arrested, tortured, and murdered through the web-like secret agent system of the KMT’s KGB-style apparatus, the Taiwan Garrison Command (i.e. a military state security agency during the Martial Law era). Many of them remained in prison until the early 1980s.} The 228 Incident, especially, “play(s) a pivotal role” in inspiring the independence movement in Taiwan (Fleischauer, 2007: 373), as some leaders supportive of Taiwan started to question whether being part of China was the only option (Chen, 2006; Niu, 2005; Ross, 2006a, 2006b). In addition the Taiwanese government’s decree in 1997 making February 28 a national holiday in remembrance of the 228 Incident, the song “She Is Our Baby” was composed and written by Chen Ming-zhang for the 228 Hand-in-Hand Rally. Through an analysis of 228 theme song, Lee (2008: 120) shows that Taiwanese people in contemporary Taiwan are conscious of establishing their own identity in order to “present the sense of unity across different ethnic groups and the strong geographic connection”.

The Council for Cultural Affairs released a documentary film titled Love of Taiwan to commemorate the 60th anniversary of the 228 Incident and the 20th anniversary of the abolishment of the martial law in February 2007. Included at the international conference on Human Rights and Transitional Justice held in Taipei from February 26 to 27, 2007, in commemoration of the 60th anniversary of the 228 Incident was a performance themed “10,000 People Sing in Chorus”. In addition, bands from Britain, mainland China, the Czech Republic, Japan, Taiwan and the United States also performed in the “Spirit of Taiwan – With Justice We Cure the Nation” on the evening of February 28, 2007 (Hsiao, 2007).

\textit{A search for a Taiwanese-centered curriculum}

The drastic political and social changes since 1945 have made it imperative for Taiwan to establish a local identity in school education. In the political culture of Taiwan, the term “de-sinofication” refers to a decrease in cultural ties with mainland China in favor of local Taiwanese culture. The expressions “Taiwan heart”, “Taiwan spirit” and away her life savings along with the smuggled cigarettes. This led to an anti-government uprising against repression and corruption in Taiwan, which was violently suppressed by the KMT government. The KMT government massacred tens of thousands of people, mainly the intellectual and social elite, as they were afraid that these intellectuals might be communist sympathizers or resist the Nationalist rule.
“Taiwan soul” have been widely used to indicate local commitment and spirit. In 2002 the MoE invented a new romanization system, *Tongyong Pinyin*, rather than adopting the internationally well-known *Hanyu Pinyin* system developed by the PRC, which is being used in other Asian countries such as Singapore and Malaysia. A clear indication of de-sinification is that the birthday of Confucius is no longer a national holiday in Taiwan, as well as “a deliberate attempt to banish Confucian values from school education” (*The China Post*, April 5, 2008). As such, the cultural identity of Taiwan, comprising its cuisine, language, opera and music, has been allowed greater expression.

The political and socio-economic changes in the 1980s and 1990s resulted in a series of educational reforms in Taiwan. The call for an “indigenized curriculum” acted as a counter movement to the “Sinification of curriculum”. A growing number of cultural, educational and ethnic groups asked for a Taiwanese-centered curriculum that involved moving away from the dominant Chinese national and cultural identity to one that respects the cultural, ethnic and linguistic diversity within Taiwan (Chang, 2002; Chin, 2004; Law, 2002; Weng, 2001).

In the 1980s, a growing number of historians and scholars examined the national curricula, arguing that curricular texts “marginalized Taiwan’s history” by only focusing on Chinese national identity (Su, 2007: 211). One controversy that ensued involved a civic education textbook for elementary pupils that portrayed Taiwan’s “aborigines as barbarians” (Lin, 1987, cited in Su, 2007: 211). In response to the localization movement concerning textbooks used in schools nationwide, the MoE organized a council of educators in 1985 to design a new set of textbooks, which were published and used from 1989 to 1995. What was once viewed as “politically taboo”, now “became mainstream in curriculum reform in 1990s” (Mao, 2008: 589). The MoE also promulgated a new set of national curriculum guidelines in 1993, focusing more on Taiwan’s history and development: “Social studies curricula should help students to develop an understanding of the growth and values of Taiwanese politics, economics, and society. The diverse cultures and values of social and cultural groups, particularly, those of indigenous Taiwanese, should be presented appropriately in textbooks.” (National Elementary Curriculum Guides, 1993, cited in Su, 2006: 359).

Textbooks were rewritten to focus more prominently on Taiwan. Courses on the *Three Principles of the People* and Sun Yat-Sen’s thoughts were phased out in favor of greater attention on the art, culture and history of Taiwan (Yu and Kwan, 2008). The histories of
China, Taiwan, and the rest of the world were given equal weight in the new edition of high-school history textbooks released in 2006. At the same time, fewer classical Chinese texts were incorporated in high school education (Wang, H. W., 2004).

With a view to establishing a Taiwan-centered education and cultural system, the MoE articulated an education policy based on four principles: national history must deal with Taiwanese history; national geography must include Taiwan’s geography; national literature must give credit to Taiwanese literature; and Taiwan’s various native tongues – including Holo, Hakka and other aboriginal languages – must be given status equal to that of Mandarin (Law, 2002).

In a bid to rectify the policy on aboriginal languages, the Taipei City Government’s Council for Aboriginal Affairs (CAA) co-sponsored two aboriginal radio programs – one on the Taipei Broadcasting Station and the other on the Broadcasting Corporation of China – to introduce and promote aboriginal culture, activities and languages, as well as the latest policies regarding the aborigines in Taipei. When aboriginal materials were first emphasized in provincial schools after 1987, the government’s education goals increasingly concentrated on local society as localization began to make headway (Zheng, 2003). Unlike Mandarin, the official medium of communication, the learning of mother tongues in schools and their use during official occasions had been suppressed for nearly five decades. But now there is a shift towards teaching aborigines in primary schools, and “aboriginal arts” are incorporated into secondary schools’ curricula. These subjects are even taught in the native or aboriginal language, so that primary and secondary school students are able to appreciate and respect the spirit and content of these cultures, as well as develop a sense of belonging to the homeland. Similar efforts have also been put into publishing teaching materials in native and aboriginal languages such as those of the Ami, Atayal, Bunun, Kavalan, Paiwan, Puyuma, Rukai, Saisiyat, Sdeiq, Tsou, Yami and other tribes (Ministry of Education, ROC, 1997: 55–6). For its part, the MoE, in 1998, helped to solve the linguistic problem of learning and teaching aboriginal dialects and languages that had no phonetic system or standardized written form by endorsing a new phonetic system for them. In the same year, the Legislative Yuan passed the Aboriginal Education Law to protect peoples’ rights to learn their native languages, history and culture in the kindergartens and primary schools of their home towns (Legislative Yuan, 1998). The emphasis on mother tongues has become an increasingly important
consideration in educational planning and policy making, as exemplified by the use of a bilingual (Mandarin and Minnanese) version of the “Song of Learning” in the 1999 promotional campaign for lifelong education. From 2001 to 2002, students from first to sixth grade, regardless of their provincial affiliations, were required to take one to two lessons per week in any one of the homeland languages. All these efforts culminated in the publication in 2005 of the first government-edited Aboriginal Languages Curriculum, which covers 40 languages and dialects of the twelve aboriginal peoples in Taiwan.

Taiwanization in music education

Although Chinese and Western cultures have exerted considerable influence on local traditions, there are some aspects of local folk music, opera and literature\(^{11}\) that are uniquely Taiwanese. The China Television Company (CTV) and the Chinese Television System (CTS) were established to produce their own Taiwanese opera programs in the 1970s. The Lan Yang Taiwanese Opera Troupe, formed in 1992, was the first company in the history of Taiwanese opera to be set up by the government (Chung, 1998). Modern day operas such as A Case of A Court Judge (1991), Taiwan, My Mother (2000), and Flower on the Other Side of the Bank (2001), have also gained popularity, bringing about a golden era for Taiwanese opera (Lee, 2005: 13).

With a growing awareness of the importance of preserving traditional forms of music and drama by both the government and public, Taiwanese folk songs, opera and puppet shows have become emblems of Taiwanese identity, and have regained their vitality under the localization movement. The Hakka hill and tea-picking folk songs and operas,\(^{12}\) for instance, are believed to be unique to Taiwan in terms of their origin and development, their rich musical heritage and sensational storylines, and the use of local dialect has further contributed

\(^{11}\) The Taiwanese New Literature movement, which emerged in the early 1930s, advocates the use of a new written language based on spoken Taiwanese, which is a version of the southern Fujianese dialect used by the majority of the population in Taiwan.

\(^{12}\) Hakka opera was originally transported from China to Taiwan. Its main themes are historical events and Hakka stories. In keeping with tradition, most of its performances are presented outdoors. Because most Hakka people live and work in hilly areas where they produce tea, the term “tea-picking opera” is used to refer to Hakka theatrical performance. The musical style is commonly known as bei guan (northern pipe), and is played on shao na (Chinese reeded-trumpets), gongs and drums.
to their popularity (Chiu, 1992; Ho, 2007d; Yang, 2002). In 1996, Ami tribal singing from Malan in Taitung county was shown in a promotional video for the Olympic Games and since then Ami music has become highly popular.

Much effort has been made in recent years towards promoting tribal music to the general public as well as in schools. From the 1960s to his death in 2001, Hsu Chang-hui\(^\text{13}\) conducted extensive research into Taiwanese folk music, cataloguing thousands of aboriginal and Han Chinese songs. The Council for Cultural Affairs (CCA) was set up in 1981 to support and promote activities and events related to fine and folk arts. The *Cultural Heritage Preservation Law*, passed in the following year, paved the way for such programs as the Folk Art Heritage Award for outstanding folk artists. Websites on aboriginal music and identities in Taiwan such as the “Taiwan Aboriginal Culture Park”, “Aborigines WWW-Teaching Materials”, “The Sound of Taiwan’s Aborigines”, and “Amis Tribe” have been established to introduce certain aspects of Taiwan’s cultures to a broader public. Ever since the setting up of the National Theatre and the National Concert Hall in Taipei City, the state has set two major objectives: creating a stage for international music circles and promoting local culture. The Homeland Chamber Ensemble mainly performs famous Taiwanese music to promote the musical culture of Taiwan.

Since the 1980s, the MoE has launched a series of programs that promote aboriginal cultures on the one hand, while developing teaching materials that emphasize the value of those cultures on the other. Compared to that used in primary schools in 1964, the 1982 music syllabus focused more on aboriginal musical culture and contained more materials on folk songs, children’s rhymes, theater music and traditional percussion to provide children with a richer understanding of their own cultural heritage (Zheng, 2003: 81). In the 1990s, the national school curriculum stipulated the proportion of national and foreign songs to be taught in music lessons as: 70 percent national

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\(^{13}\) Hsu Chang-hui was a musician, music educator and former chairman of the National Cultural and Arts Foundation. When he was twelve years old, he studied the violin in Japan. He graduated from the Provincial Teachers College (now known as the National Normal University) with a major in music, and continued his musical training in France. After returning from Paris, he composed in a style that incorporated distinctive Taiwanese characteristics. From the 1960s, Hsu spent his time collecting copies of more than 2,000 aboriginal and Han Chinese songs in Taiwan. He died of a brain tumour in January 2001.
songs and 30 percent foreign songs in Grades 1–2; 65 percent and 35 percent respectively for Grade 3; and 60 percent and 40 percent respectively for Grades 4–6. In junior secondary school (i.e. Grades 7–9), students were encouraged to memorize a certain number of “common songs” including the ROC’s national anthem and other patriotic songs. Students at junior one were expected to memorize four such “common songs”, and junior two and junior three students three each (Ministry of Education, ROC, 1995: 357).

Article 158, one of the most important articles of the Constitution of the ROC, stipulates that national autonomy, citizenship and morality, healthy physicality and social responsibility are important considerations that contribute to the development of education and culture (Ministry of Education, ROC, 1997). To equip students with a better understanding of local culture and reflect the content of Taiwan-centric subjects such as art, history, religion, music and customs, the MoE passed a resolution in December 2002, changing the “native literature” programs adopted in schools to “Taiwanese literature” (Council for Cultural Affairs, ROC, 2004a, 2004b; Government Information Office, ROC, 2008; Ho, 2006c).

Accordingly, Taiwanese music and its history have become key learning areas in the school curriculum. The indigenous elements of the school curriculum include a presentation of local artists and composers, a study of the aboriginal styles of local opera and folk music, a message on the unity and beauty of the island, and an introduction to the indigenous culture, distinct from that of the Han. In 2002, the MoE issued a general publication on traditional Taiwanese music featuring its history, the various categories of music and development, while the works of such Taiwanese composers as Hsu Chang-hui (1929–2001), Lu Quan-sheng (1916–), Quo Zhi-yuan (1921–) and Ma Shui-long (1939–) were introduced in arts and humanities textbooks for junior secondary schools (Editorial Board of the Nanyi Bookshop, 2006: 110–23, 140–51, 2007a: 62–5, 2007b: 74–7; Lin, Yang, Wu, Lin and Tang, 2007a: 156–61).

Knowing that songs play a central role in the life of the aborigines, the MoE also encourages the preservation of aboriginal languages by including folklore and songs in teaching materials. The song book Aboriginal Areas: secondary and primary school choir materials comprises 30 folk songs from nine ethnic groups (Ministry of Education, ROC, 1999). As well as helping them to develop an understanding of contemporary Taiwanese arts, students have been taught to respect
aboriginal music in its diversity and as a national treasure. Taiwanese opera (also known as Gezaixi, song dramas that performed traditional customs with folk songs sung in Taiwanese) and glove puppet\textsuperscript{14} (known as Budaixi) have also been introduced as significant performing arts in schools (Editorial Board of the Kang Hsuan Educational Publishing Group, 2007a: 34–45; Editorial Board of the Nanyi Bookshop, 2007b: 38–55). In an effort to revive Taiwanese opera, the Kaohsiung county Government has, in recent years, committed resources to sponsor large scale performances such as the Taiwanese Opera Marathon in the Kaohsiung county and the Taiwanese Opera Performance Tour for community education. Graduate schools were established within music departments in many Taiwanese universities in the 1990s to help conduct research into Taiwanese music (Ho, 2007d).

Music textbooks now contain more Taiwanese folk and composed songs, which must be sung in their respective languages (Ho, 2007d; Ho and Law, 2002, 2006a). The composed songs are an expression of loyalty to the homeland, woven with love, memory, dreams and imagination. For instance, the poetry of Taiwan’s first female poet Chen Xiuxi tends to show her quasi-maternal love for the homeland. The song “Meili Dao” (Beautiful Island), adapted from Chen Xiuxi’s original poem with lyrics by Liang Jing-feng and composed by Li Shuang-ze, is a celebration of the blessed homeland, portraying it as the sweet home of the soul (Editorial Board of the Kang Hsuan Educational Publishing Group, 2007a: 28–9). “Taiwan Si Yi Ge Hao Suo Zai” (Taiwan is a good place), sung in the Minnan dialect and extolling Taiwan’s beauty, fertility, prosperity and hope, was an award-winning song selected by the 1993 Association for Research and Development of Teaching Materials (Editorial Board of the Kang Hsuan Educational Publishing Group, 2007a: 48–9). The song, “Hakka Bense” (Characteristics of Hakka People), written by Hsu Min-heng, reveals the Hakka people’s refusal to forget their origins, even if they must sell their ancestors’ land (Editorial Board of the Kang Hsuan Educational Publishing Group, 2006b: 26–7).

\textsuperscript{14} Glove puppets (which originated as early as the tenth century during the Sung dynasty (960–1279 AD) and are a form of a drama deeply embedded in Taiwanese folk society), shadow puppets and marionettes, are the three most common styles of puppetry in Taiwan. Glove puppet performances blend various elements of Taiwanese local culture such as dialects, folk music, colour painting, embroidery and puppet manipulation.
Besides the reforms to school curriculum, aboriginal education has also emerged as a feature of higher education. As shown by Hou, Chu, Tang and Hsia (2004: 33), some 80–90% of master’s and doctoral theses on humanities and social sciences now focus on the study of Taiwan indigenous culture.

De-politicization in music education

Although the Taiwanese government has attempted to develop a national identity through the cultivation of the performing arts in school and in the society at large, its policy of de-politicization is evident at Taiwanese cinemas, where movies were traditionally preceded by the playing of the ROC’s anthem, complete with on-screen lyrics and a display of troops, planes and tanks in the background. In January 2002 this film was replaced by images of traditional tea-picking girls, disaster relief teams, industrial workers and Taiwanese opera actors (Huang, 2002). Under the DPP reign, the film was often shown in a local context by including Taiwanese aboriginal songs sung in either the Taiwanese or the Hakka language.

However, the national anthem of the ROC and other patriotic songs are still commonly found in textbooks, particularly those used for primary schools. Ho (2002) argues that the transmission of extra-musical learning is essentially a response to the particular social and historical needs of the ROC. Two very patriotic songs are included in music textbooks: one is Cheng Mao-yun’s anthem for the ROC which espouses Sun Yat-sen’s “Three Principles” of nationalism, democracy, and social well-being, and calls upon the Chinese people to strive bravely and ceaselessly for the betterment of the nation (Editorial Board of the Hanlin Publisher, 2007a: 89, 2007b: 89; Editorial Board of the Kang Hsuan Educational Publishing Group, 2008a: 96, 2008b: 96); the other is Wang Zi’s “Song for the National Flag” (Guoqi Ge) (Editorial Board of the Hanlin Publisher, 2007a: 90, 2007b: 90; Editorial Board of the Kang Hsuan Educational Publishing Group, 2008a: 97, 2008b: 97) which expresses pride in being Chinese and belonging to one of the most ancient civilizations of the world, and stresses the value of working hard for the Republic. Some people are said to have experienced ideological or emotional conflicts when they sing the ROC’s anthem, as it was originally created in the spirit of the KMT and not that of Taiwan itself (Chen 2002); for this reason, its compulsory use in schools has been criticized (Ho and Law, 2002). Ho and Law (2002)
found that the anthem is now seldom found in secondary school textbooks, and is not sung at most government schools.

4.5 Music and Education in the Global Context

The infiltration of global media into Taiwan since the 1990s and increased international trade and travel, coupled with Taiwan’s own economic and technological development, have all contributed to Taiwan’s status in the international arena. In the 1990s, to facilitate economic globalization and a freer flow of information across national borders, Taiwan began to create a linguistic environment that equipped its people to become competent in foreign languages other than English.

Transmission of musical cultures

To a large extent, the influence of Western and Japanese musical elements in the performance of Taiwanese folk tunes contributed to the growth of Taiwan’s popular music in the 1930s. Although Taiwan’s popular music during that time was played mainly using indigenous Taiwanese musical instruments, Western instruments such as the piano, violin, trumpet, saxophone and Western percussion were often used as well. To a certain extent, Taiwanese songs during the Japanese occupation had been a by-product of Western music theory and instrumentation, leading to the subsequent emergence of band, ragtime, jazz and ballroom dance music in the 1930s. Hsu Chang-hui, a Taiwanese musicologist, maintained that the melodies of Taiwanese songs in that period had come from various sources including folk-song writers, church-trained musicians and Western classical music trained musicians.

While traditional Chinese music has an important position in Taiwan, Western classical music continues to dominate, judging from its place in the society and in the education system. In the 1960s, the famous newscaster Chang Chi-kao, promoted Western classical music nightly on his “On Air Concert” program broadcast on the Broadcasting Corporation of China (BCC) for the US Armed Forces Radio (Liu, 1997). Many Taiwanese musicians such as violinists Lin Chao-liang, Hu Nai-yuan and Edith Chen, who were graduates of internationally renowned music schools, have won prestigious international competitions, and became prominent on the international stage. The National Symphony Orchestra, the Taipei Symphony Orchestra and the National Taiwan Symphony Orchestra have led the development
of Western orchestral music, while the Taipei Opera Theater and the Taiwan Metropolitan Opera contributed to the popularity of Western opera in Taiwan. Under the auspices of the Council for Cultural Affairs, outstanding Taiwanese artists have, over the years, participated in a number of international art festivals including the Avignon Art Festival and the Lyon Biennial International Dance Festival in France, America’s Next Wave Festival and the New Jersey Performing Arts Center World Art Festival, and the Venetian International Art and Architecture Biennial Exposition in Italy. The Council for Cultural Affairs has also established reciprocal awards such as the Sino-French, Sino-British and Sino-Ukrainian Culture Awards.

The strong influence of North American and Japanese culture in Taiwan is evident from the mass media appeal of Hollywood movies among Taiwanese audiences and the interest of young people in Japanese popular culture including TV shows, toys, comic books, fashion and popular music. Indeed, the influence of Japanese popular culture on Taiwan’s youth is phenomenal (Ko, 2004), especially since the 1991 broadcast of the Japanese TV drama series Tokyo Story. In the summer of 1999, when McDonald’s launched a promotional campaign featuring the Japanese toy icon “Hello Kitty” in its meal package, the appeal of all things Japanese and Taiwanese people’s ardent support of a Japanese icon was palpable from the long queues for the “Hello Kitty” meals. In recent years, Korean films, TV dramas and popular music have nearly taken over as the next wave of pop culture, not only in Taiwan but in Japan as well, in what is now known as the Korean Wave phenomenon. GTV, a cable channel established in 2000 in Taiwan, has played a significant role contributing to the Korean wave (Yang, 2008), which now also includes Korean movies, popular music, actors and actresses and merchandise.

Major multinational record companies such as Sony, EMI, BMG, Warner and Polygram have also established offices in Taiwan, with the aim of collaborating with local companies by localizing foreign music and adapting it for the Taiwan market. For instance, the Taiwan music market started to have strong links to that of Hong Kong after Polygram introduced the popular Hong Kong artist Jacky Cheung to Taiwan in the early 1990s. Popular Western artistes such as Janet Jackson, Ricky Martin, Britney Spears and Madonna all have strong followings in Taiwan, and Japanese pop acts like Puffy perform to capacity audiences, while the Korean music groups Clon, H.O.T. and Diva have also invaded Taiwan’s music scenes.
Global context of school education

As in other Asian countries, the online music market in Taiwan has also flourished, creating a vibrant market for commercial activity (Chu and Lu, 2007). Online music is now widely available for download in MP3 format, which can be listened over a range of devices such as the iPod, mobile phones, PCs and other MP3 players. As Chu and Lu’s online survey (2007: 146) shows, among 302 valid responses from a sample made up mostly of students, 206 were “purchasers of online music”, while the remaining 96 claimed to be “potential purchasers”.

Taiwan’s MoE first began an initiative in the 1990s to reform information and communication technology (ICT), and, in 1996, formulated a four-year plan to improve the ICT infrastructure in schools (Ministry of Education, ROC, 1996; Law, 2004b). Following the footsteps of Germany, Japan, the USA and the UK, the MoE, in 1998, established the notion of “lifelong learning” in a White Paper that urges everyone to study at various stages of their lives to keep abreast of changing circumstances (Ministry of Education, ROC, 1998). From 2001, the MoE instituted a nine-year Joint Curriculum, integrating ICT at all levels, from elementary schools to junior colleges. It then expanded its Internet After-School Tutoring Program in 2007, which was implemented, not only in elementary schools in Taipei and Kaohsiung, but also to include students in the rural areas.

For decades, students in junior and senior high schools were required to study English as a foreign language. The MoE had also undertaken measures to improve the quality of English teaching in Taiwan as well as raise the standard of university-level English education by recruiting native speakers as teachers and instructors (Freundl, 2004; Gluck, 2007; Yiu, 2003). The learning of English in Taiwan initially started in the fifth grade in primary schools, but this was changed in 2005 to start as early as the third grade. The MoE also implemented a Second Foreign Language Education Five-year Program for senior high schools, which ran from July 1999 to December 2004, focusing primarily on Japanese, French, German and Spanish. Further, increased contact with people from Southeast Asia has also created a demand for courses in the Thai, Vietnamese and Indonesian languages. Since the early twentieth century, Taiwan’s music education had been under the influence of Western and Chinese cultures and values; however, Japan duplicated its Western-based education system and musical
The development of music education for the aborigines in Taiwan had been closely linked to Christian missionaries until the end of the Japanese occupation in 1945. Missionaries from Britain and Canada successfully introduced Western religious music to the aboriginal communities in the form of hymns and religious services, even during the period of Japanese occupation (Lee, 2006). Music, in the form of singing lessons, was first introduced to the school curriculum in as early as 1898, and teaching materials were brought to Taiwan from Japan until the official government published its first songbook for schools in 1915 (Lai, 2002). Hsu Ying-fan’s study on “national identity in the patriotic songs from the Japanese period in Taiwan, 1895–1987” is seen as establishing an “identity connotation” that distinguished these songs from their “traditional Chinese and colonial Japanese counterparts” (Heylen, 2004: 29).

Musicians from mainland China who settled in Taiwan after 1949 also contributed to the development of music and music education in Taiwan. The Department of Music at the National Taiwan Normal University (NTNU), formerly known as Taiwan Provincial Teachers’ College, was founded in 1946 to provide music and music education training by a diverse group of Taiwanese and mainland musicians. At the same time, Taiwan’s higher education, the government and the MoE also attempted to preserve and promote Taiwan’s diverse culture. In the 1960s among the universities in Taiwan, the earliest one to establish workshops on the study of ethnomusicology was the Chinese Culture University, which was then run by a private organization (Xu, 1990: 330). In October 2003, the Research Institute for the Musical Heritage opened its Ethnic Music Archive in Taipei, the first archive devoted to ethnomusicology in Taiwan which had taken 13 years to build. In September 2004, the Graduate Institute of Ethnomusicology and the Department of Music of the NTNU created the “Music Digital Archives Center” to develop and promote its digital music collection, which was later expanded to include digital music archives of compositions, with the support of the MoE (College of Music, the National Taiwan Normal University, 2009).

The growth of multiculturalism in the political and social arenas in Taiwan in the 1990s led to an aboriginal renaissance, during which the élites played a part in protecting and conserving aboriginal culture and the national environment (Rudolph, 2006). Despite the fact that
the aboriginal people only made up about 1.7% of the total population of Taiwan, traditional aboriginal songs and dance performances were remarkably well-represented in Taiwanese street festivals and dance performances (Mason, 2009: 458). Curricular guidelines for art and music education have encouraged schools to cultivate a new collective identity in the twenty-first century (Ministry of Education, ROC, 2003a, 2003b, 2003c, 2003d), and Taiwanese art teachers have been described as “mobile subjects of the post-modern era” as they accommodate their multiculturalism in diverse art forms to “celebrate their hybrid cultural identity” in the development of arts education (Mason, 2009: 465).

Some world folk songs such as “Secret Forest” (Editorial Board of the Nanyi Bookshop, 2007a: 77) and “Goodbye” (both are German folk songs with Chinese lyrics) (Editorial Board of the Kang Hsuan Educational Publishing Group, 2008a: 19), “Beautiful Grassland” (a New Zealand folk song with Chinese lyrics) (Editorial Board of the Kang Hsuan Educational Publishing Group, 2008b: 98), “Believe Me, If All Those Endearing Young Charms” (an Irish folk song with both English and Chinese lyrics) (Lin et al., 2007a: 96–7), “Ring Flower” (a Korean folk song with Chinese lyrics) (Lin et al., 2007b: 119–20), and “River” (a French folk song with Chinese lyrics) (Editorial Board of the Kang Hsuan Educational Publishing Group, 2006a: 36), are now found in textbooks, alongside world music from Indonesia, India, Japan, Scotland, and Trinidad and Tobago (Lin et al., 2007b: 113–8).

Other than global culture, peace as a part of education has also been integrated into arts and music education to instil in students peaceful and creative ways of responding to conflict, as well as remind them of the importance of building a more peaceful world. Singing peace songs attempts to bring together teachers and students, thus advocating peace, not only in schools, but also in the wider community. For example, students are taught the lyrics and the meanings of the popular songs “We Are the World” (composed by Michael Jackson) (Editorial Board of the Hanlin Publisher, 2007c: 203), “We Can Make A Difference” (composed by Mary Donnelly) (Editorial Board of the Kang Hsuan Educational Publishing Group, 2007b: 174–9), “It’s A Small World” (composed by Richard Sherman) (Editorial Board of the Nanyi Bookshop, 2008b: 84) and a Mandarin song named “Tomorrow Will Be Better” (composed by Taiwan songwriter Luo Tai-yu) (Editorial Board of the Hanlin Publisher, 2007c: 32–3; Lin et al., 2007b: 104–5).
4.6 The Dynamics and Dilemmas of Globalization, Localization and Sinofication

Following the end of martial law in 1987, the Taiwanese identity shifted from a focus on Chinese culture, to one on Taiwanese and global cultures. Similarly, Taiwan has been expanding the international component of its curriculum to include global citizenship, such that fostering students’ consciousness of the different cultures and traditions of the global community has become one of the goals of modern educational reform (Executive Yuan Commission on Education Reform, 1996; Law, 2003b, 2004a, 2004b).

Introduced as part of Taiwan’s radical educational reforms in the last decade, the newly developed arts and humanities curriculum, comprising music, visual arts and performing arts has sparked unprecedented debates in the field of music education. Wilson and Kao (2003) argue that the texts selected for the arts and humanities curriculum should be drawn from local and global sources, as well as from popular cultures. A flexible integrated curriculum should be designed to meet individual and social needs, while developing competent citizens with global outlook. Yip (2004) explores the national imagination of Taiwan at the local, national and global levels, and examines the shift away from traditional models of cultural authenticity toward a more fluid and broader trend of global culture.

Nonetheless, while the Taiwanese state has prescribed a balanced diet of musical styles to be taught within a functional framework, most students, according to some recent surveys (Ho and Law, 2006a; Law and Ho, 2006), prefer Western musical activities, show no interest in Taiwanese music, and are far from convinced that any other styles are functionally valuable. As Wang Li-jing (2004: 313) contends, strong tensions in Taiwanese society between “diversity” and “unity”, “separation” and “integration”, and “hybridity” and “homogeneity” have produced many conflicts in and challenges to cultural policy. This section argues that there is a vacuum, not only a result of the cultural gap between traditional Chinese music and Taiwanese local music, but also due to the integration of other global cultures in contemporary music education in Taiwan. The lack of educational success in the music curriculum can be summarized in terms of apparent challenges to three fundamental heuristic categories (Ho and Law, 2002): the globalization of music education does not necessarily lead to the creation of culturally heterogeneous processes; the localization of music education
is not popular among Taiwanese students; and the sinophilia that motivates the teaching of traditional Chinese music may not lead to the development of a Chinese consciousness among students.

The globalization of music education in Taiwan has been prevailed by developments in information technology, but it would be more effective if it were initiated by how students themselves experience Western and "world music" — that is, through the global mass media outside school. Survey data (Ho, 2003c; Ho and Law, 2002, 2006a) have revealed that, until recently, Taiwanese students were still learning mostly Western musical instruments, with the piano and recorder being the most popular. According to a questionnaire survey of nearly 2,600 students aged 8 to 16 years (1,309 from Tainan and 1,287 from Taipei, all in the fourth to ninth years of their nine-year compulsory education), the top three most preferred instruments were *dizi*, recorder and piano (Ho and Law, 2002). The most popular Chinese instrument amongst the students was the *dizi*\(^{15}\), probably because of its small size, low cost and ease of learning, rather than for any sinophilic motivations (Ho and Law, 2002). Another survey of Taipei students aged between 11 and 14 attending grades seven and nine showed that the five most preferred styles of music were Taiwanese popular, Western popular, Japanese popular, traditional Western and Korean popular music (Law and Ho, 2006) (see Table 7).

<table>
<thead>
<tr>
<th>Rank</th>
<th>Musical style</th>
<th>Mean*</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Popular music from Taiwan</td>
<td>3.30</td>
<td>0.95</td>
</tr>
<tr>
<td>2</td>
<td>Western popular music</td>
<td>3.18</td>
<td>0.97</td>
</tr>
<tr>
<td>3</td>
<td>Japanese popular music</td>
<td>3.03</td>
<td>1.04</td>
</tr>
<tr>
<td>4</td>
<td>Korean popular music</td>
<td>2.73</td>
<td>1.05</td>
</tr>
<tr>
<td>5</td>
<td>Traditional Western music</td>
<td>2.71</td>
<td>1.00</td>
</tr>
<tr>
<td>6</td>
<td>Hong Kong popular music</td>
<td>2.63</td>
<td>1.01</td>
</tr>
<tr>
<td>7</td>
<td>Others</td>
<td>2.49</td>
<td>1.05</td>
</tr>
<tr>
<td>8</td>
<td>Traditional Chinese music</td>
<td>2.47</td>
<td>1.06</td>
</tr>
<tr>
<td>9</td>
<td>Taiwanese folk</td>
<td>2.43</td>
<td>0.92</td>
</tr>
<tr>
<td>10</td>
<td>Traditional Chinese folk</td>
<td>2.13</td>
<td>0.79</td>
</tr>
</tbody>
</table>

* From 1 = “no comment” to 4 = “most interested”

\(^{15}\) The *dizi*, the most common transverse flute of China, is made from bamboo and is a side-blown wind instrument. Another Chinese bamboo flute, called the *Xiao*, is played vertically.
Students were also asked to choose their preferred musical activities within and outside the music classroom from the following list: aural training, learning Western musical instruments, learning Chinese musical instruments, learning other world musical instruments, aural and music appreciation, music history, composition, music theory, singing, learning popular music, learning Western classical music, and learning Chinese classical music (Ho and Law, 2006b). The five highest scoring activities among these Taiwanese students were learning popular music (344 responses), aural training (286), music appreciation (281), learning Western musical instruments (280), and singing (164) (see Figure 6).

![Figure 6. Taipei students’ responses regarding their preferred musical activities as part of music education in school.](image)

Taiwanese students also demonstrated considerable interest in attending both Cantonese popular and Mandarin popular concerts, although they were also used to attending classical Western symphonic music concerts and piano recitals. Although the music textbooks for secondary junior attempt to strike a balance between Western, aboriginal, and traditional Chinese music, Western theories and practices appear to dominate the teaching content.
The training courses offered by Taiwan universities for secondary school music teachers are based entirely on Western music theory and practice, as represented by the three pillars of twentieth-century European musical pedagogy: Orff, Kodaly and Dalcroze. Students choose to study one of the following: piano, voice, woodwind, strings, theory and composition, conducting, or traditional instruments. Music minor students select from a similar list, in which percussion replaces traditional instruments (Lee, 1987: 5). If students do not choose piano as their major, they must take it as a minor course that earns them fewer credits. The compulsory core courses of the Music Department of the NTNU include piano, vocal music, woodwind, brass, strings, Chinese music, and theory and composition (homepage of the College of Music, National Taiwan Normal University). The curriculum is mostly Western or Euro-centric, with only two credits allowed for the introduction to world music as elective subjects in the second year of the undergraduate program in the fall and spring terms.

Even though the impact of world music is far from significant in music education, Taiwanese students in general see music as an essential means for transmitting cultural knowledge in school (Ho and Law, 2006a). In Ho and Law’s survey (2006a), Taipei students were asked to express their opinions regarding the teaching of other countries’ cultural knowledge in nine subjects including visual arts, music, Chinese, English, society and humanity, morals and civics/politics, science and technology, physical education and mathematics, using a five-order ranking scale (from 1 = “strongly disagree” to 5 = “strongly agree”). The average mean values for the responses on were, in order: 4.03 (SD = 0.99), 4.01 (SD = 0.99), 3.80 (SD = 1.01), 3.77 (SD = 1.04), 3.76 (SD = 0.95), 3.75 (SD = 1.05), 3.55 (SD = 1.11), 3.51 (SD = 1.18), and 3.07 (SD = 1.04). Although most students regarded music as the most important subject for transmitting cultural knowledge, they did not perceive themselves as having much appreciation for other cultures outside of Chinese and Western musical cultures, the means being 3.61 (SD = 1.25) (from 1 = “no appreciation” to 5 = “most appreciation”) (Law and Ho, 2006).

Even when songs from other cultures were taught, teachers were unfamiliar with the original languages. Only 371 out of 1,288 (28.8%) Taiwanese students were taught to sing those songs in their original languages (Law and Ho, 2006). This phenomenon is understandable, as music textbooks provide only Chinese lyrics for those folk songs used for world music education, and teachers usually taught
the songs in either Taiwanese or Mandarin. The implementation of
global music education in Taiwan seems half-hearted at best. Most
teachers are not well equipped to teach other world cultures and there
is no clear definition of Taiwanese aboriginal music in the nine-year
compulsory education syllabus. The aboriginal songs in the textbooks
may be taught, but not much background information is provided; if
it were, it could help students to understand the musical ideas and
the characteristics behind the songs (Ho, 2006c). The issue of how to
use “authentic music” to teach the basics of beats, rhythm identifica-
tion, improvisation, and modal identification, and of using “authentic
language” for singing, is a deep-seated problem in Taiwan’s music
education.

Popular songs in Mandarin were the most popular amongst Taiwan-
ese students, despite the fact that only a few such songs are included
in the textbooks. The most preferred type of music among most Tai-
wanese students was local popular music sung in Mandarin, followed
by Western popular music. This implies that youth sub-cultures rather
than schools and parents are the dominant force on contemporary
Taiwanese students. As Zheng (2003) notes, Taiwan’s professional
music education system is limited and is still based largely on West-
ern music. While training institutes for teachers have adjusted their
courses according to education policy, learning about aboriginal music
has not been popular, and it is not compulsory in the higher educa-
tion curriculum. Furthermore, many teachers do not understand the
many aboriginal languages that are necessary to teach the songs, and
find the vocabulary and phonetics difficult. Perhaps because schools
banned the use of local dialects in teaching for many years, it is hard
to find suitable materials to be used in teaching. Many teachers do not
know where to find them, and consequently fall back on old editions
of folk songs that are mostly about love (Zheng, 2003: 113–4). This
has driven some teachers to believe that students cannot be taught
aboriginal music; when in fact, it is the teaching methods and contents
that have an effect on students, not the fact that students are not able
to learn it (Zheng, 2003: 114).

The shift to local music in the school curriculum has had limitations
in its implementation mainly due to two reasons. First, the reform of
local cultures is an official plan of the government and the MoE, but
in reality there is little attention given to aboriginal education where
teachers’ education training programs are concerned. Lacking educa-
tion in aboriginal cultures, many music teachers are unlikely to be
ready to teach aboriginal music in school. Second, while aboriginal education has been strongly recommended since the late 1980s, curriculum reforms are regarded as shallow in their provision of teaching materials, and there has been no long term plan that encourages students to enjoy and appreciate aboriginal cultures.

Although the ROC’s anthem is essential to the functional content of the curriculum, it is now seldom found in secondary school textbooks, not sung in most government schools, and only 39.7% of all the participants in Law’s and Ho’s study (2002) reported having sung the anthem. The reason being the content of the anthem is far more remote from the students’ life today, making it hard for them to identify with what the message that the anthem is trying to convey. Moreover, students do not feel involved when singing the anthem, which is evident from the responding mean of 2.37 (from 1 = “Highly devoted” to 3 = “No feelings”) (SD = 0.70). Students either fail to understand the Three Principles of the People embodied in the anthem, or they do not see them as relevant (Ho and Law, 2002: 355). Whatever the case maybe, it seems that the feeling of belonging to an ethnic group or nation should perhaps not be taken so seriously by Taiwanese educational policy makers.

As Taiwan now sees the need to maintain historical and cultural ties with pre-1949 China, it has attempted to promote traditional Chinese music and culture in the school curriculum. Despite efforts to promote traditional Chinese music in the community, the turnout at traditional Chinese music performances remains low, with typically only 10 to 30 percent of seats sold (Chen, 1997). Although classes on traditional Chinese music are held in most elementary, junior high and senior high schools, most students prefer Western instruments to those of Chinese; they do not appreciate Chinese music performances, and even fewer of them participate in Chinese orchestras as an extra-curricular activity. Indeed, very few students have taken up the study of Chinese music, compared to those who study Western instruments (Chen, 1997). Although classes on traditional Chinese music are held in most elementary, junior high and senior high schools, most students prefer Western instruments to those of Chinese, nor do they appreciate Chinese music performances, and even fewer of them participate in Chinese orchestras as an extra-curricular activity. Moreover, most Taiwanese junior high school students prefer popular music to Chinese traditional music or the music taught in their textbooks. According to A Survey Report of Metropolitan Junior High School Students’ Musical
Behavior, the most favored musical styles among students are, in order, Taiwanese popular music (70%), Western classical (23%), Chinese traditional (6%), and the music in their textbooks (1%) (Lo cited in Ho and Law, 2002: 349). Only 32.3% of the students in Ho and Law’s study (2002) thought it was necessary to introduce more traditional Chinese music in the school curriculum, and the responding mean in favor of promoting Chinese music and culture was only 1.64 (1 = Important, 3 = Not important) (SD = .61). It should be remembered that this generation of young people was born under the new Taiwan regime, and therefore feel little connection with pre-1949 mainland Chinese culture. To some extent, national identity in China and Taiwan is considered a matter of blood and descent (Dikötter, 1996: 592). As Sun Yat-sen, the principal proponent of the notion of a Chinese nation-race put it in his famous *Three Principles of the People*: “The greatest force is common blood. The Chinese belong to the yellow race because they come from the blood stock of the yellow race. The blood of ancestors is transmitted by heredity down through the race, making blood kinship a powerful force” (Dikötter, 1996: 594).

Although Sun’s principles were originally a reaction to changing circumstances, the attitude shown in this statement has often served as a source of conflicts between the political parties of Taiwan and the CCP. Even though there has recently been a broad consensus on the overall ideology of Taiwan localization, there are still deep disputes over practical policies among supporters concerning Taiwanese independence, Chinese reunification and Chinese traditional culture. The future congruence of culture and the maintenance of policy by the PRC and ROC will undoubtedly be problematic, as can be seen in the long-standing Beijing-Taipei dispute over the recognition of Taiwan as a political entity.

Neither globalization, localization nor nationalism should lead to the creation of a one-dimensional form of school music education. Instead, globalization should combine national needs and local conditions in distinctive ways to nurture a variety of musical cultures in an effort towards multicultural education. As Lai has suggested (2007), arts curricula should be designed to strengthen students’ knowledge of the relationships among the arts, the environment, and the self-through aesthetic activities. In this regard, arts education should seek to teach students how to experience and differentiate between classical and modern arts, as well as between popular and élite arts. As Mao has also argued (2008: 592), the curriculum is a combination of “global academic knowledge”
with “local interest” and should unite “the local and national with the
global through pedagogical practices and knowledge mediated by local
élites”. The most important agents in music education are the music
teachers. Whether it is within a global, national or local culture, teachers
should strive for a broad consensus on what is taught, but the strongest
indicators of musical success are professional, inspiring and sensitive
music teachers and their ways of teaching.

4.7 Summary

Despite being a state without sovereignty and with no national identity,
Taiwan is not only accepted by its neighbours, but also recognized by
the international community. Since the early 1990s, the introduction
of an indigenized curriculum has been intended to integrate minority
ethnic groups into a new Taiwanese social relationship. Meanwhile,
Taiwan has also witnessed waves of globalization in the social, cultural
and economic spheres. Attempts to pursue a new national identity
by promoting traditional and contemporary elements alongside tra-
ditional Chinese and Western styles are a recent trend in the artistic
development of Taiwan.

The triple processes of globalization, localization and Sinofication
have been manifested through music in the light of the ascendancy
of global mass media over traditional Chinese and local classical and
folk cultures. These processes could be observed in the inauguration
ceremony of President Ma Ying-jeou on May 20, 2008, which featured
a series of performances ranging from a traditional hand puppet show
and Chinese opera to hip-hop.

The current approaches to curriculum planning, development and
change are all nationalist vehicles used by the Taiwanese government
for propaganda purposes. Despite that, the role of music curriculum
in schools in Taiwan is now reversed, from the suppression of eth-
nic cultures and identities, to their promotion as aspects of a new
collective identity, to encouraging Taiwanese music and compos-
ers, as well as articulating a sense of national unity and harmony.
This chapter has argued that whereas globalization in music educa-
tion is often presumed to be a culturally and socially homogenizing
force mainly operating through the transmission of Western classical
music, the response of the music curriculum towards globalization
has, in fact, embodied widespread tensions among local, global and
Chinese identities. In increasingly multicultural and diverse societies,
music education has an important function in leading young people, not only toward national unity and social cohesion, but also toward understanding and respecting diverse musical cultures and attitudes, all of which are features of the globalization process. As schools respond to the new reforms, it may be very difficult to explore diverse styles, especially for Taiwan to develop its own unique styles in music curricula by combining elements from different periods and traditions. The ideal form of education reform in Taiwan should therefore be geared towards an harmonious integration of localization and internationalization that helps people to gain a better understanding of the self and the world.

After Ma Ying-jeou took office as Taiwan’s President, he showed an active attitude toward cross-strait issues, including making a commitment toward improving ties with the mainland so as to bring peace to both the island and the region. Taiwan and the mainland have also resumed dialogues over economic links, re-establishing direct flights across the strait, allowing Chinese citizens to visit Taiwan, and granting Taiwanese banks access to the mainland financial market. As a result of those talks, Air China\textsuperscript{16} now operates regular, direct flights from Beijing to Taipei and Kaohsiung, the first time in over 60 years that such flights have been available between Taiwan and the mainland. This complemented Ma’s relaxation in policy, which now allows 3,000 mainland tourists to travel to Taiwan every day. Ma also declared in his inaugural speech that all forms of political interference in education would have to be stamped out.

Despite the positive attitude shown by both sides toward tourism issues, and regardless of the other changes that had taken place in the Taiwan Strait, the PRC government continues to stand by its one-China principle. Meanwhile, attempts to create a new national identity and to introduce a tripartite framework for music education have created more problems than solutions for those affected by Taiwan’s cultural policy including policy makers, teachers and students. The issue of how to balance the cultural dimensions of teaching and learning Taiwanese, traditional Chinese and other musical styles in contemporary Taiwan’s music education will remain controversial in future political and cultural developments in Taiwan.

\textsuperscript{16} Since 2006, Air China has operated special charter flights between Beijing and Taiwan during the four traditional Chinese holidays: the Spring Festival, Mid-Autumn Festival, Tomb Sweeping Day and Dragon Boat Festival.
Countries around the world are experiencing dramatic shifts in how they provide education to respond to the needs of their political and social structures. Much has been written in various educational disciplines about the rapid changes in society and the responses of many governments to these changes (Ball, 1994; Escobar, 1997; Greenberg, 2008; Haste and Abrahams, 2008; Jephcote and Davies, 2007; McLoughlin, Wang and Beasley, 2008; Scher, 2007). In Durkheim’s view (1972), educational systems reflect underlying changes in society because they are constructed by society, which spontaneously aspires to reproduce its collectively held beliefs, values, norms, and conditions through institutions. Bourdieu and Passeron (1977), however, argue that education plays a key role in the reproduction of the culture of the entire social system. Within that culture comes music and the arts, which, according to Apple (2003), because they are always put in a larger social context, cannot be understood in isolation from transformations in education in terms of what schools are for, who should be studying music and the arts, who should be teaching them, and who will benefit the most from the ways in which knowledge is organized, taught and evaluated.

With particular reference to social transformation, this chapter looks at the three major and apparently opposing forces of globalization, localization and Sinoification in the context of music education in the Chinese societies of mainland China, Hong Kong and Taiwan. Following its handover to the mainland, Hong Kong, like Shanghai, is now very much a part of the PRC, while Taipei remains the capital city of Taiwan, at least for now. Hong Kong, Taipei and Shanghai have long been crucibles of cross-cultural encounters between Chinese and Western cultures. Music education, has always been considered as fine

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1 Also see Abbott (1981) and Goldstein (2007).
The challenges to music education in the global age

art within the broader school curriculum of Shanghai and Hong Kong, and as a component of the arts and humanities in Taiwan’s nine-year compulsory education. Through examining the nature and the extent of the cultural and non-cultural aspects of music education in school and the implications behind them, this chapter attempts to explore issues related to music and non-music education that have, in different ways, affected Hong Kong, Shanghai and Taipei. It will discuss the socio-political context and the cultural practices of the three Chinese cities, and demonstrate how the interactions between these three cities have shaped their respective conditions into what they are now. This chapter will also look at how secondary school students perceive their own knowledge of music and the musical practices that they have learned from a range of activities and musical styles. In particular, this chapter seeks to understand the prevailing secondary school cultures in Hong Kong, Shanghai and Taipei through examining the similarities and differences in the musical practices of students in those three cities and how they responded to diverse musical cultures. Data were drawn from a questionnaire conducted between March and August in 2004 with 5,133 students (1,750 from Hong Kong, 1,741 from Shanghai, and 1,642 from Taipei) attending seventh to ninth grade, and from interviews with 46 music teachers in the three cities. The chapter argues that the globalization of school music education is leading to a sort of common “cosmopolitan” culture that centers on learning Western music in schools, and which is increasingly being challenged by the emergence of traditional Chinese music, local music, and wider socio-political movements.

5.1 Social Developments in Shanghai, Hong Kong and Taipei

China has witnessed numerous changes of rulers and dynasties in its 5000-year civilization, during which boundaries were altered and different themes prevailed. What has held the country together, though, has been a strong sense of cultural identity? Today, despite significant differences between mainland China, Hong Kong and Taiwan in terms of their political history, some linkages remain.

The end of the Qing dynasty in 1911 was followed by the Sun Yat-sen and Chinese Nationalist Party-led revolution, which was in turn replaced by the PRC under the leadership of Mao Zedong’s CCP in
1949; historians typically divide the history of the PRC into the “Mao era” and the “post-Mao” era.

Taiwan was separated from the mainland in 1895 as a result of the Japanese colonization, which was disrupted by the 1937 Second Sino-Japanese War, and ended at the close of the Second World War in 1945. After losing its mainland territories following the Chinese civil war, the KMT government established the ROC in Taiwan and became its governing polity. Japan formally renounced all territorial rights to Taiwan in the 1952 San Francisco Peace Treaty.

Since Ma Ying-jeou took office as Taiwan’s new president in May 2008, mainland China and Taiwan have put aside their longstanding sovereignty disputes, and have instead focused on forging new economic ties, starting with key transportation links and “panda diplomacy”. Under the administration of its predecessor Chen Shui-bian in 2006, China’s offer of two exotic giant pandas, Tuan Tuan and Yuan Yuan (whose names mean “reunion” when put together) was initially rejected; in December 2008, Taiwan’s new government accepted the bears, placing them on display in the Taipei Zoo during the 2009 Chinese New Year.

The city government of Taipei has held regular talks with Hong Kong and Shanghai on cultural exchanges and business development. As far as maintaining diplomatic ties with Hong Kong is concerned, the current application procedure for travel visas between Hong Kong and Taiwan has already been simplified, and there have been discussions about making travel between the two cites visa-free. One of the most recent efforts at developing diplomatic ties is the first dual-listing of a Hong Kong-based exchange-traded fund on the Taiwan Stock Exchange in July 2009.

As far as strengthening relations with mainland China is concerned, several rounds of talks have been held. The Association for Relations across the Taiwan Straits (ARATS) from mainland China and Taiwan’s Straits Exchange Foundation (SEF) for instance, have talked about enhancing cross-strait economic cooperation and improving the livelihood of people in China and Taiwan. Taiwan and mainland China are set to sign more agreements to allow investments in their respective banking, insurance and securities sectors.

Since the last decade, cultural exchanges and interactions involving China have more or less been synonymous with the notion of “Greater China”. Increasing cooperation with mainland China on all fronts has forced Hong Kong and Taiwan into a state of fusion and drawn them
into a single entity called “Greater China”. The Hollywood production *Crouching Tiger, Hidden Dragon*, a Chinese-language film directed by Ang Lee and released in 2000, is a classic example of such a fusion. It is a co-production effort of China, Hong Kong, Taiwan and the United States, featuring an internationally well-known cast of ethnic Chinese actors including Chow Yun-fat, Michelle Yeoh, Zhang Ziyi and Chang Chen. Perhaps, as Zhu (2008: 107) remarks, modernization is a “unifying theme” that transcends the “political and ideological divisions between Hong Kong, China, Taiwan, and the rest of the Chinese-speaking populations”.

Scholars have explored the cultural manifestations and consequences of integration evident from mass media developments such as popular music, television production and film. Tse, Belk and Zhou (1989) have gone one step further in their comparative study on print advertisements in Hong Kong, Taiwan and mainland China, finding a converging trend in the appeal of hedonistic values in the three regions and suggesting that the expansion of global consumerism is especially prominent. By the early 1990s, television programs were sold among these three territories and especially “to Greater China in a pan-Chinese media practice driven by commercial imperatives” (Zhu, 2008: 110). The Taiwanese TV drama *Meteor Garden (Liu Xing Hua Yuan)*, first broadcast in April 2001, became a cultural phenomenon in Asia following its 2002–2003 release in Hong Kong, Indonesia, Malaysia, the Philippines, Singapore and Thailand. Despite being officially banned by Chinese authorities due to its focus on materialism and power, the series was smuggled into the mainland in 2002, further proving the appeal of hedonistic values, not only in mainland China, Hong Kong and Taiwan, but also the rest of Asia.

*A review of cultural and educational development in Shanghai*

Shanghai, which literally means the “City on the Sea”, is situated on the delta of the Yangtse River and began as a fishing village in the eleventh century. It was first opened to the West as one of the first “Treaty Ports” created by the Nanking Treaty, which ended the Opium War in 1842. The modernization of Shanghai started in 1843 after the opening of its harbor for the first time to the outside world. In 1937 Shanghai was occupied by the Japanese, and when they were defeated in 1945, the Western powers handed the city over to the Chinese Nationalist Government, which marked the end of foreign domination in China.
The Shanghai culture is a good mix of ancient and modern, traditional and fashionable. The Shanghai version of opera, known as *Huju*, has a 200-year history, is based on local folk songs and is performed in the Shanghainese dialect. It defies the conventions of traditional Beijing opera with its integration of vivid and lively artistic images, stage art effects and unique music with ancient elements. Shanghai soon became the country’s filmmaking center after it released the first Chinese movie in 1896. It has been estimated that in the 1920s, out of a total of 179 film companies throughout China, 142 were in Shanghai. The consumer culture of 1930s Shanghai also played a fundamental role in defining modern Chinese nationalism, which has, in turn, played a pivotal role in shaping the consumer culture in Shanghai today (Gerth, 2003). Globalism, localism and advertising experienced in modern China have to be considered in relation to the earlier experiences of Shanghai particularly in the 1930s (Zhao and Belk, 2008).

Catholicism has a long history in Shanghai, dating back to the Qing dynasty (1644–1911); China’s first Catholic church, the Dongjiadu Church, also known as St. Francis Xavier Church, was built in the city in 1853. Western educational systems were introduced to Shanghai in the early twentieth century, following the arrival of Occidental missionaries. Of the 271 schools established in Shanghai between 1901 and 1907, 231 were set up by the Chinese, five jointly by Chinese and Westerners and 35 by foreign churches (Jiang, 1995: 255).

Today, Shanghai is every bit the result of urbanization; it has moved rapidly to develop and optimize its economic, industrial and cultural structure in order to achieve its goal of becoming the first modernized city, not just in the Yangtze Delta, but also in the country as a whole (Yeung and Sung, 1996). Now accounting for one-fifth of the nation’s gross national product, Shanghai hosts the country’s stock market and is the leading hub of China’s economic development. Western-style supermarkets such as Walmart and fast-food chains from the likes of McDonald’s, Kentucky Fried Chicken and Pizza Hut have become signs of Shanghai’s modernization.

The city with the country’s largest population and its highest density, Shanghai is, in a nutshell, a melting pot of Western and Chinese cultures (Bao, 2008; Howe, 2006; Huang, 2006). By the end of 2006, the total number of permanent residents in Shanghai reached 13.681 million, or 1% of the China’s total population. Thanks to urban expansion, the city has seen massive change in terms of its cultural patterns and
educational structure. Along with these changes, Shanghai had also played host to various cultural events at the national, regional and international levels (Wu, 2004). At the heart of its culture is a thriving media sector, made up of audio and visual productions, printing, publishing, art creation, music, motion pictures and television productions (Wu, 2004; Yin, 2000). Performing arts are found all over the city especially at the Shanghai Center and the Grand Theater, venues that cater to theatrical plays and operas of all sorts, touring international musicals, Western classical music, popular music performances and acrobatic shows. As Shanghai seeks to relive its past glory as the “Hollywood of the east”, the Seventh Television Festival, first launched in 1986 with participation from more than 34 countries and regions (Wu, 2004: 169), was held in 1998, while the Shanghai International Film Festival, founded in 1993, has become one of the largest film festivals in East Asia. Other festivals of international stature include the Asian Music Festival, the International Broadcasting Festival, and a series of International Fashion Cultural Festivals (Yin, 2000). In 2010, Shanghai will host the World Expo to demonstrate its achievements to date on the world stage. The theme, “Better City – Better Life”, signifies Shanghai’s new-found status as a major cultural and economic center in the twenty-first century.

Shanghai was the first city in China to implement the nine-year compulsory education program and also the first to complete, in 1986, the standardization of primary and secondary school education systems. In 2006, 99.8% of the Shanghai’s school-age children\(^3\) were enrolled in nine-year compulsory education. In 2010, Shanghai set an example for the rest of the country by becoming the first Chinese city to offer free compulsory education to all school-age children of migrant workers\(^4\) (Kwong Wah Daily News, February 25, 2010; People’s Daily News, February 24, 2010).

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\(^3\) The Chinese government provides six years of primary education, starting at age six or seven, followed by six years of secondary education for ages 12 to 18. School-age children in China usually attend schools for at least their nine-year compulsory education (grades one to nine). Some provinces in China may have five years of primary schools (i.e. grade one to five) but four years (i.e. grade six to grade nine) for middle schools.

\(^4\) Since the 1980s, there has been a massive migration of rural residents in China to work in Beijing, Guangzhou, Shanghai, and other economically-developed coastal cities in order to search for higher incomes and better lives. Many rural children have
While English education was first introduced into China in 1862 (Guo, 2001: 50–1), the state had neither consistent policy nor concrete plans for English language education. Even after the establishment of the PRC in 1949, China’s education policy with regard to the teaching of English language was highly influenced by “the prevailing political agenda of the time” (Chang, 2006: 515). Since the 1980s, English language has regained its popularity in schools. In 2001, it became a compulsory subject for elementary school students, from the third grade on. In 1999, in Shanghai and some other developed coastal areas, English lessons were even offered to first-grade students. Students of junior and senior high secondary schools are required to take five to six 40–45 minute English lessons per week (Ministry of Education, PRC, 2000, cited in Yang, 2006: 5). The bilingual English-Chinese teaching model has been implemented on a large scale in Shanghai, with about 5,000 teachers teaching 48 subjects in two languages at different levels (Shen, 2007: 39). Recent innovations in schools’ curricula in Shanghai have explored the application of emerging information technology (IT) and communications, along with more multimedia education (Wang, Nieveen and Akker, 2007; Zhu, Gu and Wang, 2003). With a view to developing the most modern education system, the Municipal Education Commission of Shanghai in June 2004 launched a three-year basic education program for the period 2004 to 2007 that involved the use of IT (Shen, 2007: 29).

China’s policy on music education has always followed closely Deng Xiaoping’s educational principle of “looking to modernization, looking the world, and looking to the future” (Shanghai Committee of the Reform of Curriculum and Teaching Materials, 1999: 1, translated by

moved to these cities or towns with their parents, who have found work in those communities. In 2008, the Children’s Foundation of China had a record of about 20 million children of migrant workers living in cities (People’s Daily News, May 11, 2008). According to the National Statistics Bureau, China had a total of 229.8 million rural migrant workers at the end of 2009 (People’s Daily News, March 24, 2010). Between the late 1990s and the early 2000s, the major concern of the Chinese government was to encourage local schools to accept migrant students (China Labour Bulletin, May 8, 2009); nonetheless, these non-local children do not receive a fair education. For example, despite temporary student fees and miscellaneous fees for compulsory education being waived, migrant children in Shenzhen in late 2008 were still paying up to three times as much for their children’s education as locals (China Labour Bulletin, May 8, 2009). To ensure emigrant workers’ children receive a fair education, Chinese governments at all levels have attempted to create a favorable environment for these children to grow up as healthy and well-educated as urban children.
the challenges to music education in the global age 145

As part of the compulsory music education, singing lessons have been replaced by “singing and movement” lessons for junior grades of primary education, while for the secondary school students, supplementary activities such as instrument learning are encouraged. The arts curriculum includes more than 20 subjects such as movie production, pottery, Beijing and Kunqu opera appreciation, choral singing, and dancing and body shaping (Shen, 2007: 43). Touqiao town, the place where Shanghai opera first originated, organizes all kinds of Shanghai Opera concerts or contests, whilst famous performers of Shanghai opera teach at the Shanghai Opera Children Starring School, where talented young children and teenagers have their acting skills nurtured and musical inclination developed. In April 2008, Shanghai’s Education Commission chose 20 primary and secondary schools as pilot venues for the launch of an educational program on Beijing opera.

Increasingly, some educators and textbook writers have recognized the significant role that popular culture plays in school music education (Ho, 2006a, 2006b), with the result that global as well as popular culture are now being emphasized in recently published textbooks. European folk songs are also incorporated into the school music textbooks to help students develop a broad cultural perspective (see versions of music textbooks published by the Shanghai Music Publisher and Shanghai Educational Publisher).

A summary of cultural and education development in Hong Kong

The island of Hong Kong was formally ceded to the UK by mainland China in 1842. As a result of an agreement signed between China and the UK on December 19, 1984, Hong Kong became the Hong Kong Special Administrative Region (HKSAR) of China on July 1, 1997. Hong Kong is notable for inequality between its rich and its poor, and poverty is a social condition that has inflicted a fairly large number of its 7 million residents. A joint study conducted by the Hong Kong

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5 The music curriculum in elementary education for junior grades one to three is an amalgam of experiences in body percussion, singing, speech, movement, listening, games, and the playing of pitched and unpitched percussion instruments. It emphasizes a broad range of practices within music and movement education in early childhood settings, as well as highlighting the diversity of beliefs and attitudes regarding the place of music and movement in the music program. Thus singing lessons were replaced by “singing and movement” lessons in the curriculum.
Council of Social Service and Oxfam in 1996 showed that 650,000 Hong Kong people were living in “absolute poverty” (Yip and La Grange, 2006: 999), even though real per capita income had increased from HK$19,500 in 1961 to HK$122,900 in 1995 (Forrest, Grange and Yip, 2004; Lui, 1997). Hong Kong people, also called Hong Kongers or Hongkonese, are generally assumed to be Han Chinese, although non-Han Chinese born in the territory or who have spent an extensive period of time in Hong Kong and have become permanent residents are also technically categorized as “Hong Kong people”. After the communists took over mainland China in 1949, Hong Kong experienced a boom in population, as thousands of refugees fled the communist state. In the late 1950s, Hong Kong experienced the second wave of refugees as more arrived during the Great Leap Forward – an economic and social plan adopted by Communist China from 1958 to 1961. After the Vietnam War ended in 1975, Hong Kong became internationally well-known, this time as one of the main destinations for Vietnam refugees seeking asylum. Today, people from Indonesia, the Philippines, and Thailand make up the top three minorities in Hong Kong, and its population is now a mix of Buddhists, Christians, Jews, Muslims, Hindus and adherents to local religions including ancestor worship.

While English has been an official language of Hong Kong since it was first introduced to the territory in the 1840s, current HKSAR policy stipulates that Chinese and English are both official languages of the government and that all important government documents are to be produced in both languages (Qian, 2008: 86). However, English is still the dominant medium of written communication in government administration, the upper levels of business, the professional sector, and higher education (Boyle, 1997; Morrison and Lui, 2000; Rassool, 1998; Tse, Lam, Loh and Lam, 2007). Since the 1997 handover, however, in order for Hong Kong to become an Asian “world city” and at the same time remain China’s major international financial centre, the HKSAR government’s language policy has become one of requiring students to be bilingual in Chinese and English in terms of reading and writing, and trilingual in spoken Cantonese, Putonghua (otherwise known as Mandarin) and English (see also chapter three of this book).

Western classical music in Hong Kong has enjoyed a respectable status in schools and the society, generally supported by a rich resource base comprising music concerts, music scores, videos, films and books.
Hong Kong’s oldest and largest orchestra, the Hong Kong Philharmonic Orchestra, and the Hong Kong Chinese Orchestra have each played roles in promoting classical music and Chinese traditional music to the local community. Being a dynamic city that is constantly open to foreign ideas and influences, Hong Kong welcomes international and national performing groups alike with open arms (Hong Kong Special Administrative Region, 2004). In schools, Cantonese opera, one of the traditional Chinese arts and a major opera category in southern China, is being encouraged; this has been made possible by the Quality Education Fund, a program that funds community initiatives that seek to improve the quality of education in Hong Kong. Beginning in 2003, the *Music Curriculum Guide* has also included, for the first time, Cantonese popular songs to help students understand the cultural and historical context of this type of music (Curriculum Development Council, 2003: 30).

To help prepare students meet the challenges of the twenty-first century, teachers are encouraged to use IT to enhance students’ learning in school. The major goal of the five-year strategic plan, *Information Technology for Quality Education*, is to initiate a paradigm shift in teaching methods from a largely textbook-based, teacher-centered approach to a more interactive and learner-centered approach (Education and Manpower Bureau, 1998a; 1998b, 2004). Such a goal is very much in line with the latest proposal on education system reform, in which the SAR “aspires to become not only” an outstanding city of mainland China, but also a world-class city (Education Commission, 2000: 28). Culture and context both play significant roles in guiding the reform of school curricula, depending on their ability to integrate the Western and Chinese cultures of Hong Kong, and create one that is unique to the SAR even in the face of globalization (Luk-Fong, 2005).

*Cultural and educational developments in Taipei*

The city of Taipei, located in the valley of the Tanshui River in northern Taiwan, was founded in the early eighteenth century, with records of the earliest Han Chinese settling in the Taipei Basin began in 1709. In the nineteenth century, Taipei quickly became an important center for overseas trade, and was made the capital of Taiwan following the Japanese occupation in 1895 after the Sino-Japanese War. Following Japan’s defeat in the Second World War, the ROC took over the island, and a temporary office of the Taiwan Province Administrative Gover-
nor was subsequently set up in Taipei City. On December 7, 1949, the KMT government under Chiang Kai-shek established Taipei as the provisional capital of the ROC; it remained the capital of Taiwan Province until the 1960s, when the provincial administration was relocated to Chunghsing Village in central Taiwan. On July 1, 1967, the city became a municipality under the Executive Yuan. Taipei now has a population of almost 3 million, one-tenth of Taiwan’s total population (Wang, C. H, 2003: 317).

Taipei has long been a major Taiwanese commercial and industrial center, and is the heart of the island’s thriving manufacturing sector. It is home to, among others, makers of textile, electronics and electrical machinery and appliances, in addition to shipbuilding in the port of Keelung in the eastern part of the city. Taipei is also one of the world’s most wired cities, with wireless Internet (Wi-Fi) access available in 90% of its public areas. It was the first city in Taiwan to launch the “Digital Student Pass”, which integrates a student pass with Easy-card to allow students to enjoy concessionary fares on buses and the metropolitan rapid transit (MRT).

In a bid to maintain links with its origin and its past, the ROC rejects communism and reveres China’s past, culture, customs and ethics as the essence of the nation. The National Chiang Kai-shek Memorial Hall is a famous monument built in memory of Chiang Kai-shek, while the National Sun Yat-sen Memorial Hall, established in May 1972, is a memorial to the founding father of the ROC; most of the exhibits displayed in the latter depict revolutionary events from the end of the Qing dynasty. The Taipei Chinese Orchestra (TCO), set up by the Taipei City Government’s Department of Education in 1979, plays a pivotal role in promoting Chinese music to a diverse audience.

6 “Easy-card” is a contactless smartcard system used on the Taipei Rapid Transit System, city buses and other public transport services in Taipei since June 2002.

7 President Chen Shui-bian launched his campaign to erase Chiang’s ever-present image after he became president in 2000. During Chen’s presidency, Chiang Kai-shek International Airport was renamed as the Taoyuan International Airport; Chungwa (“Chinese”) Telecom became Taiwan Telcom, and the Chiang Kai-shek Mausoleum was closed. On May 2007, the Chiang Kai-shek Memorial Hall was renamed as the National Taiwan Democracy Hall, and Chiang Kai Shek Memorial Hall Square as Liberty Square. The renaming was intended to show that Taiwan was now free and democratic. On July 21, 2009, the Taiwan’s MoE, which has jurisdiction over the hall and the square, announced that the original plaque designating the hall as the Chiang Kai-shek Memorial Hall was to be restored, but the square would continue to be called the Liberty Square.
by organizing an annual National Chinese Instrumental Competition and summer camps, as well as through its bimonthly magazine, *Silk Road*. The Taipei city authority has made conscious efforts towards promoting arts, including local artwork and a huge collection of Taiwanese art in the Fine Arts Museum, as well as initiatives by the National Traditional Arts Centre, whose general remit is to preserve traditional arts and promote new artists who will pass on traditional songs (Council for Cultural Affairs, 2004b).

Taipei is a vibrant blend of global culture and cosmopolitan life (Huang, 2006; Wang and Huang, 2009) and it seems natural for anything Western – in the form of art, music, and opera – to be accepted as mainstream culture. In the 1960s, famous broadcaster Chang Chikao promoted Western classical music nightly on his Broadcasting Corporation of China (BCC) program “On Air Concert” for the US Armed Forces Radio (Liu, 1997), probably the first such individual effort. More collective effort, however, have come from the National Symphony Orchestra, the Taipei Symphony Orchestra and the National Taiwan Symphony Orchestra, each of which has contributed to the development of Western orchestral music. Western opera also manages to find its place in Taiwan, thanks mainly to the Taipei Opera Theater and the Taiwan Metropolitan Opera. In the thick of the Western culture, jazz is also gaining popularity, with the Taipei International Jazz Education and Promotion Association, a non-profit making organization founded in 2005, announcing its intent to promote jazz and relevant music education in Taiwan. Complementing this was the formation of the Taipei Jazz Orchestra in 2009, set up to create greater awareness and appreciation of jazz music at the national and international levels.

The MoE of Taiwan first dealt with the linguistic problem of learning and teaching aboriginal dialects and languages in 1998. Primary school students in Taipei are now required to learn Taiwanese, Hakka or an aboriginal language in addition to the national (Chinese) language of Mandarin. Schools in Taipei are encouraged to introduce more authentic displays that feature the use of mother tongues in classroom teaching, and to increase family involvement in education. Thematic events such as the “Shouldering the Lasting Burden of Culture Project” (March-June, 2007), the “Hakka Cultural Week Exhibition” (September-December, 2007) and the “Hakka Teacher Workshop” have been organized to achieve these goals (Taipei City Government, 2007, Chapter 4). The MoE has also implemented various plans and
committees to cope with global trends and social changes taking place in Taiwan. English was initially introduced as a fifth grade subject in primary schools, but a 2005 policy change saw it being taught as early as the third grade. Beginning in 2007, two weekly English lessons were included in the elementary school curriculum. In the last decade, the MoE had made great strides in promoting IT as a subject, with the goal of ensuring that students would acquire IT competency during their nine-year compulsory school education. IT courses have since become popular in every school, which has allowed schools at the municipal level to engage in sound teaching through the aid of IT. Meanwhile, the MoE has continued to collaborate with various colleges and universities by jointly undertaking experimental projects and researches, all with the aim of connecting teaching to IT.

A comparative context

There has been much discussion about the ways in which education shapes the social and cultural dynamic in the Chinese context (Fair-brother, 2003; Jin and Dan, 2004; Law, 2004a, 2004b; Law and Ng, 2009; Postiglione and Lee, 1995). Western popular culture aside, the influence of Japanese popular culture is also pervasive in mainland China, Hong Kong and Taiwan (Iwabuchi, 2002; Ogawa, 2004; Stevens, 2007). In the last decade, as if not to be outdone by its Japanese counterpart, Korean popular culture has also made a significant impact on Asian youth (Fung, 2005; Shim, 2006). The Internet and the mobile phone, the two most important media (with television being a close third) (Lee, Leung, Lo and Xiong, 2008), have changed the way people in China, Hong Kong and Taipei listen to music. Radio, CDs and DVDs are no longer the only sources of music; the Internet and mobile phones have made it possible for music and ringtones to be downloaded, amongst the many possibilities they offer.

Traditional Chinese music has, for a long time, been treated as inferior to Western classical music, at least as a subject in the secondary school curriculum (Ho, 2000a; Ho and Law, 2006a, 2006b; Law and Ho, 2004, 2009). Behind the development of popular music in the three Chinese communities is the complicated interplay of globalization and localization (Dujunco, 2002; Ho, 2003b). With the pressure of globalization, the school music curricula of mainland China, Hong Kong and Taiwan have been undergoing reforms to equip young people to cope better with the rapid contextual changes of globalization.
Different forms of cultures and values, both Western and Chinese, have become part of music education in mainland China, Hong Kong and Taiwan. Curricular guidelines for arts and music education in Hong Kong, Shanghai and Taipei have encouraged schools to promote a new collective identity in the twenty-first century, wherein students are required to cultivate their devotion to the PRC and the ROC through singing the national anthem. Even then, school education in these three localities continues to face challenges posed by cultural globalization and the search for national identity. The three Chinese localities have attempted to strike a balance between Chinese and Western traditions in their music curricula and, at the same time, integrate other forms of local music and world music (Curriculum Development Council, 2003, Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007; Ministry of Education, ROC, 1997, 2003a, 2003b; Ministry of Education, PRC, 2001a, 2001b; Shanghai Municipal Education Commission, 2004). This chapter attempts to answer the question of how Chinese students and music teachers cope with various musical styles and practices in response to local, national and global paradigms of the curricula in an evolving socio-political context.

5.2 Music Education in Shanghai, Hong Kong and Taipei

This section draws on the results of a study based on a questionnaire and an interview survey conducted in secondary schools that examine the attitudes of students and teachers towards learning and teaching music in the face of globalization, localization and Sinofication. The overall analysis considers how Chinese students respond to the practice of music in class, and reviews the musical and non-musical values involved in developing global and nationalist education along four axes: how do secondary school students respond to the impact of the tripartite forces of globalization, localization and Sinofication in respect of their musical learning experience? What are the dilemmas facing students as they encounter musical culture in the music curriculum?

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8 The data for this chapter were first presented to the International Association for Inter-cultural Communication Studies 2005: Modernization, Globalization and Cross-Cultural Communication, 6–8 July 2005, Taipei, Taiwan. Some data in this chapter were reported by Ho and Law (2006a) in the British Journal of Music Education.
Are students more motivated to learn about music when modern technology is employed in music lessons? How strongly do students feel about singing the national anthem and learning patriotic songs?

**Instruments**

The data were collected from a questionnaire-survey conducted in Chinese, which investigated students’ perspectives on the musical styles and activities encouraged in their music learning. The survey was designed to map out globalization, Sinofication and localization by examining students’ attitudes towards diverse musical cultures presented in their school music. For this purpose, students were invited to complete a multiple-choice questionnaire made up of both closed items as well as four- and five-point Likert scale items, indicating students’ preferences, attitudes and opinions. The subjects responded to options concerning their music learning that covered 23 questions in total (see Appendix 1 for questionnaire details). The data were coded and analyzed (to show, for example, means, standard deviations, percentages, correlation analysis, and the results of chi-square testing) using the Statistical Package for the Social Sciences (SPSS).

In addition, semi-structured interviews with 46 music teachers (15 from Hong Kong, 16 from Shanghai and 15 from Taipei) were conducted, with nearly all of interviews conducted face-to-face on an individual basis with the exception of one Hong Kong teacher who was interviewed over the telephone.

The questions for the interview are as follows:

1. How many years of teaching experiences do you have?
2. How many music lessons do you teach in each week? Besides music lessons, what other subjects do you teach?
3. What do you regard as the most significant changes in music education during your professional career?
4. In what ways does information technology help you in your teaching?
5. What are the major musical styles that you teach in music lessons?
6. How do students respond to diverse musical styles such as traditional Chinese music, traditional Western music, local popular music, Western popular music and other types of world music?
7. Should more traditional Chinese music and folk songs be taught as part of music lessons?
8. Should more of those who contribute to local musical culture such as composers and performers be introduced in class?
9. How does world music feature in your teaching? Do you think it is necessary to introduce world music into the music curriculum?
10. Has your school reached a consensus on inculcating national identity or patriotism through music such as singing the national anthem and other patriotic songs as part of the school music curriculum?

Notes were taken during the course of the interviews, which were also recorded. The interview data, which were kept confidential, were transcribed manually using Excel software.

Results

Participants’ demographic information
The survey was administered from March to June of 2004, while interviews for the survey were conducted from May to August of the same year. Among the 45 schools chosen for the surveys, 11 in Hong Kong were co-educational schools, two were all-boy schools, and two were all-girl schools. In the case of Shanghai, 14 were co-educational schools and one was all-girl, while in Taipei, all the 15 schools were co-educational schools. The student pool of 5,133 students came from 45 schools in Hong Kong, Shanghai and Taipei, made up of 881 boys and 869 girls in Hong Kong, 820 boys and 921 girls in Shanghai, and 785 boys and 857 girls in Taipei.

The students, mostly between the ages of 11 and 16, were in the seventh and ninth years of the nine-year compulsory education program in the three cities. The rationale for choosing this target group was that all the students in the sample had received at least six years of music education in primary schools and would have been exposed to Chinese and Western classical music, traditional Chinese music (sung in either Cantonese or Mandarin), and Western popular music (sung in English), as well as Chinese folk music from mainland China and their respective local folk music. Although Chinese and Western popular music was rarely taught in school, it was highly likely that many students were already accustomed to it outside school.

Students interviewed for the questionnaire fell into the following age groups: 27 students (0.5%) were 11 years old; 436 (8.6%) were 12; 1,273 (25.2%) were 13; 1,930 (38.2%) were 14; 1,143 (22.6%) were 15; and, 247 (4.9%) were 16 or older (see Figure 7).
Students were asked the types of music instruments they had learned in school and outside of school. Among the Hong Kong students surveyed, 1,110 (65.6%) were instrument learners, with the five most popular instruments being piano (428), violin (135), recorder (128), Western flute (58) and Chinese flute (17). Of the 1741 Shanghai students interviewed, 779 (44.6%) were instrument learners, and the five most popular instruments were harmonica (263), piano (147), erhu (a Chinese two-string fiddle, sometimes known in the West as the “Chinese violin”) (84), electronic piano (72) and Western flute (39). Finally, 1,075 (65.5%) of the Taipei students were instrument learners, with the top five preferred instruments being piano (479), recorder (169), Western flute (130), violin (76) and Chinese flute (53). Overall, in the three cities, the most popular instruments among students were piano (1,054), recorder (340), harmonica (321), violin (237) and Western flute (227).

In Hong Kong, eight teachers had been teaching music for 10 or fewer years, seven for 11–17 years, and one had 22 years teaching experience. Six Shanghai teachers had been teaching for 10 or fewer years, five for 11–20 years, and five for 21–30 years. Eight Taipei music teachers had been teaching for 10 or fewer years, and seven for 11–20 years. In addition to music lessons, 10 of the 15 Hong Kong teachers were required to teach other subjects. Five of them taught 12–15 music lessons per week, three had 16 lessons every week, five teachers had 20–25 music lessons in a week, and three had 27–30
lessons weekly. 11 of 16 Shanghai music teachers taught only music, ranging from seven to 20 lessons per week. In Taipei, seven out of 15 teachers were required to teach other subjects besides music, two of them taught 10 or fewer music lessons per week, and the rest had 16–21 music lessons per week.

Sources of musical knowledge among students
When asked to name the three most significant sources from which they learned about music, most students in the three cities cited school music teachers, the mass media and private music tutors. In Hong Kong, 700 (41.8%) students said they gained their musical knowledge chiefly from their music teachers in school, while 299 (17.9%) and 266 (15.9%) said they learned it mostly from the mass media and their private music tutors respectively. In Shanghai, 718 (41.2%) students also said that they obtained their knowledge on music mainly from their school music teachers, while 369 (21.2%) and 173 (9.9%) attributed their musical knowledge to the mass media and their private music tutors respectively. As for the Taiwanese students, the top three most influential sources were music teachers with 627 (38.3%) responses, the mass media with 257 (15.7%), and private music tutors with 246 (15.0%).

Concert attendance
Students were asked how frequently, in a year, they attended three types of concerts – popular music, traditional Chinese and Western music – and other types of world music. The findings showed that most students in the three cities did not attend many concerts. 1604 (89.5%) Hong Kong students, 1444 (87.9%) in Taipei, and 1586 (90.5%) in Shanghai indicated that they had not been to a world music concert in the 12 months before they participated in the survey. Only 114 (6.4%) Hong Kong students had visited world music concerts at least once in the past year, while only 86 (4.9%) Shanghai students and 96 (5.8%) students in Taipei had done so in the past year. Among those attending world music concerts, jazz concert was the most preferred in all three communities interviewed for the survey.

On the whole, the rate of attendance at popular concerts was also very low. 1503 (83.7%) Hong Kong students had not attended popular concerts; only 179 of them (10.0%) had attended one, 66 (3.7%) two and 25 (1.4%) three, while four had attended (0.2%) four, and 18
five or more in the past 12 months. 1513 (86.2%) Shanghai students had not been to any pop music concerts, 138 (7.9%) had attended one, 57 (3.2%) two, 23 (1.3%) three, three (0.2%) attended four, and 22 students (1.3%) five or more in a 12-month period. 1,385 (84.2%) Taipei students had not been to any pop music concerts in the past 12 months, while only 149 (9.1%) students had attended one, 58 (3.5%) two, 20 (1.2%) three, four (0.2%) students attended four, and 29 (1.8%) five or more. Of the popular concerts attended by Hong Kong and Shanghai respondents, those by Hong Kong popular artists were the most popular (207 and 92 respectively). Popular music concerts featuring Taiwanese artists were the most popular among students in Taipei, with 176 responses (see Table 8).

Table 8. Popular music concerts attended by Hong Kong, Shanghai and Taipei students in the previous 12 months before the survey

<table>
<thead>
<tr>
<th>Number of Hong Kong students</th>
<th>Number of Shanghai students</th>
<th>Number of Taipei students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hong Kong popular music</td>
<td>207</td>
<td>92</td>
</tr>
<tr>
<td>Japanese popular music</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>Popular music from Taiwan</td>
<td>6</td>
<td>74</td>
</tr>
<tr>
<td>Western popular music</td>
<td>4</td>
<td>11</td>
</tr>
</tbody>
</table>

1579 (88.2%) of the respondents from Hong Kong, 1513 (86.2%) from Shanghai, and 1493 (91.1%) from Taipei had not been to any traditional Chinese or Western music concerts in the 12 months before the survey. 35 Hong Kong respondents attended classical music concerts once, 35 of them twice, six attended three times, two respondents went four times, and 15 went at least five times. In Shanghai, 138 students attended classical music concerts once, 57 of them twice, 23 of them three times, three of them attended four times, and 22 of them five times. Among Taipei respondents, 83 students attended once, 32 attended twice, 12 went three times, four attended four times, and 14 at least five times. Students in all three cities said they preferred to attend Western symphonic and piano concerts rather than those of Chinese classical music.
Students’ attitudes towards classroom activities
Students were asked to select, from a list of 12 musical activities conducted in class or as extra-curricular activities, those which contributed to their music learning: aural training such as pitch and rhythm drills; learning a Western musical instrument such as piano, flute, or violin; learning a Chinese musical instrument such as erhu, pipa (a four-stringed Chinese instrument, sometimes called the Chinese lute), or guzheng, also called zheng (a plucked string instrument); learning a musical instrument from another country such as the African drum; music appreciation; music history; composition; music theory such as the learning of pitch, rhythm, and scales; singing; learning popular music such as Mandarin, Cantonese, Japanese or Western popular songs; learning about Western classical music; and learning about Chinese classical music. The three activities most favoured by Hong Kong students were learning Western musical instruments (358 responses), singing (295) and learning popular music (274) (see Figure 8). As for Shanghai students, learning popular music (401 responses), learning Western musical instruments (344) and aural training (298) were the three most popular musical activities (see Figure 8). The top three activities thought by Taipei students to be the most beneficial to them in music learning were the study of popular music (344 responses), aural training (286) and music appreciation (281) (see Figure 8).

Overall, the three musical activities most preferred by students in the three cities were learning popular music (1,019), learning Western musical instruments (982) and aural training (786).

Students’ preferences for musical styles
The survey listed 10 musical styles and an “other” category to be filled in using a four-point scale (from 1 = not at all interested to 4 = most interested) that indicated what students preferred to be taught in class. Hong Kong and Shanghai shared the same preferences for Hong Kong, Western and Japanese popular music. Among Hong Kong respondents, Hong Kong popular music was rated at a mean of 3.35 (see Table 9), which was followed by a mean of 3.09 and 2.96 for Western and Japanese popular music respectively.

The means indicating Shanghai students’ preference for Hong Kong, Western, and Japanese popular music were in the order of 3.30, 3.24, and 3.23 (see Table 10).
Chapter Five

Table 9. Hong Kong students’ preferences for the type of musical styles to be taught in class

<table>
<thead>
<tr>
<th>Rank</th>
<th>Musical style</th>
<th>Mean*</th>
<th>Standard deviation</th>
<th>Valid total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hong Kong popular music</td>
<td>3.35</td>
<td>0.86</td>
<td>1,677</td>
</tr>
<tr>
<td>2</td>
<td>Western popular music</td>
<td>3.09</td>
<td>1.02</td>
<td>1,666</td>
</tr>
<tr>
<td>3</td>
<td>Japanese popular music</td>
<td>2.96</td>
<td>0.96</td>
<td>1,669</td>
</tr>
<tr>
<td>4</td>
<td>Tradition Western music</td>
<td>2.86</td>
<td>0.92</td>
<td>1,668</td>
</tr>
<tr>
<td>5</td>
<td>Popular music from Taiwan</td>
<td>2.70</td>
<td>1.45</td>
<td>1,665</td>
</tr>
<tr>
<td>6</td>
<td>Korean popular music</td>
<td>2.70</td>
<td>0.94</td>
<td>1,665</td>
</tr>
<tr>
<td>7</td>
<td>Traditional Chinese music</td>
<td>2.58</td>
<td>0.87</td>
<td>1,670</td>
</tr>
<tr>
<td>8</td>
<td>Music of other countries</td>
<td>2.55</td>
<td>0.97</td>
<td>1,662</td>
</tr>
<tr>
<td>9</td>
<td>Popular music from mainland China</td>
<td>2.49</td>
<td>0.87</td>
<td>1,665</td>
</tr>
<tr>
<td>10</td>
<td>Chinese folk music</td>
<td>2.23</td>
<td>0.75</td>
<td>1,662</td>
</tr>
<tr>
<td>11</td>
<td>Taiwanese folk music</td>
<td>2.22</td>
<td>0.75</td>
<td>1,662</td>
</tr>
</tbody>
</table>

* From 1 = “not at all interested” to 4 = “most interested”

Figure 8. Hong Kong, Shanghai and Taipei students’ most preferred musical activities in school.
Finally, Taipei students perceived Taiwan’s popular music as the musical style they would most like to learn in school (mean rating of 3.30), followed by Western and Japanese popular music with scores of 3.18 and 3.03 respectively (see Table 11).

Table 10. Shanghai students’ preferences for the type of musical styles to be taught in class

<table>
<thead>
<tr>
<th>Rank</th>
<th>Musical style</th>
<th>Mean*</th>
<th>Standard deviation</th>
<th>Valid total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Popular music from Taiwan</td>
<td>3.30</td>
<td>0.87</td>
<td>1,656</td>
</tr>
<tr>
<td>2</td>
<td>Western popular music</td>
<td>3.24</td>
<td>1.17</td>
<td>1,641</td>
</tr>
<tr>
<td>3</td>
<td>Popular music from mainland China</td>
<td>3.23</td>
<td>0.88</td>
<td>1,640</td>
</tr>
<tr>
<td>4</td>
<td>Popular music from Taiwan</td>
<td>3.21</td>
<td>0.93</td>
<td>1,634</td>
</tr>
<tr>
<td>5</td>
<td>Japanese popular music</td>
<td>3.18</td>
<td>0.93</td>
<td>1,641</td>
</tr>
<tr>
<td>6</td>
<td>Korean popular music</td>
<td>3.09</td>
<td>0.95</td>
<td>1,626</td>
</tr>
<tr>
<td>7</td>
<td>Chinese folk music</td>
<td>2.81</td>
<td>0.85</td>
<td>1,608</td>
</tr>
<tr>
<td>8</td>
<td>Traditional Western music</td>
<td>2.80</td>
<td>0.89</td>
<td>1,625</td>
</tr>
<tr>
<td>9</td>
<td>Traditional Chinese music</td>
<td>2.68</td>
<td>0.87</td>
<td>1,625</td>
</tr>
<tr>
<td>10</td>
<td>Music of other countries</td>
<td>2.63</td>
<td>0.97</td>
<td>1,568</td>
</tr>
<tr>
<td>11</td>
<td>Taiwanese folk music</td>
<td>2.46</td>
<td>0.87</td>
<td>1,601</td>
</tr>
</tbody>
</table>

* From 1 = “not at all interested” to 4 = “most interested”

Among these styles, the correlation between Japanese and Korean popular music was significant at 0.737 ($p<0.01$), and this was the highest among all correlation values in the study. Traditional Chinese
Music and traditional Western music had a significant correlation of 0.6888 ($p<0.01$). The data also showed that if students were interested in mainland Chinese folk music, they were also likely to be interested in Taiwanese folk music. The statistical correlation between mainland and Taiwanese folk music was 0.70 ($p<0.01$). By using the chi-square tests, two-by-four (gender by four degrees of interest) analyses were employed. The survey showed that boys and girls had significant differences ($p<.01$, $df = 3$) in terms of their preferences for the eleven musical genres.

Differences between instrument learners and non-learners with regard to their preferred music genre were shown by the chi-square tests and the correlation coefficient. For the chi-square tests, a two-by-four (learner or non-learner by four degrees of interest) analysis was employed. The survey showed that instrument learners and non-learners had significantly different genre preferences ($p<.05$, $df = 3$). In addition, a bivariate analysis using Pearson’s correlation test was employed to determine the correlation between instrument learners and music learners in terms of genre preferences. The correlations regarding the learners’ preferences were significant for nine genres: traditional Chinese music (including vocal and instrumental) ($r = .153$, $p<.01$), traditional Western music (including vocal and singing) ($r = .031$, $p<.01$), folk in mainland China ($r = .33$, $p<0.1$), folk in Taiwan ($r = .127$, $p<.01$), Western popular music ($r = .029$, $p<.01$), Hong Kong popular music ($r = .049$, $p<.01$), popular music from Taiwan ($r = .038$, $p<.01$), popular music from mainland China ($r = .48$, $p<0.1$) and Korean popular music ($r = .091$, $p<.01$).

Teachers’ perceptions on teaching various types of music
Most music teachers from the three cities believed that the music they chose to teach in class was greatly influenced by their own educational background. All the Hong Kong teachers interviewed perceived Western classical music as the dominant type of music being taught, and nine of them also taught traditional Chinese music. Most Hong Kong teachers thought that their students did not show much enthusiasm for traditional Chinese music, with one teacher saying that students who were interested in Chinese music were mainly members of the Chinese orchestra. Although 11 Hong Kong teachers believed that local traditional music can be taught in class, they felt inadequate due to a lack of recordings and information on local composers. The other four Hong Kong teachers did not introduce local musical culture into
their classes because they felt that it was not representative of Hong Kong and that the composers’ music standards were not comparable to those of their counterparts in mainland China and Taiwan. One Hong Kong teacher even admitted that she did not appreciate Hong Kong traditional music at all. Eight Shanghai teachers taught mainly Western classical music with six teaching all kinds of music including traditional and folk Chinese music and Western classical music, while one taught mostly traditional Chinese music. All the Shanghai teachers agreed that more traditional and contemporary Chinese music can be taught in class and some of them said that Chinese music was “good”. They also believed that contemporary Chinese music could cultivate students’ love for the country, which could encourage them to become more proud of their own culture. Most Shanghai teachers also believed that their students were enthusiastic about Chinese music when it was taught in class. Although most Taipei teachers taught all types of music in class, four said they focused mainly on Western classical music, one on traditional Chinese music, one on popular music, and two on other types of world music. According to Taipei teachers, in general Chinese music made up 10% to and 30% of their music curricula. Although all the Taipei teachers believed that students could learn Taiwanese music in class, they felt that their students did not show much enthusiasm for it, even though they were mostly Taiwanese. This, noted one Taipei teacher, could be due to the media’s emphasis on American and Japanese popular music which had a strong influence on students. Another teacher, however, attributed it to influences from family members who did not like local Taiwanese music at all.

*Learning and teaching various musical cultures in class*

When asked how much they liked music from other countries (from 1 = high appreciation to 5 = no appreciation), the mean scores of the Hong Kong, Shanghai, and Taipei students were 3.52 (SD = 1.76), 2.59 (SD = 1.11), and 2.66 (SD = 1.09) respectively. Comparatively, Hong Kong students were more appreciative of world music than were the other two groups. When asked about the type of world music they would like their teachers to teach, 609 (34.2%) Hong Kong students said they preferred Japanese music. Spanish music was rated second with 248 (13.9%) responses, and music from Latin America was the third preferred genre with 217 (12.2%) votes. The three most preferred musical types that Shanghai students would like their teachers to teach were Japanese music with 481 responses (27.5%), Latin American
music with 398 (22.7%), and Korean music with 270 (15.74%). Among Taipei students, 447 (27.6%) wished to be taught Japanese music, 400 (24.7%) music from Latin America, and 241 (14.9%) music from Ireland.

The survey data indicated a statistical correlation between students’ preferences for Japanese popular music and Korean popular music (p< 0.01). Traditional Chinese music and traditional Western music were also found to be correlated among students’ preferences for musical styles. The data also showed that students who were interested in Chinese folk music would certainly like Taiwanese folk as well.

Moreover, the data show that students in all three cities were not used to learning about other countries’ musical instruments in their music lessons. Only 245 (14.5%) Hong Kong students had received this knowledge, as had 160 (9.0%) Shanghai and 269 (16.3%) Taipei students. The instrument most commonly taught to these students was African drums.

It was noticeable that Hong Kong and Taipei schools paid more attention to teaching songs of other countries in their original languages than did Shanghai schools. When asked about the languages adopted for singing other countries’ songs, 399 out of 1,335 (29.9%) Hong Kong students, 247 of 1,223 (20.2%) Shanghai students, and 371 of 1,288 (28.8%) Taipei students stated that they were taught these songs in the original languages. 372 (27.9%) and 355 (20.9%) of the Hong Kong students were taught the songs in English and Cantonese respectively. 655 (54.1%) Shanghai students sang other countries’ songs in Mandarin and 157 (12.8%) in English, while 358 (27.5%) and 282 (21.9%) of the Taipei students said that songs from other countries were taught in Taiwanese and Mandarin respectively.

Although music teachers agreed that other types of world music could be introduced in schools and that it was beneficial for students to learn a diversity of musical types, they gave a small proportion of their time to world music in the classroom. Most teachers in the three communities found that they had difficulty teaching different types of music. Ten Hong Kong teachers believed that there was not enough time to prepare materials for the lessons; two thought it was difficult to find appropriate materials for classes, especially world music CDs. Four Hong Kong teachers said that their students generally accepted all kinds of music, although one teacher said his students loved musicals, while the other four teachers cited popular music as their students’ preferred genre. According to nine Shanghai teachers, the
difficulties in teaching various musical genres included the limited time allocated to music as a subject and the fact that their students might not be interested in the musical styles taught to them. All the Shanghai teachers said that their students loved popular music best, particularly popular music from Hong Kong, the mainland and Western countries. Eight Taiwanese teachers said that the difficulty in teaching different musical genres was due to their unfamiliarity with these musical types and insufficient time given to music lessons. Most teachers from the three cities commented that, although most of their students preferred popular music, they would appreciate various kinds of music if teachers could find effective methods, techniques and materials to support their teaching.

**Computer and Internet usage**
The majority of students in the three Chinese localities had their own computers at home: 1,622 (97.2%) of valid responses in Hong Kong, 1,174 (67.3%) of valid responses in Shanghai and 1,570 (96%) of valid responses in Taipei. Of these, 316 (18.9%) students in Hong Kong, 853 (48.9%) in Shanghai and 519 (31%) in Taipei neither downloaded music from the Internet nor searched for music information online (see Figure 9).

![Figure 9](image)

Figure 9. Number of hours students spent on the Internet weekly searching for music information.
Students’ views on the value of information technology (IT) as a motivator in learning music

A chi-square test (i.e., a statistical hypothesis test, also known as chi-squared or χ² test) showed a significant difference ($p<.01$, $df = 15$) between the time students spent on computers and how they positively perceived IT to be a motivator in learning music. In total, using crosstab counting, 267 students who spent over seven hours per week, 89 who spent five to less than seven hours, 227 who spent three to less than five hours, 491 who spent one to less than three hours, and 489 who spent less than one hour, agreed that IT could motivate them to learn music. In general, students who had the habit of using the Internet either to download music or to search for music information tended to believe in the value of IT in music learning. The survey data also revealed that IT was a more effective tool for motivating boys than girls, in terms of music learning. A chi-square test was conducted to find out the relationship between the use of IT and the level ($p<0.01$, $df = 6$) of motivation in school. Students in grade seven in Hong Kong, Shanghai, and Taipei were the most motivated when IT was used in teaching music. A bivariate analysis used Pearson’s correlation test to determine the correlation between the use of IT and the grade students attended at school.

In general, students in the three cities were of the view that IT should be used more widely in music lessons, especially the use of computer and audio-visual materials. Students were asked to consider whether they would like their teachers to use IT as an aid for nine music learning activities namely music appreciation, aural training, music theory, composers, music history, composition, music instruments, singing and other options specified by themselves in the questionnaire survey. Music appreciation was the most popular activity for which students would like to use IT in class. Among Hong Kong students, the three most popular musical activities in this respect were music appreciation (649 responses), composing (267) and singing (204), whereas in Shanghai the responses were music appreciation (917), singing (187) and composing (176). The most preferred activities among Taipei students were music appreciation (950), singing (141) and the introduction to composers (102) (see Figure 10).
Teachers’ perceptions of educational reforms and the use of information technology in classroom activities

All music teachers in the three cities said that recent changes in music education were largely a result of their city’s respective educational reforms. However, most Taipei teachers complained that there was not a clear set of goals despite efforts to reform the education system. They also stated that educational reforms had come too fast, and that they were slightly confused about which activities were appropriate for music lessons. Difficulties with educational reforms were also experienced by teachers in Shanghai; some found it very difficult to design classroom activities in accordance with their students’ interests, while most said that the teaching materials for music lessons were neither up-to-date nor adequate. According to nine Hong Kong teachers, the use of IT and the inclusion of creativity in classroom activities were
the major changes in music education. Six other Hong Kong teachers, however, did not perceive any radical shifts in music education, since they had been given a lot of freedom to design their own curricula in the first place. Fifteen Hong Kong music teachers, 13 in Shanghai, and 15 in Taipei said they relied a lot on IT and other media resources such as power-point, DVDs, VCDs and CDs to support their teaching in class. Seven Hong Kong teachers had either demonstrated or taught composition software such as Finale, an industry-standard notation software; Cakewalk for music creation and recording; and Digital Performer, a full-featured digital audio workstation/sequencer software package. While most teachers said it was a good idea in general to encourage students to learn and find out about music on their own with the help of IT, many said there were limitations to the use of IT in class, mainly due to a lack of facilities or equipment, inadequate training for teachers, insufficient time allocated for music lessons, a lack of means for monitoring students’ progress and students’ lack of technological proficiency.

Music education and patriotism

Students were asked to consider whether various kinds of music helped them to cultivate their national identity. In Hong Kong, the national anthem gave 726 (42.9%) of respondents a sense of national identity, while traditional Chinese music ranked second with 308 responses (18.2%), and local music rated third with 307 responses (18.2%). In Shanghai, the top three types of music that invoked a sense of national identity were the national anthem with 754 responses (42.9%), traditional Chinese music with 405 (23.0%), and patriotic music with 243 (13.85%). In Taipei, the national anthem gave 617 (37.3%) of the respondents a sense of national identity, as did local music with 365 responses (22%), and traditional Chinese music with 235 responses (14.2%) (see Figure 11).

On the other hand, 208 Hong Kong students (12.35%), 86 Shanghai students (4.9%), and 267 (16.1%) Taipei students said they did not feel a sense of national identity despite their exposure to the national anthem, patriotic songs and traditional Chinese music.

It can be concluded from the survey results that Hong Kong students who had learned local popular songs, contemporary music, school songs and revolutionary songs, and Taiwanese students who had exposure to local popular and aboriginal songs could sometimes be encouraged to develop a sense of national identity. Shanghai
students, however, considered singing Chinese popular music, learning Chinese musical instruments, Chinese classical music and local music to be important factors that helped them to cultivate their national identity. Age did not seem to have a bearing on the views of the respondents, in any of the three Chinese communities, as to whether the national anthem is a reflection of their national identity. One interesting finding was that, in all three localities, more female students than male students were inclined to think that traditional Chinese music could play a part in reinforcing national identity. The results were 196 girls (20.8%) and 112 (11.9%) boys in Hong Kong, 270 (28.6%) girls and 131 (13.9%) boys in Shanghai, and 169 (17.9%) girls and 65 (6.9%) boys in Taipei.

When asked to indicate their interest in learning patriotic songs in class, a vast majority of students in Hong Kong and Taipei chose “not at all interested” and “some interest” with 682 (40.3%) and 675 (39.9%) of them respectively in Hong Kong, and 675 (40.7%) and 527 (31.8%) of Taiwanese students respectively. In Shanghai, however, a higher proportion of students claimed to have “some interested” (888 or 50.5%) and “most interested” (210 or 11.9%) in learning patriotic songs.

According to the data gathered from the interviews, all but two Hong Kong music teachers were not required to teach the Chinese national anthem in class. According to six teachers interviewed, it was only on occasions like the graduation ceremony, convocation, music
assembly and open day that the entire school would sing the national anthem. However, one teacher revealed that a recording of the national anthem would be played on important school events such as convocation, speech day, sports day and swimming competition. Although one teacher said that students appeared to be enthusiastic when singing the anthem, the majority of them believed otherwise.

Five out of 16 music teachers in Shanghai said that they were not required to teach the Chinese national anthem in class. Although nearly all the teachers noted that the anthem was sung mainly at large-scale events in schools such as music assemblies and the flag-raising ceremony, most teachers said their students did not show much enthusiasm, with only two teachers saying that their students were enthusiastic about singing the anthem.

In Taipei, while 15 out of 16 music teachers said that they were not required to teach the ROC’s national anthem in class, they were required to teach the lyrics and background of the anthem to all first graders as part of the secondary school curriculum. Interestingly, only four teachers thought that Taiwanese students should learn the anthem, and although the other 12 teachers did not consider that it was necessary for students to sing the anthem and patriotic songs, they were not comfortable sharing such a view during the interviews.

5.3 Discussion

In order to prepare students for the challenges of an increasingly interconnected and inter-dependent world, the current arts and music guidelines in China (Ministry of Education, PRC, 2001a, 2001b), Hong Kong (Curriculum Development Council, 2002, 2003) and Taiwan attempt to address both global and national features (ROC, 2003a, 2003b). Since the late twentieth century, even in the face of increasing globalization on the economic and political front, national loyalty has been greatly encouraged in the three Chinese cities.

Concerns about globalization, nationalization, localization, cultural identity and formation, and how school music education intersects with the multiple and often contradictory dynamics of political power have resulted in several dilemmas about the transmission of global, local and national cultural values in school music education. First, multicultural music education has not been highly valued and students in the three cities perceived themselves as having little knowledge of
the world music which they had been taught. Secondly, traditional Chinese music has never been widely respected in the music curricula in all the communities. The education systems of mainland China, Hong Kong and Taiwan faced similar dilemmas, arising from a shared policy of combining traditional Chinese music and local folk music to effect cultural and patriotic education. Thirdly, while students generally showed a positive attitude toward and enthusiasm about educational information technology, it is questionable whether students would appreciate both familiar and unfamiliar music, even with the aid of IT. Finally, Shanghai teachers and students were comparatively more devoted than their Hong Kong and Taiwanese counterparts to teaching and learning national anthem and patriotic songs. On the whole, however, most teachers in the three cities were not comfortable with teaching political music and songs; nor were the students comfortable learning them.

Dynamics and dilemmas of learning Western classical music and multicultural music

Authoritative bodies such as the Hong Kong Education Bureau and the Ministry of Education in both China and Taiwan claim that global learning communities in these three Chinese territories are thriving, as they integrate multiple cultures in their music curricula to enable students to understand how they are connected with others throughout the musical world. However, this study found that Chinese students perceived themselves as having little knowledge of world music; most did not know much about the musical instruments of other countries, nor were they taught songs from other cultures in their original languages. Although most teachers shared the view that it was important to teach other types of world music, their music teaching was mainly dominated by Western classical traditions, interspersed with some traditional Chinese music. The findings from this study showed that the kind of global understanding toward world music that these education systems promote has generally been narrowed to a focus on Western classical music with respect to both instrument learning and other music practices (Ho, 2000a, 2003a; Ho and Law, 2002, 2006a, 2009a, 2009b; Law and Ho, 2004, 2006).

In addition to learning of classical music in class or from private tutors, the musical experience of students invariably entailed visits to Western classical concerts and piano recitals, rather than other forms
of musical events. Oftentimes, learning a musical instrument means learning something “Western”, with the piano being the preferred instrument. It is therefore hardly surprising that piano learners outnumbered learners of other instruments. However, this study revealed a significant difference ($p < .05$, $df = 3$) between those who learned musical instruments and “non-learners”, in terms of the musical genre they preferred: those who learned musical instruments were more open to diverse musical genres in addition to pop, classical and other world music. The results of this study showed that students who learned musical instruments tended to have a wider music horizon.

Culturally, the increase in global linkages and global consciousness has led to the reorganization of social life. As Robertson (1992: 8) notes, globalization involves “the compression of the world and the intensification of consciousness of the world as a whole”; thus, popular music from both Asian and Western countries was welcomed by respondents in the three localities. Similarly, music education has undergone rapid change to accommodate new ways of thinking and learning, and new developments in musical culture. Given this rapid change, Chinese schools will find that they can no longer work in isolation from the outside world, particularly when popular music – a favourite among today’s youth and something that is taught in Chinese schools – has even provoked reactionary regulations by the state and the educational authorities. As a result of contemporary trends and the competitive educational environment, schools are now more focused on meeting the needs of individual students (Apple, 2003; DeNora, 2003; Green, 2001, 2005; Jorgensen, 2003; McCarthy and Globe, 2002; Villaverde, 2000) by providing access to all available resources.

As far as teaching music is concerned, music teachers should be encouraged to engage students in a deep exploration of popular music in multiple dimensions within the school curriculum, since popular music has become such a big part of students’ life. Although in general children are exposed to various musical genres during their early elementary education, they tend to develop a strong interest in popular music as they grow older, while their interest in “non-popular” or “classical” music wanes. Having knowledge of both popular and folk songs from all over the world is a broad-based accomplishment that students can achieve by following a balanced, sequential music education program.
This study assumed that there is a close relationship between the musical activities music teachers prefer to conduct in class and their level of musical knowledge. The data from the survey conducted for this study showed a need to reform music teachers’ education, and to help music student-teachers understand the characteristics of ethnic and non-western music, and use this knowledge, in conjunction with a variety of techniques, not only to teach music but also to explore issues in school music education. Drawing upon both Chinese and Western cultural traditions, music teachers could, potentially, play an important role in shaping students’ world view on music and culture. Ultimately, music teachers are instrumental to educational change as they undertake the task of developing, refining and interpreting the music curriculum (Elliot, 2005; Green, 1999, 2001, 2005; Jorgensen, 2003; Pitts, 2005; Swanwick, 1988, 1999).

Problems in teaching Chinese music and the solutions

Globalization and modernization have threatened the survival of traditional Chinese art such as Beijing Opera and traditional Chinese and Taiwanese folk music. In particular, local and national culture in the music curricula of the three places has long been undermined. In Hong Kong and Taiwan, this erosion dates back to their colonial eras; in the case of China, it began with the aftermath of foreign aggression in the late nineteenth century and continued through the Cultural Revolution (1966–76).

With economic globalization, there has been an influx of Western, Japanese and even Korean popular arts to the three cities. This is precisely what Wallerstein (1989) has claimed: that the basic economic organization of the world system is imposing a single, worldwide division of labor that unifies multiple cultural systems into a single economic system. It is, therefore, hardly surprising that most students in the three Chinese cities are unfamiliar with traditional Chinese music, as their world is shrinking by the day because of the overwhelming impact of popular culture. Such a phenomenon is supported by the findings of this study, which suggests that students are less likely to learn Chinese musical instruments, traditional Chinese music and Chinese folk music than other musical forms (see Tables 9–11). As a result, the authorities in the three cities have taken steps to organize more cultural activities with the aim of making music traditions more
popular. One such effort by China’s Ministry of Culture saw seven professional Kunqu theatres give 20 free public performances in Chinese colleges in 2005 *(People’s Daily News, January 8, 2005)*. In addition, China’s MoE has also announced a pilot program that would involve teaching Beijing opera to primary and secondary school students. However, this latest effort in promoting traditional culture among the younger generation has given rise to some controversy. According to an opinion poll conducted by China’s leading web portal Sin.com *(China View, February 22, 2008)*, only 27% of over 21,000 respondents supported this move, while some argued that local operas from different parts of China should be taught, instead of teaching just Beijing opera *(China View, February 22, 2008)*.

In Taiwan, however, music education is still, by and large, affected by the political climate on the island, and problems remain for teachers insofar as teaching aboriginal music is concerned. The problem is further complicated by the fact that children in most Taiwanese nursery are exposed to English rhymes, and rarely have had the opportunity to learn any aboriginal songs at an early age *(Council for Cultural Affairs, 2004a)*.

Moreover, this survey found significant differences *(p<.05, df = 3)* in preferences for certain musical genres between students who learned instruments and those who did not. It has been hypothesized that if students become more involved in instrument learning, they are likely to develop an understanding of music in relation to other aspects of culture as well as cultivate musical skills in performing and appreciating a variety of musical genres *(Ho and Law, 2006b)*. Therefore, traditional Chinese music, Chinese or Taiwanese folk music, and even local contemporary classical music should be taught at an early stage in students’ education.

**Technology in music education**

Along with the integration of local, global and Chinese cultures into school curricula, information and communication technology has played an instrumental role in the teaching and learning of musical knowledge related to performing, composing and listening in class. This study showed that music teachers had made good use of IT tools such as Powerpoint, DVDs and CDs during music lessons, while students were perceived to be more motivated in learning music with the
aid of IT. It was also found that even those students who did not use computers regularly believed that IT could motivate them to learn music. A range of new technologies engendered by the information revolution has allowed for the production and delivery of musical knowledge and information through various means and media including the Internet, CD-ROM and other electronic forms of media. Clearly, music technology has dramatically increased the extent and the pace at which musical knowledge and cultures are spreading across the globe, and will become a catalyst for further globalization.

Overall, students in this study were comparatively more interested in popular music and they also welcomed the use of IT to learn unfamiliar music, be it classical or popular. IT could enhance the teaching and learning process by providing new methods and models for the faster acquisition of musical literacy, skills, competencies, and knowledge in all musical styles. Educational technology has generally been found to have positive effects on students’ attitudes toward learning. According to the 2008 Report on the Rights and Interests of China’s Minors released by China Youth and Children Research Center, about 70 percent of primary and middle school students surfed the Internet, which has been marked to have certain effects on their knowledge and social interaction skills (People’s Daily News, October 29, 2008; People’s Daily News, October 15, 2008). Evidently, interactive music presentations help students understand musical styles at many different levels: listening to them, reading the score as it is played, listening to musical instruments being played on their own, and reading biographies of composers or songwriters. With the aid of modern computer technology, the materials for learning traditional Chinese music can be turned into digital products and put on the Internet, thus giving students more opportunities to explore and learn about Chinese music (Ho, 2007a). However, traditional forms of music are not just about the past, as very often they remain dynamic. Many contemporary composers in the three cities have adopted the traditional style of Chinese music in terms of harmony, instrumentation and texture, among other elements. Traditional music is also able to change in response to other musical styles, or to integrate elements of other world music and music technology. Students can also be encouraged to understand the developments and trends in music, and develop their musical competence comprehensively through listening, performing and other related activities in the school music curriculum.
With the help of technology, researchers (Ho, 2007a; Ho and Law, 2006a) hope that the decline of traditional Chinese opera in Hong Kong, Taiwan and China can be averted, and that Chinese opera can expand, not only within these three Chinese territories but also beyond. To this end, Chinese cultural researchers are looking at using modern computer and video technologies to set up a national audio and video database on traditional Chinese opera (China Daily News, January 23, 2005). They also hope that technology can be used in music lessons to increase students’ interest in classical and folk music. Indeed, music education and training for music teachers have both moved into the digital era. It has become imperative for music teachers to take advantage of new media that would help them raise students’ awareness of various musical traditions and world music.

The most pressing problem for school music teachers, evident from this study, lies in overcoming the challenges posed by the pressure to develop technological literacy as well as enhance cultural literacy with regard to the type of classroom teaching methods to adopt. Music teachers should encourage students to adopt technology both inside and outside the music classroom. Technological literacy enhances students’ learning opportunities, motivation and achievements. Factors such as how technology-equipped classroom should be structured and what pedagogical practices should be put in place are important when examining the impact of IT in music education. The revolution in music technology in education is actually less about machines than students, for when used wisely, technology can enhance creativity, initiative and communication. Based on the evidence gathered about changing classroom practices, one may conclude that more changes in philosophies of music education have occurred than stated, and that school music could be relevant to the vitality of health and vitality of music in a changing world (Bauer, Reese and McAllister, 2003; DeNora, 2000, 2003; Heimonen, 2006; Wang, 2009; Westerlund, 2008).

**Education on national identity**

As China, Hong Kong and Taiwan become increasingly pragmatic economic societies, the notions of patriotism and nationalism have become far-fetched ideals to the younger generation. While memorizing the national anthem is mandatory in schools in the three territories, Hong Kong and Shanghai students are far more motivated when singing their anthem than their Taiwanese peers. Increasingly, more
Hong Kong and Taipei teachers believe that students’ national identity cannot be developed through musical activities. Clearly, there has been a mismatch between official and students’ evaluations of Chinese nationalism with respect to Chinese national songs, nationalist compositions and folk songs. On the one hand, music education in China, Hong Kong and Taiwan has long occupied a special place in aesthetic education, as music is seen as the soul of both ancient Chinese and Western aesthetics, which involve powerful emotional experiences. Without a doubt, music has served as a symbol of national identity within educational systems throughout the world. Shared histories, memories, values, and symbols can help promote a sense of pride in one’s state and country (Anderson, 1991; Smith, 1986, 1991). Singing patriotic songs was more common in Shanghai’s schools than in Taiwan and Hong Kong, in response to PRC specifications regarding moral education. Shanghai students were also keener than the others about promoting Chinese music, which they see as important to the development of contemporary Chinese culture.

Globalization has revolutionized international relations as well as altered the meaning of patriotism. In the midst of such epoch-making change, school music educators need to consider how they will cope with the larger issues of nationalism, demands on schools and globalization. Through extolling the beauty of the world and the virtues of hope, bravery, humanity and civility, school music education encourages children to love not just their place of origin but also the nation and the entire world. A wide selection of music and more effective teaching methods are therefore necessary to broaden students’ learning experience. To this end, the authorities in the PRC have, for the first time, allowed Chinese popular songs covering those from Hong Kong and Taiwan to be introduced into their music curriculum by incorporating a list of 100 “inspirational songs”. Such an experiment has proven to be effective as students are now able to sing inspirational Chinese pop songs instead of only communist patriotic ditties in music classes.

Cultural and nationalistic understanding of Chinese national songs could be defined within the framework of techno-culture in ways that could heighten political and musical interests. If we believe that cultural values and identities have sustained the unique mosaic of social life in the Chinese communities, then we can expect school music education to contribute not only to the accumulation of knowledge, but
also to cultural and nationalist discourses, nurturing students’ senses of self-respect and good citizenship (not only locally, but also globally). Nonetheless, the question of how to arrive at a national consensus concerning the form the twenty-first century music curriculum in the three cities should take remains to be answered.

Rapid globalization, the perennial effects of information technology and locally formed identities intertwined with cultural, economic and social developments have all come together in complex ways. There is a need to deepen our understanding of these developments in order to understand their significance to and implications for school education reforms and teachers’ education, given that the most important agents in music education are music teachers. Within a global, national, or local culture, teachers should strive to achieve a broad consensus on what is taught; the strongest indicators of musical success are professional, inspiring, and sensitive music teachers and their ways of teaching. Globalization or modernization does not mean Westernization or a simple focus on aspects of Han or Taiwanese culture in the curriculum. Through ongoing dialogues, music teachers, schools, government ministries and other social institutions can confirm the value of music to students and aim to diversify the profession of teaching music education. Gibbons, Limoges, Nowotny, Schwartzman, Scott and Trow (1994) suggest that the future curriculum of teachers’ education would need to reform and restructure the subject matter in the curriculum. Over the last three decades, music scholars (Green, 2001, 2005, 2008; Jorgensen, 2003; Vulliamy, 1977a, 1997b) have turned their attention to the study of knowledge legitimation. They have urged music teachers to become aware of music socialization and to examine the ways in which music and society interact and mediate one another within and across socio-cultural boundaries. Those who justify music on the basis of aesthetic education sometimes failed to communicate clearly to policymakers the importance of music instruction in public education (Jorgensen, 1994). Therefore, “if music is to assume a central place in public schools from elementary to advanced levels of instruction, a political philosophy of music education must be forged – one that speaks to ideas of freedom, democracy, community and the importance of social values of music” (Jorgensen, 1994: 28). Elliott’s (1995, 2005) “paraxial” philosophy of music education also supports a socially and artistically grounded concept of music and forms of music education. Green (2003, 2005) examines the construction of musical meanings in
classroom music and suggests that these meanings are so embedded within a culture that they are capable of either elevating and/or alienating those who are willing participants in the classroom culture. The examination of music education involves studying the transfer of musical skills, cognitive styles of learning and multicultural values education. Music education, through its power to be both reproductive and transformative, may be identified as part of the problem of cultural conflict between school and society. Regelski (1998, 2004) provides a detailed examination of action learning as a basis for curriculum and instruction, focusing on the values of music education and how music educators can help students appreciate the broader purposes of their involvement in music.  

5.4 Summary

Rapid globalization has made the reproduction of culture and cultural change timely topics in the study of music education. It also offers a window of opportunity for researchers to uncover some dynamic cultural processes. Education generally, and music education in particular, play a central role in cultural reproduction and social transformation. Each country is faced with the problem of how to reflect its society’s diversity while maintaining national unity. This study has three main findings. First, although diverse musical styles are encouraged, music education is invariably targeted at the traditional way of learning musical elements and Western classical music. Second, despite the debate on cultural identity, the need to strike a cultural balance in music education between traditional Chinese music, local or folk music, and traditional Western music is generally not observed. Third, because students are generally motivated to learn music because of the appeal of it, the question of how students’ appreciation of familiar and unfamiliar music can be stimulated through it remains. Patriotic songs are generally not welcomed by students, and even most teachers either feel uncomfortable with them or are reluctant to engage in such teaching. However, both the PRC and the ROC authorities have attempted to make nation-state values and the preservation of community culture a part of the school’s culture including having a com-

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mon language and shared musical traditions to sustain a sense of national identity. These efforts have even been extended to the school curricula in the PRC and ROC, through which teachers are expected to demonstrate their support of their respective Chinese political ideologies.

The tensions in mainland China, Hong Kong and Taiwan’s music education are not simply bipolar (global versus national), rather they are tripolar, reflecting the complicated relationships among various national, global and local components. No single local or global musical culture can supersede or be superseded by a national one through school music education. Music education can aim to heighten students’ awareness of the need to participate actively in society’s musical practices, to be mindful of their own progress in music learning, and not to be mere passive receivers of the music to which they have been most exposed. In this connection, ensuring and sustaining successful educational reform within the context of globalization requires that the music profession be made part of the learning communities with the support of educational and school authorities, a suitable curriculum framework and other resources. Similarly, through studying the changing context of school music education, teachers’ education and the consciousness of teachers in teaching music, the relationship between students and the teaching profession emerges. There is a need to call upon teachers to develop a strong foundation in teaching music, in order to support a professional practice capable of meeting the needs of students in the twenty-first century.
A major aim of this book is to encourage a forum for the comparative study of music education across three Chinese communities. The areas covered are broad and diverse, spanning from the nation state, educational policy, cultural politics, to musical cultures. The preceding chapters have looked at documentary and historical studies, content analysis of music textbooks, and studies done on students. The significance of this comparative study lies in its explanation of music learning as a reflection of the internationalization and socio-political ideologies of mainland China, Hong Kong and Taiwan. In addition, the study provides insights into how their respective music curricula have been restructured to reflect variations in local and global awareness, as well as their struggles over musical identities in their respective school curricula.

While globalization is often understood in economic terms, the growing flow of trade and capital investment has an impact beyond that; it encompasses technological, political and cultural changes. The role of education in the global knowledge economy has political implications due to the cultural consequences of homogenization and Westernization. The surge in popularity of world music as a genre and transcending national borders to create an “open” community for music education. “Localization” refers to the rise of diverse endogenous commitments that pursue local cultural forms of expression in the curriculum. “Sinofication” is a term coined by me that refers to the maintenance and development of Chinese cultural heritage and Chinese traditional music in the school curriculum. Sinofication in school music education manifests itself not only through the formation of the state and the application of the principles of nation-building, but also through national culture and consciousness, both of which are seen as advantageous to the promotion of good citizenship.
At both the local and global levels, globalization should be considered in terms of the challenges it poses to the role of government and school authorities in transmitting global cultures in school education. The development of music education cannot be simply explained through simplistic or deterministic notions of “localization”, “globalization” and “Sinofication” given the obvious responses to social change in mainland China, Hong Kong and Taiwan. As noted in previous chapters, indiscriminately accepting such notions has continued to give rise to much public debate.

6.1 Patterns of Music Education in Mainland China, Hong Kong and Taiwan – Past to Present

The political ideologies of music education in Imperial China represented a system of belief that explained and rationalized a particular political order thought to be best for the society. Music education was conceived by the Chinese state during the Imperial dynasties as one of the most powerful propaganda agents in the well-ordered Confucian society. The importance of Confucian ideology to music centered on its ethical values, which were seen as bringing about correct individual behavior and universal peace. Confucianism influenced the routines of daily life, and claimed to teach people how to live with integrity and a noble character. At the personal level, Chinese music and rites formed the basis of self-control, as music was thought to have a positive influence on the behaviour of the people. Music education in Imperial China was therefore designed with several objectives in mind: as a form of expression and/or an essential source of self-control, to perfect human beings such that they are in harmony with the universe, and to be an agent of political control.

The role of Confucianism in Chinese music education was, to a large extent, affected by China’s military defeat at the hands of Western countries. During and after the First World War, nationalistic or patriotic songs were used as tools in the struggle against foreign aggression. The growth of nationalism in mass education in general, and in music education in particular, was strengthened by the war with Japan, the Second World War, and a slew of revolutionary activities. These patriotic songs may well be the predecessors of the “songs for the masses” used by Chinese communists as propaganda to win popular
political support during the 1930s and 1940s, or the “revolutionary songs” later sponsored by the Chinese communist government.

Since the establishment of the PRC in 1949, mass media and music production had been under the control of the communist government. During the Cultural Revolution (1966–76), certain types of music were promoted by the communist government, mainly to transform socio-political life and monitor people’s behavior; Western and traditional Chinese music, however, were banned and condemned as counter-revolutionary. Despite Deng Xiaoping’s attempts at cultural liberalization through implementing the “four-modernization” program in 1978, the state continued to dominate the production of music, and to censor content seen as critical of or in opposition to the communist government. Music, at that time, was used by the state for political propaganda, with a socialist agenda.

In the last two decades, China has undergone profound economic changes, seen an increase in intercultural change, and enjoyed a marked rise in the standard of living. At the same time, economic transformation has also brought about changes in moral conduct and attitudes, which contrast sharply with those of the strait-laced Chinese society of the past. Traditionally, the moral education promoted in China’s school music sought to produce obedient citizens; recent reform efforts focus on the use of diverse cultural tools, including popular music, to effect positive social change and encourage pluralist values. Nonetheless, cultivating a love for traditional Chinese music, understanding the various musical styles of the country’s 56 ethnic groups, and listening to the PRC’s patriotic songs, all continue to be encouraged as a means of developing a sense of dedication among students towards their homeland.

Until the early 1980s, the Hong Kong colonial administration depoliticized education and distanced students from mainland China. Official policy prohibited all political symbols, salutes, songs and activities in schools, and neither traditional Chinese music nor the “new music” of Chairman Mao’s period was recognized in the Hong Kong music curriculum. In other words, there was to be no music in Hong Kong schools that fostered communist ethics, love for the motherland, or loyalty to the PRC authorities. The signing of the 1984 Sino-British Joint Declaration, which established the terms for the peaceful transfer of Hong Kong from the UK to the PRC, has led to a change in Hong Kong people’s collective political identity, as they have moved from
being colonial subjects to becoming citizens of the PRC. On the one hand, the government of HK SAR believes that education reforms promoting multicultural education can enhance students’ capacity to compete in the global economy by fostering a more global outlook. On the other hand, since Hong Kong has become one of China’s SARs, it has taken China’s national flag and anthem, and a slice of traditional Chinese musical culture. While globalization is seen by some as exacerbating the homogenization of cultures through the dominance of Western values, the introduction of cultural diversity in Hong Kong has helped to reassert the significance of traditional Chinese music and nationalistic education, thus reducing the dominance of traditional Western music in the curriculum. However, education about local culture through school music education had long been neglected under colonial rule, and continues to be so even to this day. In recent years, only Cantonese opera – which originated in southern China’s Cantonese culture, and involves music, singing, martial arts, acrobatics, and acting – has been greatly promoted by officials and schools in an effort to emphasize the importance of local traditions.

Throughout its 400 years of history, Taiwan had been under the occupation of the Dutch, Spanish, Japanese, Chinese and Western forces, and Chinese cultures, in particular, have had considerable influence on Taiwan’s traditions. After its retreat from mainland China in 1949, the ruling KMT government employed the rhetoric of Chinese nationalism to integrate Taiwan into a larger “Chinese” cultural identity. Sinofication took place in the early decades of cultural reunification; Taiwanese culture, including music, was subordinated to traditional Chinese identity, and Taiwanese authorities either ignored or belittled the value of local crafts, dance, literature and music.

In the 1980s, Taiwan experienced rapid and profound political evolution, and Taiwanese music regained its vitality in both the government and the community. Some uniquely Taiwanese aspects of local culture, such as opera, folk music, dance, and literature, have been reconstructed and articulated within a new Taiwanese nationalism. Localization is a political term used within Taiwan to support the view that Taiwan has its own identity, and is not solely an appendage of mainland China. The Taiwanese state did its part to redefine national identity in the school curriculum by focusing on teaching local or aboriginal languages and musical cultures. However, traditional Chinese music has remained a part of the school curriculum to remind the Taiwanese people of their cultural past, rather than to cultivate
national sentiment toward the mainland. Political democratization, globalization and economic prosperity in Taiwan in the last decade or so have brought about a pluralistic cultural environment in which visual, performing and literary arts have taken root and flourished in a global context. At the same time, as part of the effort to promote traditional Chinese music, classes for traditional Chinese musical instruments have begun to be taught in elementary, junior and senior secondary schools. The Beijing opera, especially, has been highly promoted in schools and the community.

In Asia, Western cultures have generally been regarded as modern, and have been introduced to this part of the world to “modernize” Asian countries. To refuse to accept the importation of western culture is to be seen as separating oneself from the rest of the world. The impact of globalization has also been felt in music education in Hong Kong, Shanghai and Taipei, thanks to the advent of information technology and the desire of teachers to learn about and appreciate various local and world cultures. As the survey data in this book showed, most students who learned music in Hong Kong, Shanghai and Taipei have a tendency to learn Western musical instruments, the piano being the most popular. The students surveyed were also more inclined to attending Western concerts such as the symphony orchestra and classical piano performances. Interestingly, none of the students in Hong Kong, Shanghai or Taipei expressed an appreciation for other world musical cultures. The survey findings also suggested that the three contemporary social processes – of globalization, localization, and Sinofication – are unequal determinants contributing to the transformation of music education in mainland China, Hong Kong and Taiwan. Clearly, the three contemporary social processes have had their effects on musical styles, contradicting the idea that national identity should be strengthened through participation in school musical activities.

While mainland China (Ministry of Education, PRC, 2001a, 2001b), Hong Kong (Curriculum Development Council, 2002b, 2003) and Taiwan authorities (Ministry of Education, ROC, 2003d) have prescribed a variety of musical styles for teaching in schools, most of the students surveyed for this study preferred to have local and Western popular music taught in class, with Japanese music being the favourite among the various types of world music. Many students did not express an interest in traditional Chinese music, local folk music, or traditional Western classical music. Although nationalism, through
participation in nationalist music, has been strongly encouraged, most Chinese students in the three cities did not enjoy singing or listening to their national anthems. This failure to meet one of the curriculum objectives should be considered in terms of the apparent challenges to two fundamental, heuristic themes, which form part of the research questions for the purpose of this study:

(1) The globalization of school music education does not necessarily lead to a culturally heterogeneous curriculum. Only classical Western and classical Chinese music are taught, and world music is rarely practised in class. The localization of music education is viewed merely from the context of learning local popular music, whilst local folk music and local classical music are neglected in the school curricula. The Sinofication that motivates the teaching of classical Chinese music may not lead to the development of a “Chinese consciousness” among students.

(2) This study has demonstrated the social construction of music seen through the music education systems of Hong Kong, Taiwan, as well as imperial and contemporary China. Music has been a socio-political feature of the curriculum, expected to play a role in maintaining social harmony. As such, the education systems of mainland China, Hong Kong and Taiwan face a dilemma arising from a shared policy that combines traditional Chinese and local folk music to effect cultural and nationalistic education.

The greater issues are how and to what extent music education in mainland China, Hong Kong and Taiwan can take broader educational and socio-political concerns into account. Responses to these issues have resulted in the development of alternative approaches to and methods of music education and these in turn have questioned both the assumptions underlining music policy and the fundamental principles on which practices should be based to help students gain a better understanding of the curriculum and its implementation in class.

6.2 THEORIZING THE CONTEXT OF MUSICAL CULTURE IN STATE POLITICS IN THE NEW GLOBAL AGE

The concept of globalization and its related key issues have been analyzed, and how global relationships are felt in both local and national
context has been demonstrated. This book has also shown how global relationships alter the construction of musical meanings in the music education of mainland China, Hong Kong and Taiwan. It has argued that music in schools is a political and cultural artefact, and that music learning is a reflection of socio-political ideologies of mainland China, Hong Kong and Taiwan.

Although state policy may reflect multiple levels of conflict in terms of political ideology, economics and cultural transmission, there may also be grounds for compromise among them. According to many comparative political sociologists, authoritarian governments do not necessarily “hinder economic growth” (Madsen, 1995: 13). This is evident from the advertisements commissioned by such international brands as Pepsi, which painted its familiar blue can red for a limited-edition “Go Red for China” promotion; McDonald’s, which ran a “Cheer for China” TV commercial; Nike, whose advertisements featured Liu Xiang, China’s star hurdler, and a host of other Chinese athletes defeating foreign competitors, and Adidas, which supplemented its highly popular slogan “Nothing Is Impossible” with a series of worldwide advertisements featuring high profile Chinese athletes and their crowds of supporters as part of its official sponsorship for the 2008 Beijing Olympics.

Despite the unresolved “one-China” issue between mainland China and Taiwan, cross-straits economic activities have increased, and cultural relations improved dramatically over the last two decades. As the Olympic torch made its way around the globe, music written in celebration of the games could be heard in all Chinese communities. The Beijing Olympics attracted not only athletes, but also singers and musicians from China, Hong Kong, Taiwan and abroad to compete in a year-long contest to have their work chosen as the theme song for the 2008 Beijing Olympics. The first song to be chosen was a countdown song, “We Are Ready”, composed by Hong Kong songwriter Peter Kam, penned by Keith Chen, and sung by an ensemble of more than 130 artists from Hong Kong, Taiwan and mainland China. The Chinese version of “Forever Friends”, composed by Giorgio Moroder, was performed by mainland Chinese singer Sun Nan and Taiwanese pop singer Chang Hui-mei, who was once banned from performing in China after singing Taiwan’s national anthem at the 2000 inauguration of Democratic Progressive Party President Chen Shui-bian (Guy, 2002; Ho, 2006d). Ironically, not only was the Chinese version of “Forever
Friends” included in the official album for the Beijing 2008 Olympic Games, but Beijing officials also used Chang’s participation to improve its political ties with Taiwan. Jay Chou, another popular Taiwanese artist, composed “Qian Shan Wan Shui” (literally, “thousands of mountains and tens of thousands of streams”), which became another official song of the Beijing Olympics. Perhaps as a further step toward improving ties between China and Taiwan, the Taiwanese government recently lifted restrictions on mainland Chinese singers recording and performing in Taiwan.

As Appadurai (1996) writes, contemporary globalization is not simply a story of cultural homogenization. Cultural exchanges between alien societies are thus not only about acculturation and the loss of cultural specificity and identity, but also about how human beings manipulate cultural symbols and signs, thereby creating new images and identities. For instance, the film Perhaps Love (a 2005 musical directed by Peter Chan) asserted its Pan-Asian cinematic identity by casting Japanese-Taiwanese actor Takeshi Kaneshiro, mainland Chinese actress Zhou Xun, and Hong Kong actress-singer Jacky Cheung in leading roles. The Hong Kong-Chinese co-production is “an integration of musical styles, from Bollywood to Broadway, from Hollywood to Hong Kong” (Teo, 2008: 353).

Although not much is known about how local musical culture becomes internationalized and how international influences become localized, it is necessary to rethink music curricula with a view to gaining a renewed national mandate. Musical meaning is not static; it changes over time and within the context of the school curriculum. The meaning of music is as much a product of context and the act of consumption and interpretation as it is of the music “itself”. One very challenging aspect of the sociology of music education relates to the part how “the school plays in that reproduction” (Green, 1999: 165). Indeed, music education in mainland China, Hong Kong, Taiwan and other Asian countries represents a complex interplay between political ideologies and economic globalization. This interplay partly explains the gap between cultural policy and music education, as global imperatives translate into local realities.

In preparing students for the challenges of an increasingly interconnected and interdependent world, educational reforms and music policies need to address both global and local needs. But the process of translating global imperatives for music education is always intertwined with local social changes and educational reforms that are both
facilitated and constrained by local conditions. This interweaving in turn gives rise to tensions between global, national and local concerns in globalization-oriented educational reforms. As Anderson (1991: 6) remarks, a nation is constructed from popular processes that residents who share nationality hold in common: “[Nationality] is imagined because the members of even the smallest nation will never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.”

This understanding both shapes and is shaped by political and cultural institutions, as people “imagine” that they share general beliefs and attitudes, and recognize a collective national populace as having opinions and sentiments similar to their own (Anderson, 1991). This book has shown that music education and identity are much debated topics, with the result that official musical knowledge is oriented toward pluralistic and national education, to allow the hybridization of multiple identities and meanings found in the values of music education in the national and global context. The global flow of culture is certainly not a one-way street, but may be interpreted rightly as “a global intercultural interplay” (Pieterse, 1993: 9). These developments provide extraordinary challenges and great opportunities for curriculum reform in the contemporary world. A new discourse for music education is needed, one that moves beyond the concept of nation building, and addresses the connections between music education and the changing role of the nation in a globalized world.

6.3 The Broader Implications for Music Education in Asian Countries

Taiwan had been under Japan’s colonial rule from the beginning of the twentieth century to the end of the Second World War. With military backing from the United States, Taiwan had maintained its independence from communist China since the establishment of the PRC in 1949. The democratic movement in Taiwan in the 1950s – as in South Korea and the Philippines – was largely driven by the United States.

Context of Asian cultures

Although most parts of Asia have moved towards responsible government, their democracies are not “complete” by Western standards. Most Asian states have distanced themselves from liberal democratic
and political organization, and their political systems have been catego-
rized as semi- or quasi-democracies that do not take the form of
Western liberal democracies. One of these semi-democratic sub-groups
consists of countries – Malaysia, Singapore, South Korea, Taiwan and
Thailand – whose political structure is somewhat similar to that of
Hong Kong: a state-dominated, authoritarian regime under which
people nonetheless enjoy a high degree of freedom. As Hofstede (1984:
150) recognizes, the Chinese-majority societies of Hong Kong, Singa-
pore and Taiwan place less emphasis on individualism than do West-
ern countries, and the emphasis on the “self” is apparently countered
and suppressed by other Western socio-political convictions. In these
countries, the government is regarded both as a legislative and an
executive body exercising both political and social power, and the con-
stitutions of most Asian countries empower the state to exert its
authority rather than protecting individual civil rights. As far as the
relationship between education and political socialization in fast-
changing Asian societies is concerned, there is always “a considera-
tion of the implications of state-directed efforts at identity formation both
for internal social and political stability and for inter-state relations
throughout Asia” (Vickers, 2009: 11).

Asian cultures, as Rice (1993: 11) identifies, lack “an individualist
[ethos]” and are “non-secular in orientation, status [is] ascribed not
earned, and political institutions [are] authoritarian rather than demo-
cratic”. Frederickson (2002: 610) also notes that moral justifications
for a strong bureaucracy cannot be easily found in the West. They are
strong in East Asia, which is often viewed as “having bureaucratic cul-
tures – cultures particularly influenced by the thought of Confucius”.
The notions of individual needs and individual choices are simply
absent in traditional Asian cultures.

Global experience has witnessed the emergence of postmodern con-
ception, as well as remarkable economic transformations in Asia. The
rapid economic expansion of Japan after the devastation of World
War II, and the rapid transformations of Hong Kong from the mid-
1940s, South Korea and Taiwan from the early 1950s, and Singapore
from the late 1960s, have resulted in significant advances in industrial
growth. In the 1970s and 1980s, Hong Kong, South Korea, Taiwan and
Singapore saw an increase in national incomes and demonstrated
strong economic growth through export-oriented industrialization
policies. Most newly industrializing East Asian countries, as Madsen
(1995: 14) notes, accept strong, authoritarian governments as neces-
sary to “establish the order needed to provide a safe climate for foreign investment” (Severino, 2007). The authoritarian governments of these newly industrialized countries (NICs) have strengthened their rule through the promotion of economic growth (Simone and Feraru, 1995: 184–5). Huntington (1996: 108) has this to say about Asia: “…while recognizing the differences among Asian societies and civilizations, East Asians argue that there are also significant commonalities. Central among these, one Chinese dissident observed, is the shared rejection of individualism and the prevalence of ‘soft’ authoritarianism or very limited forms of democracy”. Asian societies have common interests vis-à-vis the West in defending these distinctive values and promoting their own economic interests.

Despite the cultural stability that intensifies the authority of the Asian states, most of their people respond to Western impacts on local cultures and challenges. De Bary and Tu (1998) claim that the so-called Asian model of Confucian-based development is at odds with Western principles of individualism, human rights and liberal democracy. The historical and cultural development of most Asian countries is related to the consequence of international influences, particularly the Anglo-American legacy. Other Asian countries share some similar patterns with Hong Kong, with their history rooted in Confucianism, even though many of them, including Singapore, South Korea and Taiwan, had been colonized by Western countries.¹

Globalization and the politics of state formation in Asian education

The effects of globalization on traditional Chinese and world cultures have generated strong debates about the intangible cultural heritage evoked through Chinese school music education. In the face of the challenges posed by globalization and the knowledge-based economy, the governments of mainland China, Hong Kong and Taiwan, as well as those of other Asian countries such as Japan, Singapore, South Korea and Thailand, have conducted comprehensive reviews of their education systems.

¹ Burma, Bangladesh, India, Malaysia and Pakistan shared the British colonial experience. Indonesia encountered the colonizing impact of the Dutch. Cambodia and Laos were under French colonial rule. In contemporary South and Southeast Asia, only three countries did not experience colonial rule. Two of these, Nepal and Afghanistan, were inaccessible. The third was Thailand.
Apart from minimal links with China and the Netherlands, the Tokugawa régime of the Edo period (1603–1868) insulated Japan from the rest of the world for nearly 250 years. This ended in January 1868, when full sovereign powers were restored to the new Meiji Emperor. In May 1869, the last Tokugawa forces surrendered, marking the beginning of a new era; the Meiji period (1868–1912), often referred to as the Meiji Restoration, was a time of rapid modernization and westernization. The absolute rule of the Japanese emperor and the doctrines of Confucianism, which had endured throughout the history of Japan, were used by the leaders of the Meiji Restoration to gain control over Japan.

The most original political idea developed in Japan was that of the kokutai (national essence), which formed the national political framework from the Meiji Restoration to 1945. According to official national theory, Japan was a divine nation whose emperor was a living god, deserving his subjects’ unconditional loyalty. When the Meiji era began, Japan set out to become a modern state and, in the following year, John William Fenton, a British military instructor, suggested the need for a national anthem. The first *Kimigayo* anthem (often translated as “May Your Reign Last Forever”), although without its current melody, was performed to the accompaniment of brass instruments during an army parade in 1870. The music of the anthem was based on an ancient gaguku scale, and its words were drawn from *Kokin Wakashu*, an anthology of 1,111 tenth century poems written to celebrate the long reign of the emperors. The revised Imperial Rescript to Young Students was issued on May 22, 1939, and pictures of war gods and heroes hung in the classrooms.

From 1950, the Japanese Ministry of Education encouraged singing the national anthem and raising the national flag in schools on special ceremonial occasions. This new-found patriotism was thought to be a far cry from the aggressive nationalism that characterized pre- and post-war Japan (Yoshino, 1992). Raising the Japanese flag and singing

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2 The original Rescript was written in the name of the Emperor Meiji in October 1890 as an instrument to politically indoctrinate school children. Emperor Meiji was also interested in the establishment of a national education system to promote morality in order to build modern Japan. The Japanese government declared the importance of the patriarchal system and Confucian traditions: the Emperor and national priorities should be supported by the family and the education system.
the national anthem in public schools were made compulsory by the ruling conservative government in 1990. Between 1985 and 1995, over 900 public school teachers were punished for not exercising their constitutional right to follow their conscience on this issue (Lauer, 2000). There is an ongoing friction between nationalist politicians and teachers in Japan over the use of the flag and anthem in schools.

Promoting Western music education in Japan was part of the Meiji Restoration government’s policy to westernize the country. To facilitate the teaching of Western solmization, the portable reed organ (i.e., an organ that generates its sounds using free metal reeds) was introduced in many elementary schools (Imada, 2000; Torigoe, 1996; Walker, 1996). After the Second World War, education in Japan was called the “new” education, where “new” bears the dual meaning of “different” and “democratic” (Ikeno, 2005: 93). There was an attempt to encourage educators to change from a militaristic to a democratic approach. The Course of Study (COS), a law through which the government controlled all educational actions, was first issued in 1947. The COS governing music education for elementary and middle school comprised four units: general objectives, standards for each subject, moral education and special activities (Ogawa, 2004: 141). The 1998 COS, currently still in use, primarily governs Western music and Western music history for lower secondary schools, although there has been a change to include non-Western music and Japanese traditional music in the curriculum (Ishii, Shiobara and Ishii, 2005). Integrating Japanese traditional music was not only in response to dominant globalizing culture, but also an attempt to “recover the lost ‘self’” (Ishii et al., 2005: 80).

Singapore

Since its independence in 1959, Singapore has been ruled by the People’s Action Party (PAP), an authoritarian regime that has developed the island into a one-party state. Singapore is a multi-racial, multicultural, multi-religious and multi-lingual country with four official languages: English, Chinese, Malay and Tamil. Approximately 77% of its population are Chinese, with 14% being Malay, 7% Indian, and the remaining 2% of other origins. The government has attempted to build a national identity that is shaped by and framed across cultural policies promoting the arts, national day, national songs, and civic discourses surrounding the remaking of Singapore (Barr and Skrbiš, 2009). The media in Singapore helps to promote a sense of national pride, the
modern image of the Singapore city, and its reputation in the international arena, so as to reinforce “the message that progress is dependent on the subordination of self-interest to collective goals” (Vickers, 2009: 18). Music is used by the ruling authority to preserve its political socialization, so as to support the political development of the nation (Kong, 1995). Yeo Ning Hong, former Ministry for Communications and Information, wrote in his message for the Sing Singapore (1988) songbook (cited in Kong, 1995: 451):

Singing the songs will bring Singaporeans together, to share our feelings one with another. It will bring back shared memories of good times and hard times, of times which remind us of who we are, where we came from, what we did, and where we are going. It will bring together Singaporeans of different races and backgrounds, to share and to express the spirit of the community, the feeling of togetherness, and the feeling of oneness. This, in essence, is what the “Sing Singapore” program, aimed at promoting home-grown music and artistes, is about.

Thus, singing national songs was to lift the spirit of the community, and to share its memories of good and bad times. The national spirit, especially, is observed in the lyrics of national songs, which have been written in four official languages – English, Mandarin, Malay and Tamil – to encourage expressions of love and pride for the nation and a sense of belonging for the country (Kong, 1995). A sense of belonging and national pride is evident from the lyrics of the song “We are Singapore” (cited in Kong, 1995: 451):

This is my country  
this is my flag  
this is my future  
this is my life  
this is my family  
these are my friends  
We are Singapore Singaporeans Singapore our homeland it’s here that we belong.

The “Sing Singapore” program is intended to cultivate a greater sense of togetherness among Singaporeans. The 2003 theme songs for the “Sing Singapore” program included four songs in three different languages: “A Place in My Heart” in English, “Quan Xin Xu Fu” in Mandarin, and “Kau Berada Di Hatiku” and “En L. Thayathil Ohr Idam” in Malay, all of which seek to cultivate a greater sense of togetherness among Singaporeans (National Arts Council, Singapore, 2005). The annual Singapore arts festival, organized by the National Arts Council,
has become increasingly global in form and content in a bid to attract more audiences, as well as to help Singapore become a global city for the arts (Peterson, 2009; Ritzer, 2007).

Politicians in Singapore exercise their authority through educational policies designed to promote social coherence and national identity, and secure economic growth. The “state-led” education curriculum is described as “an example of ‘reassemblage’ initiated at school level to remediate what has been perceived to be a lack of cultural mooring and impoverished national identity among Singaporean youth” (Koh, 2006: 359). Educational policies are also implemented to help students develop the kind of skills required in the new global economy. Since 1997, the teaching of creative and thinking skills, the use of information technology, and “national education” – a form of citizenship education – have been at the core of the “Thinking Schools, Learning Nation” education reform (Koh, 2004). Students are encouraged to develop an understanding of and an open mind toward local and world music. The current music syllabus focuses on teaching and learning Chinese, Indian, Malaysian, and Western music, not only to encourage harmony within the community, but also to develop an understanding of and awareness for a multicultural society (Curriculum Planning and Development Section, Ministry of Education, Singapore, 2008).

South Korea

The beginning of school music education in Korea can be traced to the end of the nineteenth century and the arrival of American missionaries, who established the country’s first Western school system. Western music was taught in the classroom in the form of Christian hymns. But it was only after 1945, following Korea’s independence from Japan, that music education began to be introduced in public schools (Choi, 2007). According to Choi (2007), the history of Korean school music education can be divided into four different periods: the immediate post-war period (1945–60), the national development period (1960–79), the stability period (1980–87), and the period approaching the twenty-first century (1988–2005).

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3 My account on music education in South Korea draws largely on Choi (2007), because other texts in Korea’s music education are written in Korean.
Between 1945 and 2005, music curricula and textbooks were revised seven times in response to social, political, economic, cultural, and educational changes in the country (Choi, 2007). The current music curriculum takes into account globalization, information technology and democracy, reflecting a shift “from a rather nationalistic to a multicultural approach” (Choi, 2007: 146). Under the regimes of Syngman Rhee and Park Chung-hee in the 1950s and 1960s, respectively, music education was used as a tool to develop patriotism and loyalty, while anti-communism and nationalism were integrated into the music curriculum through songs focused on nation-building and citizenship (Choi, 2007).

In the new global age, students have been encouraged to experience diverse musical cultures and ethnic music, including traditional Korean songs. Meanwhile, music textbooks have significantly reduced the number of Western songs from Europe and the USA, replacing them with music from Asia, the Middle East and Latin America.

Thailand
Modernization began to have an influence on music making in Thailand (originally Siam) following the country’s earliest contact with the West in the twentieth century.

Although Thailand was never colonized, Western music had an impact on music development in the country. Certain aspects of Western and other foreign cultures were often introduced into the country during the reigns of King Rama V and King Rama VI (1868–1925). This was to be manifested later on in the integration of foreign music and Thai classical music, both in terms of musical instruments and of styles (Maryprasith, 1999). The piano is one of many important Western instruments used in the performance of Thai classical music (Amatayakul, 1970).

While modernization has contributed to the development of both Thai classical and popular music (Maryprasith, 1999; Suttachitt, 1992), Thai classical music is very much synonymous with Thai identity, which has been shaped by the royal family and Buddhism. It is appreciated for its unique cultural identity and has a place in the national school curriculum and informal school music education. Although the “Amazing Thailand” campaign launched in 1998 and 1999 was mainly to attract international tourists, it was also intended to create awareness among the Thai people of their own culture as well as to develop an appreciation for their own heritage. The Thai Ministry of Education
controls the music curriculum content at all levels of education, from kindergarten to post-secondary, and seeks to strike a balance between Thai and Western music. As Maryprasith (1999) noted, the contemporary national music curriculum is not restricted to the teaching of Thai classical music, but also includes Thai popular and folk music.

To some extent, music education in Asian countries has developed in contexts different from those of Western countries. Most Asian countries have centralized music education systems, featuring a standard curriculum and officially approved textbooks that are in line with government stipulations. The control of musical meaning is seen as a matter of administration and rational planning by the state. Musical meaning as experienced in semi-democratic Asian states is not delineated in the same way as in democratic countries. This book suggests that this view can be tested in future research by focusing on the struggles between political development, economic advancement, and cultural identity in Asia’s music education systems.

6.4 A Return to State Politics in Music Education

The rapid and often radical changes experienced by societies have led to much debate about the relationship between cultural transmission and school education. The primary tasks of any educational system are to nurture and develop national citizens, and to prepare the workers of the future for the national labor market (Green, 1997). The curriculum is often an important means to instil in students certain values that are acceptable to society and the state authority. Jean-Jacques Rousseau (1712–78), regarded as the founder of political nationalism, said there must be a direct relation between national identity and the nation state (Barnard, cited in Wilborg, 2000). He believed that people are what governments mould them to be, and that education elevates the individual to acquire a national identity (Wilborg, 2000).

Educational systems instruct children in a particular governing language, about the myths of national images and national symbols, thus contributing to the formation and maintenance of a separation “between ‘us’ and ‘them’” (Hjerm, 2001: 37). Education is used to help assimilate children into their respective societies. Beginning with their early education, children in many countries are made to participate in activities that show respect for their nation, including saluting the national flag and learning the national anthem. They are also required
to study everything about their country, including its history and geography. As an example, a primary goal of the Greek Cypriot education system since 1974 has been to teach new generations of Greek Cypriots about the part of the island occupied by Turkey, and to foster hopes for a reunification of the island (Christou, 2006). Posters in classrooms showing the slogan “I don’t forget and I struggle” perpetuate the ideal of a Cyprus community in unity (Christou, 2006: 285). On December 15, 2006, the Liberal Democratic Party (LDP) and its governing coalition partner New Komeito passed a bill in the parliamentary upper house for an education reform, declaring that the goal of education was to develop students’ respect for the country and its culture and tradition, so as to foster an attitude of love for the nation.

Hobsbawm (1990) understands culture as an intellectual instrument fashioned with a political agenda. In Germany for instance, the nexus between music and national identity attracted music critics, musicologists and educators, who sought to consolidate composers’ and musicians’ achievements within the context of a national German music. In general, the history of music often emphasizes the importance of nations and nationalism in the analysis of such great composers as Borodin, Tchaikovsky, Chopin and Bartók (Brincker and Brincker, 2004). Whether nationalism should be consistently promoted in present day classrooms remains a much debated topic, especially in Canada, the Caribbean, Japan, mainland China, Malaysia, Singapore, Taiwan and the United States.

Controlled musical content and musical meaning in formal music education are also found in democratic countries. The music education system in England is a striking example. England’s education policies moved from decentralization to centralization during the 1990s, and the National Curriculum for music was introduced between 1991 and 1992. With the shift in education policies and the introduction of a National Curriculum, music education was, for the first time, centered on a publicly declared music curriculum within a formal educational framework. The rationale behind the National Curriculum was to impose minimum, measurable standards. The selection of works to be taught, however, was a political decision, a concept alien to British educationalists, who had been used to choosing from a rich variety of resources. It is of paramount importance in any country to provide a voice for music teachers, so that they can actively work toward realizing the goal for a globalized curriculum.
Music education in the United States is said to have been interlaced with social, political and religious undertones. It was developed alongside the singing schools of the early eighteenth century, which were intended for “both musical and social purposes” (Mark, 1996: 5). As early as the 1930s, educators in the United States called for various cultural diversity programs to encourage ethnic minority students to study their heritage. A year after the attack on the World Trade Center and the Pentagon on September 11, 2001, and six months before the Iraq War, President George W. Bush initiated a program focusing on history and civic education, in an effort to improve students’ knowledge of domestic history as well as encourage their civic involvement and deepen their love for their nation (Kahne and Westheimer, 2003; Westheimer and Kahne, 2003, 2004a, 2004b). Sing America! is the first recorded collection of patriotic music performed by all the US military bands – the army, marine corps, navy, air force and coast guard.

Individual US states display their patriotism during the celebration of significant historical events by singing patriotic songs and pledging allegiance to the flag (Westheimer and Kahne, 2003: 11). In the state of Nebraska for instance, the state legislature’s Bill 982 required the board of every school to appoint a curriculum steering committee on “Americanism” to encourage students’ love of and respect for the state (Westheimer and Kahne, 2003: 11). In 2005, as part of the National Anthem Project, more than 1,700 schools honoured the anniversary of the national anthem (American Music Teacher, 2006: 57).

The integration of Native American music into the curriculum can be seen as an expression of national identity and multiculturalism. In 1990, President George W. Bush approved a joint congressional resolution designating November as “National American Indian Heritage Month”, to celebrate Native Americans’ accomplishments, their intertribal cultures, and their rich contributions toward the establishment of the United States of America. The move was also intended to educate the public about the heritage, history, art, and traditions of Native Americans. Schools were expected to raise students’ awareness of the continued existence of Native Americans, as well as to explore the music and dance of different Native American cultures. Teachers were encouraged not to stereotype Native American music; in particular they should avoid the drumbeat adopted in many Hollywood films to signify “nearby Indians”, and present authentic music within its cultural context (Damm, 2006). Such celebrations not only help to bridge
the cultural gap between the dominant and subordinate cultures, but also integrate Native American culture into the curriculum.

However, it has been argued by Hobsbawm (1990) that nationalism is a passing phenomenon that is no longer suited to current conditions. In his latest book, *Democracy and Populism, Fear and Hatred*, historian John Lukacs (2005) holds that democracy is degenerating or has degenerated into populism conjoining with nationalism. Morgan (1998: 2) maintains that older systems that organize “the distribution of political, economic and cultural power, generally on a national basis, are now being superseded by a more international system or set of forces that span the planet”.

When we examine the elusive concept of “culture” from a global perspective, it becomes apparent that strong state apparatuses often impose a national culture, and that the notion that every nation has its own distinctive, homogenous culture is no more than a myth (Wallerstein, 1976, 1990). Changes in the structures, processes and concepts of societies and cultures arising from globalization are also affected by education as much as by other social institutions and systems. Schools are generally designed “to spread the dominant cultures and inculcate popular ideologies of nationhood, to forge the political and cultural unity of the burgeoning nation states, and to cement the ideological hegemony of their dominant classes” (Green, 1997: 35). These developments raise questions about the reproduction of culture, identity and community, which in turn relate to contemporary educational debates about values education in the wider society. With a view to understanding and realizing its multi-dimensional character, music education should be considered in a much broader context within and without formal institutional settings.

6.5 The Future of Music Education

Despite the emphasis on national music education in school curricula, incorporating cultural learning in both Western and non-Western countries is often associated with the reconfiguration of nationalism and multiculturalism in response to societal changes. It is evident how music education has been used as a tool for nation-building, and how tensions between the global and the local forces are inherent in the curriculum.
Education is one of the most direct methods of shaping the political culture of a country, insofar as it tries to mould students’ familiarity with and sympathy for it, and strengthens civil society on the basis of mutual responsibility and self-respect. School music education has changed considerably in response to developments in government, politics and culture. The dynamic contradiction between nationalism and globalization has become an important issue in debates on contemporary values in music education. By reframing the major concerns of comparative education around the dynamics of nationalism and social forces, this book has argued that the enhancement of interdisciplinary and values awareness in school music education is to be achieved not only through the introduction of political or patriotic songs in the school curriculum, but also through an understanding of and a respect for other world cultures. As Campbell (2002) points out, we learn in all kinds of settings, in the school and outside of it, and through music education we can see how shifting state politics and national policies can have an impact on our learning. Musical culture also needs to be studied in a context in which students are connected to their community and country, while at the same time making connection with people from other communities throughout the world. Jorgensen (2001, 2003, 2006) reminds us that the transformation of music education is ongoing, creative, social, and never complete, and that it requires continuing critical analysis to address the dialectics of theory and practice. A creative encounter between political change, musical culture and the ideology of education presupposes a clear understanding of all the processes at work, including both cultural globalization and cultural production. Such an understanding will lead not only to a dialogue between “the West and the East”, or between classical and popular music, but also to a considerably more complex school curriculum. It will certainly have a positive effect on the development and improvement of music education in general.
Social changes have made music education an important topic for policy makers, practitioners and academics around the world. Music is a culture-bound form of thought and expression that affirms individual and national identity, while music education is always conducted within a particular cultural context (Bowman, 1993, 2001; Elliot, 1995; Walker, 2007; Westerlund, 2003). Many music educators such as Green (1988, 1999), Webster and Richardson (1994), Reimer (2003) and Swanwick (1999) suggest that research and policy is best based on the belief that musical thinking is a function of both cognitive and affective components, and that it involves both intrinsic and extrinsic meanings. Under the influence of cultural, economic and social factors, multiple musical values abiding within the curriculum context not only resist but more importantly enact policy-making, thus making education policy dynamic, multilayered, complex and contented (Ball, 1990).

Education theory and policy-making, at both local and global levels, should consider globalization in terms of the responsibility it presents to the government and school authorities to incorporate world cultures into school education. Contrary to much public discussion, changes in the development of music education in mainland China, Hong Kong and Taiwan cannot be explained simply by making reference to the uncritical acceptance of simplistic or deterministic notions of “localization”, “globalization” and “Sinification”.

7.1 Significance of Comparative Research

Comparative education is an established field in education and research. Courses and programs in comparative education are offered in many universities, and scholarly journals such as Compare, Comparative Education, Comparative Education Review, International Review of Education, International Journal of Educational Development and Current Issues in Comparative Education contribute to our un-
standing of contemporary educational problems and stimulate our capacity to solve them. These journals, which carry new research in comparative and international education from all over the world, offer international perspectives on the relationships between comparative education, the forces of globalization and national policy. Nonetheless, as Kertz-Welzel (2008) argued, comparative music education is often deemed unimportant in education research because other issues always seem to be more urgent.

This book has shown that music learning reflects internationalization vis-à-vis the three distinct socio-political ideologies of mainland China, Hong Kong and Taiwan. It has also tried to examine how the music curricula in these three Chinese communities have been restructured with a great sense of local and global awareness. It argues that, while globalization has had a homogenizing effect on the ways in which Western classical music and popular music have been taught in schools in China, Hong Kong and Taiwan, world music, local folk songs and indigenous classical music continue to be neglected in the school curriculum. The book has also argued that the distinctive political discourses of mainland China, Hong Kong and Taiwan are still very much controlled by those who oversee the production and distribution of musical knowledge in schools. At the same time, popular music is music of the mass media; students’ daily exposure to radio, television, the Internet and other modes of mass media has grown in both depth and breadth, and has an enormous influence on their musical preferences.

Mainland China, Hong Kong and Taiwan have inherited the same Western musical culture. While Chinese people appreciate global culture, they also feel that its introduction has threatened their own national culture. The acceleration of globalization, particularly in the 1990s, saw the launch of music campaigns in China, Hong Kong and Taiwan to counter the “invasion” of foreign elements, and an appeal to protect traditional Chinese music, including Chinese opera, which was almost defunct at that time.

While many think of globalization as enriching societies through the worldwide spread of knowledge and information, others perceive it as a threat to traditional cultures. This book has suggested that pedagogical interventions that made classical, popular and folk music “areas of legitimate critique” has opened up new avenues for further investigation and discussion. Such critique can encourage the building of a radical yet progressive form of democracy, premised on the basic
values of culture and equality for all humanity, where music has equal importance at the local, national and global levels. Through music education, students will learn and experience music in a conscious and deliberate way. Indeed, much remains to be done in making sure that schools do not lose sight of the great musical canons, ranging from classical to folk and popular music.

There have been increasing concerns internationally about the positive and negative impact of globalization on indigenous cultures. Consequently, questions on how to manage the realities and practices of globalization and localization in music education, and how best to maximize its benefits and minimize its disadvantages for individuals and local communities, have become major concerns in educational development, particularly in the three Chinese societies examined herein. Clearly, introducing national identity into the curriculum creates problems in mainland China, Hong Kong and Taiwan. Nonetheless, the combination of different global and local forces has given rise to a very rewarding and enlightening area for comparative education research.

7.2 Responding to the Challenges of the Future

In examining the plurality of the social and cultural sites of practice, questions concerning the reproduction of musical culture and identity were addressed insofar as they relate to contemporary educational debates around socio-political changes. Given the existing range of cultural practices, how can we identify various musical cultures and identities in the organization of school knowledge?

Nationalism in music education, an important social and political phenomenon, involves making the idea of the nation-state into a part of every child’s identity through their listening to and singing of the national anthem, in addition to being taught traditional music. Mainland Chinese, Hong Kong and Taiwanese education is infused, to some extent, with nationalist agendas. Many of the conflicts regarding education today concern the formation of new national identities. In general, administrators in mainland China and Hong Kong believe that more emphasis on teaching traditional Chinese music in schools would cultivate students’ national identity, while the Taiwanese propose learning more Taiwanese music for this purpose. In many Asian countries however, it is believed that studying Western music – because it is universally understood – in addition to their own
traditional music, can help to consolidate their national identity (Ishii and Shiobara, 2008).

It is important that music teachers know how to help students develop an awareness of their own traditional ethnic cultures, while at the same time respecting cultural diversity. It is important that they explore both national and local cultures as expressions of contemporary cultural resistance to the power of globalization, and recognize the particular social context in which they teach. Music educators should understand that “they cannot separate such context from larger matters and configurations of power, culture, ideology, politics and domination” when thinking about the construction and organization of school knowledge (Giroux, 2004: 65). As Durham and Kellner observe (2001: 29): “Pedagogy does not elide or occlude issues of power…. Thus, while the distinctive situation and interests of the teachers, students, or critics help decide what precise artifacts are engaged, what methods will be employed, and what pedagogy will be deployed, the socio-cultural environment in which cultural production, reception, and education occurs must be scrutinized as well”.

The question of how to integrate teachers’ education training into broader educational policies in order to promote the value of cultural differences in the school curriculum remains to be researched.

The emphasis today is on flexibility and the capacity to adapt and apply teachers’ knowledge in diverse music education settings. Bernstein (1999: 157–9) differentiates between “two fundamental forms of discourse” arising from the dichotomy between school knowledge and everyday, common-sense knowledge, and attempts to provide a language of description leading to greater differentiation between and within these forms. In accordance with the ideas of John Dewey, Woodford (2005) believes that music teachers should become more relevant to society as a whole, and that teaching almost exclusively Western music from previous centuries is a narrow approach. One of Paulo Freire’s most important pedagogical tenets is that teachers should be encouraged to respect the consciousness and culture of their students and create a situation in which students can articulate their understanding of the world (Freire, 1973, 1985). It is most significant, as Green points out (2004), that societies with the most formal music education are those that do not make music part of their daily life. Green (2001, 2003, 2008) suggests that there is a need to redefine key concepts in teaching so as to bring formal classroom music practices in line with musical learning processes in the real world (Abrahams
and Head, 2005; Jorgensen, 2003; Locke, 2008; Walker, 2007). As post-modern philosophies move to the forefront of education, schools, universities, community music programs, and other institutions begin to collaborate in fostering students’ musical development (Campbell, 2002, 2003; Higgins, 2007; Jaffurs, 2006; Veblen, 2007; Veblen and Olsson, 2002), and music enculturation occurs both in and out of the school setting.

As Vygotsky (1986) argues, learning is a socially constructed process that students bring to the classroom, and that they learn when they are able to combine what they know with new materials. Being able to understand and respond to its culture is essential to a school’s success in promoting student learning. If there is to be a change in the culture of schools and teaching, there must also be changes in leadership, participation, and teachers’ education. Great emphasis is being placed on teachers’ professional development, in accordance with innovations in nationwide or local curriculum planning, which will keep up with both the common values and attitudes of modern society as well new scientific and technological advances (Huang, 1995, 2004). The notion of “reculturing”, developed by Hargreaves (1991) and Fullan (1993a, 2001), responds to the breakdown of the culture of individualism and the Balkanization that prevails within schools, and stresses the development of relationships that form the culture of the school (Hargreaves, 1995). Educational change is not just a rational endeavour involving careful design, rigorous planning, and systematic training, but also a process involving deep emotions, trust, collaboration, shared meanings, and even conflict (Hargreaves, 1997). In a similar vein, Fullan (2001) explains reculturing as the activity of transforming culture, and recommends (2007) setting up professional learning communities to serve as vehicles offering effective support for teachers implementing changes in their practice (Cochran-Smith, 2009; Fullan, 1993b; Geijsel, Meijers and Wardekker, 2007; Wood, 2007). Such reculturing could help teachers to recognize ways in which their professional development is important, and valued outside the school. This is the reason why Eaker, DuFour and DuFour (2002), Fullan (2007), Geijsel and Meijers (2007), Hargreaves (2003), Hargreaves, Earl and Ryan (1996), Sarason (1996), and other school improvement researchers argue that reculturing needs to move beyond the walls of the school, to involve parents and the wider community. Interactions between parents and music educators, which may lie outside the domain of traditional parent-teacher communications, may contribute to additional and
rich musical experiences for young students (Law and Ho, 2009). Elliott (1995: 306) suggests that the “most essential long-term task facing our profession involves enrolling parents, colleagues, administrators, politicians, and others in the quest to make schools more educational in nature and, therefore, more hospitable for music teaching and learning”.

Problems with teachers’ education and obstacles created by bureaucratic styles of leadership have to be resolved so that vision building, collaborative relationships, and open-mindedness about school music education can contribute towards the teaching of diverse musical cultures in response to socio-political developments. To promote such teaching, the curriculum of higher music education needs to be restructured with a view to providing pre- and in-service music teachers the opportunity to study world musical cultures and, particularly, to learn to teach a variety of global musical cultures. If effective pedagogy is defined as “what counts as valid transmission of knowledge” (Bernstein 1975; Young, 1971), teachers must be prepared to face the key pedagogical problem of motivation. In a strong, positive culture that supports professional development and student learning, high-quality subcultures can then be developed that support curricular reform in schools on a large scale.

7.3 Final Remarks

The authorities of the three education systems of mainland China, Hong Kong and Taiwan have announced that global education and their own learning communities are all trying to create awareness among students in terms of how they connect with others through the musical world. On the other hand, traditional Chinese music is an integral part of the school curricula of China, Hong Kong and Taiwan, and continues to play a prominent role in the development of personal and national identity. Both the benefits and challenges of globalization, localization and Sinofication raise important questions about the relationship between continuing education and educational reform.

The conceptual structure of music education is shaped by the social context in which the political ideologies of all countries function. Mainland China, Hong Kong, Taiwan, as well as other Asian countries such as Japan, Singapore, South Korea and Thailand, all of which have built rich cultural traditions over a long history, have made great efforts
toward maintaining their cultural assets and national identities while facing the challenges of globalization. School music education depends on transformative and democratic politics in which selecting which musical cultures to teach, together with values education, can play a significant role. This, however, raises more questions. For instance, how local musical cultures react to the dominant globalizing cultures or Western culture depends on the extent to which Asian culture has already internalized that dominant culture. Political socialization is an integral function of any education system, but it can serve to enhance, rather than suppress, freedom, through the ongoing promotion of global, national, and local cultures.

Because these debates go beyond the classroom and into society at large, they should be addressed by teachers, schools and government officials. Transforming music, education and society requires individual commitment, professional development and public policy. Both schools and the community alike should provide the highest quality music education, with a willingness and ability to promote diverse music as a valuable aspect of community life. At the same time, music educators, with their specialist knowledge of students’ interests in music and the different attitudes of students toward music learning, should put themselves at the center of general school curriculum developments. Decision-makers in the education sector – boards of education, government policy-makers, and legislators – must appreciate why music education is important to society if they are to make informed decisions about educational policies that affect music in schools and young students’ social worlds (Ho and Law, 2009a, 2009b).

In the plurality of the social and cultural sites of practice reflected in this book, the author specifically addresses questions concerning the reproduction of musical cultures as they relate to contemporary educational debates. Given this range of cultural practices, how can we address the topic of various musical cultures in the organization of school knowledge? Further research remains to be conducted into the issues bordering education policy and the promotion of musical cultures in music education.
APPENDIX ONE

STUDENT QUESTIONNAIRE ON MUSIC LEARNING

Please answer the following questions. Except where specified, please pick a tick (✓) at the appropriate place.

1. Gender:   □ Male  □ Female
2. Age:     □ 11  □ 12  □ 13  □ 14  □ 15  □ 16 or older
3. Grade:  □ Grade 7  □ Grade 8  □ Grade 9

4. Are you learning or have you learned any instruments? 
   □ No
   □ Yes, please specify the instrument: ___________________________

5. Which of the following people are the main sources of your knowledge about music? Please choose the three most important ones (1 as the most important, 2 as the second most important, and so on).
   □ Friends
   □ Information Technology
   □ Instrumental coach from school
   □ Mass media (e.g. music magazines, radio, music-related television shows)
   □ Private instrumental coach
   □ Parents
   □ School music teacher
   □ Siblings
   □ Others (please specify): _____________________________________

6. Have you attended any world music concerts in the past 12 months (e.g. Africa, India, Japan)?
   □ No
   □ Yes:
      (a) If yes, how many times?:
          ( ) 1 ( ) 2 ( ) 3 ( ) 4 ( ) 5 times or more
      (b) Please specify the type of music:

7. Have you attended any popular music concerts in the past 12 months?
   □ No
   □ Yes:
      (a) If yes, how many times?
          ( ) 1 ( ) 2 ( ) 3 ( ) 4 ( ) 5 times or more
      (b) Please specify the type of music:
8. Have you attended any traditional Chinese music or traditional Western music concerts in the past 12 months?

- No
- Yes: (a) If yes, how many times?
  
  \[ \begin{array}{c}
  \text{( ) 1} \\
  \text{( ) 2} \\
  \text{( ) 3} \\
  \text{( ) 4} \\
  \text{( ) 5 times or more}
  \end{array} \]
  
  (b) Please specify the type of music (e.g. Western symphonies, piano solo, Cantonese opera, Beijing opera):

9. Which of the following musical activities are beneficial to you in school or as an extra-curricular activity? Please choose five (1 being the most important, 2 the second most important, and so on).

- Aural training
- Composing
- Learning traditional Chinese music
- Learning popular music
- Learning Western classical music
- Learning Chinese musical instruments
- Learning Western musical instruments
- Learning other countries’ musical instruments
- Music appreciation
- Music history
- Music theory
- Singing
- Others (please specify): ________________________________

10. Which of the following types of music are you interested in learning about in class?

<table>
<thead>
<tr>
<th>Type of Music</th>
<th>Not at all interested</th>
<th>Little interested</th>
<th>Some interested</th>
<th>Most interested</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Traditional Chinese music (including instruments and singing)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b) Traditional Western music (including instruments and singing)</td>
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<tr>
<td>(c) Chinese folk music</td>
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<tr>
<td>(d) Taiwanese folk music</td>
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<td></td>
</tr>
<tr>
<td>(e) Western popular music</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>(f) Hong Kong popular music</td>
<td></td>
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<tr>
<td>(g) Popular music from mainland China</td>
<td></td>
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<tr>
<td>(h) Popular music from Taiwan</td>
<td></td>
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</tr>
<tr>
<td>(i) Japanese popular music</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>(j) Korean popular music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(k) Music of other countries, e.g. Africa, India, Japan (including instruments and singing)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
11. How much appreciation do you have for the musical cultures of other countries?
   □ No appreciation
   □ Little appreciation
   □ No comment
   □ Some appreciation
   □ High appreciation

12. Which of the following types of music would you like to learn in school?
   Please choose three, 1 indicating the highest priority; 2 as the second highest priority, 3 as the third highest.
   □ African music
   □ Indian music
   □ Indonesian music
   □ Irish music
   □ Japanese music
   □ Korean music
   □ Latin American music
   □ Middle East music
   □ Spanish music
   □ Others (please specify): ________________________________

13. Do you think you should learn more about different cultures and their music in school?
   □ Strongly disagree
   □ Disagree
   □ No comment
   □ Agree
   □ Strongly agree

14. Besides Chinese and Western musical instruments, have you learned about musical instruments from other countries in music lessons (e.g. Latin American, African musical instruments)?
   □ No
   □ Yes (please specify): ________________________________

15. Have you sung or learned songs from other countries?
   □ No
   □ Yes: Do you sing such songs in your local language or their original language?
      (     ) the song’s original language
      (     ) my local language: (     ) Cantonese
                      (     ) Shanghainese
                      (     ) Taiwan aboriginal languages (e.g. Minnan, Hakka, aboriginal dialect)
16. Do you have a computer at home?
   □ No
   □ Yes

17. How many hours do you spend downloading and/or searching for music on the internet each week (including in school and at home)?
   □ None
   □ Less than 1 hour
   □ 1 hour – less than 3 hours
   □ 3 hours – less than 5 hours
   □ 5 hours – less than 7 hours
   □ 7 hours or more

18. Does the use of Information Technology (IT) in music lessons (e.g. using the computer for teaching, showing audio-visual materials) make you more motivated to learn about music?
   □ Yes, very much
   □ A little
   □ No
   □ No opinion

19. Do you agree that Information Technology (IT) should be used more often?
   □ Yes, very much
   □ A little
   □ No
   □ No opinion

20. Which of the following would you like your teacher to teach with the aid of Information Technology (IT)?
   □ Aural training
   □ Composition
   □ Introduction to composers
   □ Learning musical instruments
   □ Music appreciation
   □ Music history
   □ Music theory
   □ Singing
   □ Others (please specify)?

21. Which of the following types of music could help you identify with your nation through your musical activities?
   □ Local music
   □ National anthem
   □ Patriotic music
   □ Traditional Chinese music
   □ Others (please specify):
22. Are you interested in learning patriotic music in school music lessons?
   □ No at all interested
   □ Little interested
   □ Some interested
   □ Most interested

23. How often does your school require you to listen to or sing patriotic songs
or the national anthem during assemblies (e.g. convocation, open day,
graduation, national day)?
   □ Never
   □ Once a year
   □ Once every 6 months
   □ Once per month
   □ Once per week
   □ Twice or more per week

~ The end ~

Thank you for your participation and comments
ABBREVIATIONS

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