

Study on Cai Yuanpei's and Xiao Youmei's Music Aesthetic Education Friendship and its Time Value

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Abstract: After the May 4th movement, Cai Yuanpei actively advocated the joint efforts of returned students such as Xiao Youmei, which led to the exploratory development of music education in modern China. As two important roles in the development history of modern Chinese music education, Cai Yuanpei and Xiao Youmei share the same idea of music aesthetic education and music education-all embracing. On the basis of the music in line with Chinese feelings, the essence of Chinese and western music should be accumulated and integrated, and the cultivation mode of music aesthetic education will have a far-reaching impact on China's music education. By analyzing the musical friendship between Cai Yuanpei and Xiao Youmei, we can see the development process of the thought and practice of music aesthetic education in modern China, and express our gratitude for the unyielding belief of our predecessors in the development of China's music education. At the same time, we can point out the direction for the development of modern music aesthetic education.

Keywords: Music Education; Music Aesthetic Education; Time Value

Introduction

China's conscious music behavior can be traced back to the Neolithic Age of the primitive society, and music education behavior came into being with the emergence of music behavior. With the development of human society, music education is also moving towards self-consciousness step by step. A brief history of Chinese music education holds that "music education in a broad sense comes into being with the emergence of music. As "one of the earliest art forms", music has a very high status in the political and social life in ancient China. "Ritual music system" is a combination of music and state power. Before that, Chengjun^[1], the earliest music education institution in China, came into being. The traditional feudal music education has always occupied the mainstream position in ancient China, which is largely due to the imperceptible educational function of music ^[2]

1. Aesthetic education is the inevitable requirement of the development of the times

The influence of modern music aesthetic education is not only limited to that time, but also enlightens today's life. The formation of Cai Yuanpei's view of music aesthetic education is based on his aesthetic thought. He once expounded the function of aesthetic education. "We should urgently advocate aesthetic education, beautify life, and make people's nature and spirit depend on beauty."^[4] Cai Yuanpei saw the characteristics of aesthetic social function from the perspective of art, and realized the value between art and human spirit, which was mediated by music. Xiao Youmei often mentioned the aesthetic education and social function of music in his Speech about China's new music movement. And she mentioned that we should also pay attention to the historical value of traditional music and the ideological trend of the times^[5] This is consistent with Cai Yuanpei's educational philosophy. In Cai Yuanpei's eyes, music art should contain the general law and world outlook of life and society, which can promote people's thinking expressed in music, understand the meaning of life, move people's hearts, and play the function of social education. These are related to our traditional music education.

As the old saying goes: rise in poetry, stand in ceremony, become in music. To infiltrate aesthetic education into music education is an important channel to improve individual noble character. Cai Yuanpei and Xiao Youmei's thought of music aesthetic education is guided by the idea of combining Chinese and Western music, which aims to absorb the advantages of western music and revive the brilliance of Chinese music with its essence. At present, our country advocates quality education, focusing on the cultivation of students' core literacy, in order to cultivate individuals who can better adapt to the trend of world development in the future. Music aesthetic education is to focus on the whole person and promote the sound development of individual body and mind. We should adhere to the principle of attaching equal importance to aesthetic education and moral education and its relevance, consolidate the improvement of moral education quality with the functional characteristics of aesthetic education, and start from the cultivation of aesthetic consciousness to enhance their aesthetic artistic accomplishment. Through the aesthetic activity of music education, on the basis of adhering to the principle of artistry, we can cultivate compound music talents with healthy aesthetic taste. It is also one of the best practice forms of music

aesthetic activities to put the educational thought of aesthetic theory into the teaching content of music education.

2. The integration of Chinese and Western is the eclecticism of music aesthetic education

Western music culture has a positive influence on Modern Chinese music. Xiao Youmei's central idea in music education is to carry out the policy of "all ages, at home and abroad, all embracing", advocate "all ages, at home and abroad music should be learned"^[6], and adopt the western scientific teaching system and method^[7], just as he put forward the idea of "mainly teaching Western music theory and technology, but also not ignoring the teaching and arrangement of national music"^[8]. In the practice of music education, we always adhere to the idea of "middle school as the body, West as the teacher"^[9]. It is consistent with Cai Yuanpei's school running policy of "all embracing" that the progress of Western phonology should be put into the cause of Chinese music education. Its fundamental starting point is to learn from western music to transform national music, rather than turning national music into western music.^[10] Cai Yuanpei's attitude of integrating the strong points of all nationalities, holding the concept of openness and tolerance, and his mutual harmony with Chinese traditional music is to express the artistic flavor of his oriental music with the reference of western music.

The aesthetic category between "harmony" and "purification" was put forward in the embryonic period of western music aesthetics. After that, both the aesthetic proposition of "the unity of beauty and goodness" and Hegel's "one body and two sides" were put forward on the basis of paying attention to the music form itself and the "emotion theory" throughout the history of western music aesthetics. Western music aesthetics has always attached importance to the role of beauty in music, and attached importance to the combination with music theory. The great sound is hard to hear. The ancient Chinese music has special characteristics in its perceptual music. Through the harmonious beauty between sensibility and rationality in music aesthetic education, the purpose is to improve the structure system of music education with its aesthetic value, so that the aesthetic sentiment can realize the music pursuit of enlightening truth with beauty in art training, and play the role of its potential aesthetic concept. In music education, we should show the spirit of charm and humanistic guidance in line with the aesthetic form of our country. Both Chinese and Western music aesthetic education contain the idea of "emotional education". Only when it is inclusive and pluralistic, and combined with the development needs of the times, can it meet the training objectives of aesthetic education in China.

3. Aesthetic education is an important part of music aesthetic education

The ideas of Cai Yuanpei and Xiao Youmei at that time promoted the education and music circles to pay attention to music aesthetic education, and the education policy of music majors was also inclusive. The curriculum reference was made to the system of Western Conservatory of music, and the content of national music was added at the same time, so that there were regulations on music lessons from primary school to middle school and universities at that time, Cai Yuanpei has also mentioned children's music education, "music, choose simple, quiet and fine,..., should have appropriate tonal attitude, can be a model for children."^[11] The view is that children's music education needs to be cultivated on the basis of aesthetic education. At the same time, in order to meet the needs of teaching, Xiao Youmei published *Jin Le Chu Ji* and *Xin Ge Chu Ji*^[12], which were promoted under the influence of Cai Yuanpei's aesthetic education concept. On the other hand, the conservatory founded by Cai Yuanpei and Xiao Youmei made a great contribution to the popularization of music education at that time. These trained talents also became the continuation of Cai Yuanpei's music aesthetic education. It was under this inclusive idea that they were cultivated with the values of aesthetic education through the advanced western music teaching concept, it provides practice for exploring the development of music education in China.

One of the costs of music education is to cultivate the ability to listen to and understand art music^[13]. The education under music aesthetic education needs the support of music aesthetic theory. In order to improve the level of music quality education, we should pay attention to the development of music aesthetics while improving students' music aesthetic ability. Only by deepening the reform mode of music aesthetic education in Colleges and universities and improving the quality of aesthetic education can we strengthen the cultivation of professional talents. Combined with the teaching content of music aesthetic education, we can inject the era style of Chinese aesthetic education spirit, give play to the joint training role of aesthetic education practice in colleges and universities, and improve the teaching mechanism of music aesthetic education while innovating the training mode. To carry out a variety of music aesthetic teaching practice activities, on the basis of cultivating students' deep understanding of music art, we should create a campus culture full of aesthetic style. Combined with other "three educations" and according to the students' personalized music perception and appreciation, the ability to

understand music aesthetics can realize the cultivation of innovative, applied and compound music talents.

4. Music Aesthetic Education is an Eternal Subject of Music Education

The influence of Cai Yuanpei and Xiao Youmei's music aesthetic education ideas on later generations is reflected in the cultivation of continuing talents on the one hand, and on the curriculum teaching of music teaching on the other hand. The discipline construction and curriculum setting of contemporary Conservatory of music and other schools all continue the idea of music aesthetic education. Just as Xiao Youmei's idea of "inclusiveness" is the expansion of Yuanpei's idea of "inclusiveness", he integrates the connotation of western advanced music into Chinese traditional music on the basis of inclusiveness, and on the basis of music conforming to Chinese feelings. It is the idea of the lasting development of Chinese music to integrate the essence of Chinese and Western music. In Xiao Youmei's Mo Bao, it is said that "when learning music, besides technique, one should always pay attention to its genre and expression in order to appreciate the overall true spirit"^[14]. This concept of music learning is still a philosophy that has been used up to now.

In the aesthetic process, music works are defined and appreciated through aesthetic communication according to experience and understanding. The implementation of music aesthetic education is an essential link in China's music education system, which plays a vital role in cultivating music talents with comprehensive quality. The development of music teaching mode in Colleges and Universities may not meet the development needs of the innovation era. To adapt to the music aesthetics of the new era, we need to explore new aesthetic standards, conform to the aesthetic cultivation standards, and build a new music aesthetic education mode by integrating the art system. In the teaching process of continuous practice, we need to do a good job in teaching evaluation of music aesthetic education, pay attention to the Scientificity of teaching mode, create more educational scenarios through the development of innovative teaching mode, so as to enhance the role of music aesthetic education in China, adapt to the transformation of modern music teaching mode in Colleges and universities, and inject new vitality into aesthetic education activities.

5. Conclusion

It is with the efforts of Cai Yuanpei, Xiao Youmei and other sages that the music education in our country can develop rapidly. Therefore, the music aesthetic education of Cai Yuanpei and Xiao Youmei not only belongs to their era, but also is used in this era. This educational idea of music aesthetic education has been playing a subtle role. The influence on contemporary music is also self-evident, and this kind of influence will grow with each passing day.

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