

The Development of Preschool Music Education in China

Liang Shan and Nicha Pattananon

Bangkokthonburi University, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

China is making continuous progress, and the society has higher and higher requirements for the comprehensive quality of students. As a part of aesthetic education, music teaching must begin with primary school students. According to the learning characteristics of primary school students, music teachers can properly innovate teaching methods to help students develop in an all-round way and improve their music literacy. Music teaching in primary school is the most basic stage of students' music learning, and the first step to cultivate students' music appreciation ability and music literacy. Therefore, music teachers must firmly grasp the characteristics of music teaching in primary school, and make appropriate innovations to the existing music teaching methods and modes according to the learning characteristics of pupils, so as to improve pupils' music appreciation ability.

Keywords: Development; Preschool Music Education in China

Introduction

The development of any nation-state needs to go through tens of thousands of changes, of course, education policies and ideas are also changing with the changes of The Times. The development of preschool music education in China can be mainly divided into the following stages. In the middle of the 20th century, China's preschool education to imitate the Soviet education model as the main educational goal. At that time, educational institutions attached importance to the basic knowledge and skills of music education, as well as the cultivation of children's aesthetic and moral thoughts. This can be said to be a relatively comprehensive education at that time, and the country has maintained such a comprehensive education model. From the middle of 1960s to the end of 1970s, this period was in the period of great cultural revolution, so the leaders would not give up the enlightenment education for children, so that some basic political ideas were deeply imprinted in their hearts, so this stage can have a great impact on the education model of preschool music education. It has many worthy of reference, such as teachers change the previous classroom teaching mode, no longer take the teacher as the main body, but take the student as the lead, this model obviously improves the classroom atmosphere, can make the students more efficient learning. In the early stage of reform and opening up, people put forward creative education and intellectual education for the first time, which emphasized the use of music education knowledge and skills to stimulate children's potential. Generally speaking, the nature of preschool music education was ignored during this period, and creative education and intellectual education were overemphasized. Until the 1990s, with the deepening of reform and opening up, the education model was gradually changed and the concept of comprehensive education was put into practice. The educational circle finally realized the influence of preschool music education on children, and then some researches on this aspect are also increasing. In a word, although the development

of education in our country is not long, it is enough to make people think about the influence of preschool music education on children. Second, the task of the development of preschool music education

Change the concept of preschool music education, pay attention to the cultivation of children's comprehensive music quality Although China's preschool music education after many years of changes, but finally back to the right track, especially after the reform and opening up has made great progress, but because the old ideas have been deeply rooted in the hearts of some people, there are still some misunderstandings about it. Preschool music education is not just to let children fall in love with music, from then on the road to music, on the contrary, learning music can cultivate children's emotional experience and expression, such as parents blindly in accordance with their own wishes to strictly require children to learn music, it will lose the meaning of music itself, but will make children produce reverse psychology to music. According to the research of brain experts found that the role of the left and right brain of human beings is different. Among them, music, spatial perception, distance judgment and comprehensive thinking are all functions of the right hemisphere. In other words, if children are exposed to preschool music education from childhood, it has a great effect on stimulating children's potential, and preschool music learning can improve children's motor ability, perception and memory ability. As we all know, music education can also cultivate emotional experience and expression ability, and it is also helpful to the development of their personality. Therefore, schools and parents should keep in mind the focus and nature of music education, not simply emphasize the learning of music professional knowledge and skills, but also cultivate students' aesthetic and moral qualities, so that students can develop in an all-round way. According to the characteristics of students' learning, the rules of learning music should be guided and taught according to their aptitude for different students.

The development of preschool music education in China

Preschool music education should highlight the nationality and multiculturalism With the changes of The Times, more and more countries have begun to carry out political, cultural, scientific and technological, economic and other aspects of exchange, of course, education is no exception. This shows that all parts of the world are learning from the experience of other countries to improve their own systems, the so-called "take the best, eliminate the bad" is this truth, but also proves that the world is gradually becoming more diversified. Under such circumstances, the reform of preschool music education is inevitable. The diversified ideas of early preschool music education are gradually recognized by more people, which is of great help to the great change of contemporary educational ideas. Pluralistic music means that the music of each country is equal and has its own characteristics, and there is no one who wins or loses. The music and dance of each region and nationality can reflect the traditional culture of their own country. In some education textbooks of our country, there has been a corresponding increase in the minority's characteristic ethnic music, and occupy a large proportion, which is also a significant manifestation of the diversification of today's society. In addition, the education of national music also has a function that cannot be ignored. In the preschool education stage, the study of folk music can let children have a certain understanding of national characteristics in the primary stage, and at the same time, it is also in line with the national policy of "understanding multiculturalism". Learning diversified music education also reflects the relevant education standards issued by China's education department, that is, "carry forward national culture" and "understand multiculturalism".

Improve the quality of preschool music education teachers Preschool music education is mainly through the interaction between teachers and students, the teacher's every move will have a certain impact on children, so teachers must have a certain goal and awareness to guide students to learn actively, in order to promote the comprehensive development of children's health and happiness. In music education, teachers can not ignore their nature, and pay attention to the cultivation of aesthetic ability and moral behavior while imparting knowledge. To connect music with real life practice and realize the behavior of "learning by doing", teachers must have basic knowledge quality in order to realize the combination of knowledge and practice. Master the basic music theory, music score and so on, and be able to combine with related instruments, and even compose their own music, which can also improve students' interest in learning. In addition, teachers need to have a certain ability of appreciation and analysis, that is, to learn to use their own understanding of vocal music to correctly appreciate and appreciate the music that needs to be taught, which can also help teachers choose suitable music for students, which can not only exercise their own ability, but also facilitate the management of students and teach students according to their aptitude. Then choose the appropriate teaching methods and teaching AIDS. Appropriate teaching methods can not only activate the classroom atmosphere, but also stimulate the enthusiasm of students, with the current multi-media teaching AIDS to use colorful and vivid PPT courseware presentation, if the music is played in the course, it can also be convenient for teaching and children to understand. Last but not least, every teacher should have the ability to show himself, which is the most basic skill.

Music education is an important way to inherit music art and music thought. In the Xia, Shang and Zhou dynasties, music education sprouted, and experienced the process of magic mystification to systematized nobility. In the Spring and Autumn Period and the Warring States period, Confucianism attached great importance to the important educational function of music, and regarded music as the essential link of the six arts of the gentleman. From the Han Dynasty to the Ming and Qing Dynasties, the professional institutions of music education were established and perfected, and gradually developed into specialized skill education institutions serving the political ceremonies of the ruling class and the pleasures of the king and subjects

Xia, Shang and Zhou Dynasties: the systematization of music education and the aristocratic music, as a social and cultural form, appeared in the ancient labor chant formed directly from the labor production process. Primitive music widely appeared in religious sacrificial activities. During the Xia, Shang and Zhou Dynasties, the organization of schools appeared, and the teaching objectives, teaching methods and teaching objects were determined. In Mencius, "Summer school, Yin school order, week school, and learning are three generations, all of which are in harmony with people." Music and dance in Shang Dynasty was an important tool for political rule. The ruling class studied music education for the purpose of maintaining class rule. The Zhou Dynasty promoted the teaching of rites and music, which shifted from offering sacrifices to the gods to emphasizing the social moral norms of the hierarchy. "Zhou Li Chunguan Dasile" states: "Dasile hands into the law of Jun, in order to govern the learning and politics of the founding of the state, and the son of the United Kingdom brother." Chengjun is the ancient school, and Dasile is the ancient Chinese music official. Some scholars have interpreted Chengjun as "a school with music education as an important content", which is debatable. This is because Zhou Li is a work that expresses the plan of governing the country through the official system, and does not involve the

establishment of institutions. Moreover, the interpretation of Chengjun's law is obviously too narrow for the theory of music law, specifically see Liu Yong's "Debate on Chengjun's Law" (Yang, 2023). The Spring and Autumn Period and the Warring States Period: The flourishing of Confucian music education thought During the Spring and Autumn Period, a brilliant era appeared in the history of Chinese thought, in which a hundred schools of thought contended. Music education broke through the rigid restriction of the ritual and music system of the Zhou Dynasty, and private learning gradually flourished in various places. Among Confucians, Taoists, Mohists and other schools, the Confucians paid the most attention to the educational function of music. Confucius, the founder of Confucianism, was an advocate of music education. Confucius spent many years sorting out ancient documents and materials, among which the sorting and teaching of the Book of Songs and the promotion and practice of the teaching concept of teaching without class laid a solid foundation for the vigorous development of music education in China. Confucius believed that music has an important educational function, which can cultivate good moral character and improve people's spiritual existence in the world. He regarded music as a necessary part of the six arts of the gentleman (rites, music, shooting, bending, writing and number), included it in the education curriculum, and regarded it as an essential skill for the growth of the gentleman. Confucius stressed the importance of rites and music in governing the country, and implemented the moral essence of "benevolence" of Confucianism through the education of rites and music, so as to realize the political function of educating the people and governing the world. In "The Analects of Confucius · Yang Goods", Confucius said: "Rites and rites, jade and silk clouds what? How are the music clouds and the bells and drums clouds?" Confucius asked to explore the connotation of enlightenment from the external forms of etiquette such as jade, bells and drums. Here, Confucius realized the dual process of disenchantment and human culture for music, dispelled the metaphysical mysterious function of music relating to witchcraft and communicating with ghosts and gods, and constructed the educational function of music culture. The idea of "flourishing in poetry, establishing in rites, and becoming in music" advocated by Confucius has become the classic aesthetic education thought of Confucianism. From the Han Dynasty to the Ming and Qing Dynasties: The establishment and development of professional institutions for music education he short but powerful Qin Dynasty promoted rigid legalism, burned books and buried scholars, and banned private learning. As one of the Six Classics, the Music Classic also died in the Qin Fire, which became a great loss in the history of Chinese music. The rulers of the Han Dynasty adopted Dong Zhongshu's suggestion of "abolishing all schools of thought and giving exclusive respect to Confucianism", and promoted the wide spread of Confucianism by combining official learning with private learning. Confucianism began to permeate every aspect of daily life and gradually became a deep-seated value structure of Chinese national psychology. Attaching great importance to the educational function of music, the rulers adopted the name of Yuefu of the Qin Dynasty and established Yuefu of the Han Dynasty, specializing in collecting and compiling folk music from all over the world to understand the heart's direction, arranging and composing music, performing and performing music. In the period of Wei, Jin, Southern and Northern Dynasties, wars and conflicts objectively promoted the great fusion of ethnic groups and cultural exchanges, resulting in the fusion of folk music and religious music, and the fusion of foreign music and Central Plains music, thus forming a rich and diversified musical culture (Liu, 2013). In the Wei and Jin Dynasties, Qing and Shang music prospered. The three Wei ancestors, Cao Cao, Cao PI and Cao Rui, set up a special music organization to manage Qing

Shang music, which was called the Qing Shang Administration. In the flourishing Tang Dynasty, politics was relatively clear, and the social economy was restored and developed. The rulers worshipped Confucianism, attached importance to the function of music education, and established relatively perfect music education institutions (Taiyue Department, Propaganda Department, Qing Shang Department, teaching Square, Pear Garden, etc.). The Taiyue Department has a large organization, and its main members include music officials, music professors, doctors and teaching assistants. The scope of research and performance includes Yale-music and Yan-music. Founded in the reign of Emperor Gao-zu Wude of the Tang Dynasty, the School was responsible for the management of male and female artists who performed songs and dances and SAN music in the palace court, as well as the teaching and performance of court folk music. Its performance was mainly folk entertainment music. Pear Garden was a professional music institution with the highest level of court music in the Tang Dynasty. "New Book of Tang · Annals of Rites and Music" said: "Xuanzong not only knew the rhythm of music, but also loved the Fa melody. He chose to sit in the department of three hundred children and taught them in the Pear Garden. If there is a mistake in the sound, the emperor will feel it and be right, and the number of the emperor's younger brother in the Pear garden." Li Longji concentrated the kabuki in the palace in the pear garden and learned song and dance opera for the palace banquet. This became the earliest large-scale training ground for opera and dance performers in history. The mode of music education in Song and Yuan dynasties was mainly inherited from the Tang Dynasty, and there were music education institutions such as Taiyue Bureau, Trumpeting Bureau, Dashengfu, Jiaofang and Jiaoyue Institute. On important government occasions such as court banquets, major festivals, emperor's visits and ministers' banquets, the teaching workshops performed music, repertoire, songs and dances. The court music of the Song Dynasty maintained the basic pattern of the court music of the Tang Dynasty, and elegant music was the main guiding concept. In the main hall of the ceremony, the use of elegant music, in other halls of the banquet, the use of teaching music (Song, 2017). Elegant music bearing ideology of social education function, also think that change customs, Mo good at music. In the Ming and Qing dynasties, culture and education tended to be conservative and rigid. Music education became the teaching of skills, and the inner function of music education was relatively weakened. The music and ritual affairs of the Ming court were managed by Taizhang Temple (Peng, 2022). The song and dance music in the palace belonged to the management of the department of education. The Qing Dynasty system was mainly inherited from the Ming Dynasty, and the music department was mainly affiliated to the Taichang Temple and the Rites Department. The ritual and music organs of the court were Shengping Administration. The rulers paid more attention to the orthodox question of the differentiation of Huayi, and the elegant music, as a carrier of the orthodox expression, was naturally valued and supported, so the elegant music was revived to a certain extent. The ceremony music of the imperial court was an important part of the formal occasions, but it gradually lost its vitality because it paid attention to the political forms and procedures. Folk entertainment music gradually flourished, and there was a demand to change from elegant to vulgar. Entertainment forms represented by opera gradually became popular, and many government agencies and wealthy businessmen kept opera troupes (Yu, 2015).

If the vast universe brought vitality and vitality because of the appearance of human beings, the birth of music undoubtedly brought passion and joy to the human world. As one of the arts, music is particularly mysterious. It is composed of countless sounds woven into a tune. It is invisible and can not be touched, and can only be touched by human hearing. As one of the early birthplaces of mankind, music has taken root and sprouted on this vast land along with the origin and development of mankind. Due to the long prehistoric period, scholars have given many theories about the origin of music. Some accepted theories include the theory of imitation of nature, the theory of emotion, the theory of inflection of language, the theory of labor, and the theory of magic. In addition to the five theories introduced above, there are many theories about the origin of music. There are many records about music in ancient Chinese literature, but it is mostly presented in the form of myths and legends. With the help of myths and legends, music brings a layer of mystery to its origin (Li, 2019).

The manifestation of myth in ancient music literature

"Fuxi for the harp" Since ancient times, Fuxi has been regarded as the ancestor of the Chinese nation and has enjoyed sacrifices forever. There are many myths and legends related to Fuxi, which spread widely. According to legend, one day, Fuxi came to the Tung Forest in the western Mountains and saw a pair of beautiful large birds sitting on the plane tree. Other birds were standing on other trees and singing to the bird. It suddenly occurred to him that these were not the Phoenix, the legendary king of all birds. It was a bird of peace, singing like the sound of nature. It does not eat bamboo, only drinks clean mountain springs, and only roosts in plane trees. Fu Xi thought the tree was sacred and could be made into Musical Instruments. So he ordered people to cut down the wutong wood, chose the middle section of wood to make the piano, and made the Chinese pentatonic scale according to the five elements of gold, wood, water, fire and earth. He also composed the song "Driving Debate" to describe the glorious scene he saw when hundreds of birds worshipped the phoenix. Fu Xi was different from ordinary people and possessed magical creativity. It is recorded in the *Ci of Chu*, *The Great Stroke*: "Fuxi made a song of 'driving and arguing'." It explains the saying that Fuxi made the harp and the music. Although there is a quasi-divine method in the legend, it gives a good explanation of the origin of the lyre and music. Fuxi's creation of the piano was a reflection of imitating nature.

Legend has it that during the reign of the Yellow Emperor, he ordered Ling Lun to make melody and melody. Ling Lun found bamboo in the valley of 嶰 stream. He cut both sides of the bamboo to cut off the three inches and nine minutes in the middle and blew on the sound of the Palace of the Yellow Bell. He named this sound "She Shao". He made twelve Xiao from twelve bamboo sticks of varying heights. Under the Kunlun Mountains, he used the song of the phoenix to determine the sound of the twelve rhythm, with the sound being right and harmonious. Upon hearing this, the Yellow Emperor, also known as Linglun, created twelve kinds of music for harmonizing the five tones and played the music Yingshao, which was later named Xian Chi. It is recorded in *Lu's Spring and Autumn Annals of Ancient Music*: "The Yellow Emperor used Linglun as his rule... Listen to the song of the Phoenix Emperor, and distinguish the twelve rules ". The idea that Linglun distinguished the twelve laws according to the sounds of the phoenix is inevitably tinged with mythology. It is not credible to say that the song of the phoenix is used to determine the rhythm, but in the case that the song of a large natural bird has a third or fourth interval, there is a fixed pitch, and it makes sense to say that the song is based on the song of the bird. This confirms the idea of mimicking

birdsong. (3) The Kui Drum Kui is the thunder god and the god of music in the mythical world. In the history of the ancient Yellow Emperor and Yao Emperor, there were legends about him. In the Classic of Mountains and Seas, it is the embodiment of the reptile crocodile and the divine beast whose voice is like thunder. He can beat his tail on his abdomen to make a sound to play music. After the Yellow Emperor learned that, he made his skin into a drum and struck it with his bones. Once he beat, it could make a sound of 500 li. From then on, the world was at peace. The Classic of Mountains and Seas · The Great Wilderness East Classic recorded a story about the Yellow Emperor making a drum with a Kui skin: "There is a mountain in the East China Sea, seven thousand li into the sea, on which there is an animal, like an ox, with a pale body without horns and a foot. Access to the water will be wind and rain, its light such as the sun and moon, its sound such as thunder, its name is Kui, the yellow Emperor, with its skin as a drum, peg to thunder beast bone, the sound of five hundred, to the world." This kind of drum made of the skin of the dragon is called alligator drum in the music literature, alligator can be interpreted as reptiles, in fact, is crocodile. The scales are the drums covered with a layer of alligator skin. The scales and scales are found in the cultural relics of our country, such as the original instruments. The myths and the discovery of alligator scales make drum percussion instruments play an important role in the origin of Chinese music.

In the period of Hou People Xi Yi Shun, floods were widespread, and the management of the floods became an important project. Shun ordered Yu to be the minister of flood control. Yu surveyed the trend of the water and passed by Tu Shan. He fell in love with the woman of Tu Shan at first sight and became husband and wife. Because the work of flood control could not be delayed, Yu left home three days after his wedding and continued to carry out the flood control project, so that there was no news from him. Tu Shan's female Jiao every day looking forward to her husband's return, in their own home can not see, so ran to the hillside of Tu Shan waiting, day by day, the female Jiao looked through the autumn water or failed to wait for her husband. Feeling in the inadvertent chant out such a sentence: "wait for people Xi Yi". It is said that this is China's first female solo, is also the first southern folk song. The origin of this myth is recorded in Lu's Chunqiu. Yin Chu Chapter. Nu Jiao's emotional aria is not the confirmation of emotion. The significance of Using Myth in the Origin of Music In the literature left to later generations, the ancestors always show the origin of music to later generations in the form of myth. The fundamental reason is that human beings are powerless in the face of nature and low cognition of the objective world and human beings themselves. When human beings have no rational analysis of objective things, the production of music is painted with mysterious color. It is this low cognition that makes music itself endowed with the spirit of fantasy and optimism.

In the documents left to later generations, ancestors have always presented the origin of music to future generations in the form of myths. The reason is inseparable from the living environment of the primitive ancestors. The greatest difference between human beings and animals is that they have ideas, the ability to think and fantasize. They need a strength to sustain them in the hostile conditions of nature. Taiping Bird and Phoenix, Kui and the omnipotent Fuxi and Nuwa are the embodiment of this central power. In primitive times, the most beautiful thing of human beings was music, and attributing music to the gift of God is the most ideal explanation for music (Li, 2016).

Briefly describe the origin of music

Music is a unique kind of art, which can give you the feeling of hearing, and can give the listener the feeling of mind. Music mainly refers to a kind of sound frequency that can produce resonance effect. It is the initial life activity of human ontology. They develop with the development of human beings. In the Neolithic age, human beings could make simple Musical Instruments, which can prove that music has been integrated into people's lives in the Neolithic age. But history has shown that early music may have been created even earlier in the Paleolithic period (2.5 million to 10,000 years ago). Over the course of about 2.5 million years, the human brain has continued to evolve, giving us the ability to think abstractly and to create early art. There are many different schools of thought about the origin of music, but until now there has been no evidence of a specific period in human history in which music was born.

The earliest theory about the origin of music is probably the myth of music. In the period of lack of human cognition of the birth of the world, people believed that all things in the world were created by the creator God. God created the world in seven days, and Pangu was created. No matter in Chinese or foreign myths, God is an all-knowing and all-powerful being in people's eyes, and people are full of worship and fear for God. People believe that all things in the world were created by God, so music should also come from God's hands. There is a record about the god of music in our mythology. According to the legend, the god of music in our country is Prince Changqin, who is the son of Zhurong, the god of fire. "The Book of Mountains and Seas" once recorded: "The fire emperor is farming mulberry, suddenly heard the heaven and earth singing, thus exclaimed that God comes out of the world." The god of music in ancient Greece was Apollo, the son of Zeus, the Lord of the gods, and the god of the sun. The God of music exists in both Chinese and foreign myths, which also shows that music originated from God and was taught to human beings by God. With the continuous evolution of human thought, atheism denied the theory of God's creation. The idea that music originated from mythology was also rejected.

Imitation of Music The idea that humans are hardwired to imitate other things may be what distinguishes them from other animals. Some people think that the earliest music may have been created by man simply imitating the sounds of nature, that is to say, music originated from human imitation. The representative figure of the theory of musical imitation is Democritus. Democritus believed that the earliest forms of music were inspired by human beings imitating the sounds of nature. For example, people imitated the sounds of various birds, such as larks, by using their oral whistles to show the pitch and unique rhythm of bird songs. There are also some historical records in China that prove that music originated from human mimicry. Legend has it that Linglun was a music official during the Emperor's time. He imitated the sounds of phoenix birds in nature and made twelve songs using bamboo tubes with evenly growing inner and outer cavities. He came up with the "male song is six", or six Yang rules, by imitating the song of male birds, and the "female song is six", or six Yin rules, by imitating the song of female birds. The combination of the two made a total of twelve rules, also known as Lv Law. The birth of Lv Law also laid the foundation for the creation of music, and Linglun is also known as the originator of music making. Although this is just a fairy tale, it also shows that the first music originated from human's imitation of the sounds of nature. Briefly describe the origin of music

The most important feature that distinguishes human beings from other animals is that human beings have subjective consciousness that other animals do not have, which is also the most important thinking mode that human beings have been born through long-term evolution. With their own subjective consciousness, human beings have produced a variety of psychological activities, thus producing feelings for all kinds of things. In his book *The Evolution of Human Speech*, Philipp Lieberman concludes that humans only began to "speak" about 90,000 years ago, from which we can conclude that the birth of music coincided with the birth of human language. So how did humans communicate and express their inner feelings without speech? From this, we can infer that before the birth of language, human beings may express their inner emotions through music, so it is inferred that music originates from human emotions. Some people deduce from the fact that music originates from human emotions that music originates from human courtship of the opposite sex, that is, the theory of courtship of the opposite sex. The courtship of the opposite sex may only be a simple survival instinct, which is the behavior of human nature, and is not produced by the influence of external things.

It is said that human beings cannot survive without labor, and labor is the necessary condition for human survival. Labor is the birth of mankind, and music is created by human labor. From this point of view, it can be indirectly explained that music originated from human subsistence labor, which is undeniable. In fact, there is a close relationship between labor and music, no matter in ancient times or in modern times, there is the appearance of labor songs. Labor trumpets are born in the production of human labor, and play a practical role in coordinating and directing labor. At the very beginning of human evolution, human beings lived in groups, which also created the innate conditions for collective labor. Survival in primitive society is the primary task of human beings, so labor is also accompanied by the development of human society. The shouts and movements of human beings in the process of labor echo each other, which also lays the foundation for the production of musical pitch and rhythm. We can see the shadow of the tools of labor in the Musical Instruments unearthed in the Neolithic Age. Stone tools were originally born in order to better participate in labor, improve the efficiency and enthusiasm of labor. Musical Instruments in the Neolithic age must have been created on the basis of the original stone tools, which can also indicate that music originated from human production labor.

As for the origin of music, there are different theories in ancient and modern China and abroad. But no matter which theory is only an inference, there is no certain basis in fact. The theory of musical imitation, the theory of feeling and the theory of labor all have certain inferential basis and are also accepted by many people. Generally speaking, the origin of music can not only use a single theory to express the existence of music, but should be understood from multiple angles, rather than a single entanglement in the origin of music in the end which theory. At the same time, it is also hoped that the archaeological community can excavate historical relics in earlier times, so as to most directly express the historical period in which music originated (Tang, 2018).

Conclusion

There are still different opinions about the origin of music, and there are also various interpretations of different cultural backgrounds in China and the West. The study of the origin of music initially flourished in the West, but the research field has always stayed in its own cultural circle, and little is known about the initial form of Asian music culture. As an early historical document of China, the Classic of Mountains and Seas, which contains a large number of myths and legends and various strange and bizarre sayings, has never been listed as an important research scope. However, after careful reading and analysis of the materials related to music, we can get specific confirmation about the origin of music and various sayings, and can correspond with many Western sayings. It shows the common points of early music in multi-cultural circles, and also concludes that music is full of important cultural matters and cultural activities in primitive society, which to a certain extent fills the branch gap in the study of the origin of Chinese music. In the book, the Western speculation on the origin of music such as imitation of nature, magic and labor are all described, and the description of percussion instruments is very much, which coincides with the first appearance of drums in the origin of African music. In the book, many descriptions of music and dance, music and dance together, confirm the unity and relevance of early art. As for the use and choice of Musical Instruments, the book also gives a description of the social environment of early human beings. The origin of music is interwoven by many complex factors, and it is an important cultural prototype of early human beings. As a geographical record containing many factors, the Classic of Mountains and Seas also has different records of music in different natural environments, resulting in the current situation that the origin of music needs to be explored in multiple dimensions. Through the interpretation of music in the Classic of Mountains and Seas, the author hopes to dig deeper into the views and different understandings of music in the pre-Qin period in China, and discuss the influence of the changes in human production and life on the development of music culture in the primitive society from the perspective of time. To diversify the thinking on the origin of music.

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