

A Dream of Splendor: The Music Education Phenomenon of Song Dynasty

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Abstract: The research explores the evolution of music education institutions during China's Song Dynasty (960-1279), a pivotal era known for its rich musical heritage and cultural advancements. This period saw economic growth and political stability, fostering a flourishing environment for the arts. Music education developed significantly, becoming increasingly integrated into daily life as society adopted more human-centered values. As music became more secularized, it moved beyond its traditional roles in religious and aristocratic contexts, opening up a space for broader emotional and creative expression accessible to all social classes. This shift reflects a broader change in societal values, where music became a vehicle for self-expression and community bonding. By blending into the fabric of daily activities, music education not only enriched individual creativity but also strengthened social cohesion. The integration of music into the everyday experience contributed to a dynamic cultural landscape that encouraged personal freedom, supported social interactions, and cultivated a sense of individuality. This study highlights the Song Dynasty's unique contribution to music's role in shaping cultural and social practices.

Keywords: the song dynasty music, music culture, secularization, socialization

1. Introduction

The Song Dynasty (960-1279) was one of the most significant periods in Chinese history. It is commonly divided into the Northern and Southern Song periods, as the dynasty ruled only in South China after 1127. The Northern Song was established by Zhao Kuangyin, who seized control of the empire in a coup. Thereafter, he used his diplomatic skills to persuade powerful potential rivals to exchange their power for honors and sinecures, and he proceeded to become an admirable emperor (known as Taizu, his temple name). Thanks to effective governance, commerce developed to an unprecedented extent; trade guilds were organized, paper currency became widely used, and several cities with populations of more than 1,000,000 flourished along the principal waterways and southeast coast. During this time, many music education centers emerged, such as the Imperial Academy, local academies, and private academies. These institutions played crucial roles in shaping the intellectual and cultural landscape of the Song Dynasty, and cultivated talent, contributing significantly to the advancement of knowledge.

With the continuous deepening of academic research on the Song Dynasty, including studies on social productivity, the evolution of economic systems, handicraft production, urban economics, and the commodity economy, the status and significance of the Song Dynasty within the broader feudal society have been objectively re-evaluated. This has challenged the earlier perception that the decline

of China's feudal society began during the Song Dynasty. On the contrary, the Song Dynasty represents a period of ascendance and transformation in Chinese feudal society, marked by significant advancements in social productivity, world-leading scientific and technological achievements, the prosperous development of the commodity economy, and the gradual flourishing of civilian culture, which was no longer solely a symbol of aristocratic status [1].

2. The framework of the Chinese ancient music education

In the Chinese language, "learning" can be translated as "xue," a term with a long history that is still widely used today. The word appears in various forms in contemporary Chinese, such as "learning" (xuexi), "student" (xuesheng), and "school" (xuexiao). According to historical records, the earliest mention of 'xue' can be traced back to the Yin and Shang Dynasties (ca. 1766-1050 BCE). In the Wangzhi (Royal Regulations), a chapter from the Liji (Book of Rites), a seminal Chinese text, it is recorded that during the Yin and Shang Dynasties, before embarking on a military expedition, it was customary to conduct a ritual known as "shou cheng yu xue," which means "learning successful experiences and strategies in the college (i.e., xue)" [2].

Chinese people have a long tradition of narrating and reconstructing music of the past. Their historiographic theories and practices reveal insights about Chinese music and illuminate fundamental issues of music history. Madongfeng professor indicated "All kinds of educational history are studied in two aspects: theory and practice. Subdivided, the educational purpose of the government, the pedagogy of the scholars and the educational trend of thought in different times belong to the theory. The educational system, the implementation of education and the life and practical activities of educators belong to practice. "All kinds of educational history are studied in two aspects: theory and practice. Subdivided, the educational purpose of the government, the pedagogy of the scholars and the educational trend of thought in different times belong to the theory.

The educational system, the implementation of education and the life and practical activities of educators belong to practice. Thus, it can be seen, the activities of the music education not only the details of the music education thought performances, but also an important carrier of practice. so that in the above content, the music education had a key role in education system. Back to the Song dynasty, why it had a dramatically development in this period? Because the Southern song court understood the value of the music and gave Vigorously develop.

3. The category of song dynasty music institution

Liu, C. Y. indicates that the development of music cannot be separated from three types of people: literati, musicians, and commoners. Musicians belonged to the official or lower-class ranks, mostly under the control of the jiaofang, serving the royal court and local governments. The musicians included music officials and performers, who held certain leading roles and were regular performers. The specific duties of song dynasty jiaofang musicians were not only reflected in the performance of banquet music at the royal court but also in their collaborative performances with civilian artists at various venues such as tile-paved platforms [3-4].

3.1. Court ritual music education activities

The court ritual music education activities mainly reflect the teaching and rehearsal of both elegant music (ceremonial music) and banquet music (entertainment music). The main institution responsible for these musical activities was called the Taichang temple. Within it, there were divisions such as the Taichang department and the drumming department. The Taichang department was mainly responsible for arranging musical activities for ceremonies, while the drumming department was

primarily responsible for arranging the emperor's ceremonial outings and conducting various musical activities. Therefore, jiaofang as the key court music education institute, the significance of its establishment lies in helping the rulers manage and train musicians. Liudi describes the originality of the jiaogfang, which date back to 960 AD when Zhao Kuangyin, a general in the late Zhou period, launched a mutiny and set up his own house to establish the Northern Song Dynasty, marking the beginning of a new historical period. According to documents, in the first day of the first month of the second year after the founding of the Northern Song Dynasty, ministers began to adopt the music of the church in the congratulatory ceremony. From this, we can judge that the history of the Teaching workshop in the Northern Song Dynasty can be traced back to the first year of the founding of the People's Republic of China. Zhao Kuangyin, Emperor Taizong of the Song Dynasty, re-established the Teaching workshop in the early years of the founding of the People's Republic of China. In the more than 20 years after the founding of the People's Republic of China, the teaching Workshop gradually gathered together the music workers scattered in various places due to the war, so that the outstanding music workers from all over the country gathered here.

Joseph S.C.Lam further explained the cultural, historical, social, and political contexts of the songs are very clearly documented and established [5]. There is no doubt that Emperor Gaozong performed the 1143 state sacrifice to Heaven to legitimize his authority to rule, demonstrating that he was a filial son who deserved to receive the throne from his father. So the music was used as the sacrifice area. During the Jingde period of Emperor Zhenzong of the Song Dynasty, the music passed on to each other by Taichang musicians was called three tunes and six tunes in the Song Book Le Zhi, which records: In order to strengthen the skills and missionary quality of the musicians, the court also set up professional assessment regulations to encourage the musicians to pass on their skills consciously, to check their strengths and shortcomings, and to eliminate the more than 50 people who blew too many songs. The court also had strict requirements on the training time of the musicians, and the Southern Song Dynasty continued this practice.

3.2. The civilian activities of the song dynasty music

During the 320 years of the Northern and Southern, the central government underwent great development. Agriculture, philosophy, literature, history, education, art, science and technology, and woodblock printing flourished. The opening degree of the feudal regime in the Song Dynasty reached an unprecedented level. With the development and change of the commodity economy, the commercial metropolis was formed, the commercial activities were active, the landlord class occupied the dominant position in the society, and the popularization of the society was highlighted, which established a new social pattern in the Song Dynasty. What's more, the art field accelerated the secularization progress. A large amount of music activities also moved from court to folk. The pleasure of the upper bureaucratic class and the leisure of the scholar-official class turned to the entertainment of the masses. As the Chinese music historian Huangxiangpeng said the music of the Song Dynasty marks the transitional period from "medieval court music" to "modern and popular music". [3] Washe Gulan was developed in the Song Dynasty. From then on, it is a new type of fixed entertainment place and also the main space for urban music activities. The carrier. Since the Northern Song Dynasty, a large number of different sizes of "washe" hook up like rain after spring. Mushrooming has made the city a place for folk music art to gather, exchange and develop. The center of the exhibition. Specifically speaking, "Washe" is the Song Dynasty in the city inside and outside the commodity trading. The place is also the concentration of large entertainment venues, also known as "tile" and "tile". "Si" or "Wa city" is a place of amusement in the city [6].

"A dream of splendor" was a book mainly gave details about the Song Dynasty life and society. In this book, documented record that "once had holiday, children and woman will watch the

performance in jiaofang”. The tolerant social and cultural atmosphere and artistic activity conditions have also greatly improved the music appreciation level of the people in the city [7].

4. The comparison about the civic music and court music

The prosperity of music had a profound impact on the musical atmosphere and even cultural character of the Song Dynasty. In this era of singing and dancing, as well as the widespread popularity of entertainment, new secular art genres and forms emerged, such as novels, emerging rap, opera, acrobatics, and so on, which were all quite popular among citizens. After the Southern Song Dynasty, due to the more prevalent demand for folk art, the performance methods of folk artists became further commercialized. The "Zhugongdiao," a large-scale folk narrative ballad art form that originated in the Northern Song Dynasty, featured rich structures and diverse forms, becoming a beloved performance form among ordinary people. This innovative artistic achievement also promoted the widespread participation of folk artists and the overall development of folk art. Theatrical art began to take shape in the Song Dynasty. The zaju art, which originated from the music and dance of the Zhou Dynasty and gradually matured, underwent gradual improvements in its musical structure and refinement in character allocation from the Northern Song to the Southern Song Dynasty. The number of musical tune names used in its plays continued to increase. According to the "Yongle Encyclopedia," the Southern drama "Zhang Xie Zhuangyuan" used as many as 150 musical tune names. The "Records of the Capital's Achievements" states, "There are thirteen departments in the imperial music academy for teaching and transmitting traditional music and dance, but zaju is considered the most important." This shows that zaju was already a highly influential art form in the Song Dynasty. However, in the view of the scholar-official class, the grade of civic music art is far from the orthodox court and noble art. Royal refined music was the major style of the court music in Song Dynasty, the royal family and aristocrats used it more. The imperial court music of the Song Dynasty was mainly for the aristocrats, royals, and gentry, while ordinary people had relatively little access to it. Furthermore, due to political demands, the artistic elements of imperial court music have remained relatively monotonous, upholding a solemn and majestic artistic style. It was necessary to emphasize the seriousness of imperial court administration and royal culture through the artistic expression of imperial court music.

5. The effect of the song dynasty music education institutions

The extremely rich urban entertainment life prompted an unprecedented improvement in the musical aesthetic abilities and creative skills of ordinary citizens. A large number of amateur artists emerged from the citizen class, and their soaring creative passion flourished freely in the fertile soil of urban art, particularly in the creation of poetry with accompanying music and songs, leading to a vibrant situation where "many new melodies were composed by the people." At the same time, folk artists in the Song Dynasty began to embark on a professional path, relying on performance income for their livelihood, indicating that they had gained greater personal freedom and enjoyed considerable independence in their social and economic status. The Secularization changes brought more people whether officials or citizens got music knowledge. The music art of citizens in the Song Dynasty, leveraging the highly developed commercial environment of the cities, spread throughout the urban streets and alleys, reaching the broadest strata of citizens and exerting a profound influence on the aesthetic and cultural life of every ordinary person. Precisely because it was in this vibrant, open, and spiritually rich era, the ancient yet fresh folk music art inherited from Chinese culture was able to gain even more vibrant vitality and stronger support. At the meanwhile, The musicians of the imperial music conservatory (Jiaofang) not only participated in the creation of Song poetry but also played a crucial role in disseminating its music. One of the functions of the Jiaofang was to train musicians for

other musical institutions, and in this process, the mobility of personnel served as a means of transmission. The musicians continually taught and sang musical literary works, increasing their popularity and broadening their reach, ultimately realizing the literary value of the works. Through their creations and performances, the musicians contributed to the prosperity and development of poetry, while also shaping the musical and popular characteristics of the songs at that time.

The creations of Jiaofang musicians not only influenced the style of the works but also had a guiding effect on the lyrics written by literati and poets. Many Jiaofang musicians, with their superb singing skills, had a certain influence at the time, and their preferences for the styles of songs indirectly influenced the creations of lyricists. At the same time, renowned lyricists also influenced the creation of Jiaofang music, and this mutually beneficial interaction between composers and lyricists further promoted the development of Song music culture.

6. Conclusion

This literature review describes five parts of the song dynasty music education institutes. Give more specific details of the court music and civic music. What's more, the Song Dynasty's music education institutes played a pivotal role in nurturing musical talent, preserving traditional music, and fostering innovation through diverse and specialized institutions that catered to both royal and popular tastes, enriching China's musical heritage.

A multidisciplinary approach is essential in music research, the first notable subdivision is ethnomusicology. Early in the field was Mcallester's report of the organizational meeting of the society for ethnomusicology, in which the spoke of the general consensus as favoring the idea that ethnomusicology "is by no means limited to so-called 'primitive music,' and is defined more by the orientation of the student than by any rigid boundaries of discourse" (1956). After that, Nettl recently suggested a broadly encompassing working definition which he regards as descriptive of most study currently being done in the field. Ethnomusicology is the comparative study of musical cultures, particularly as total systems including sound and behavior with the use of field research (1974).

what's more, the ethnomusicology makes a great effect in the human's music behaviour. In the introduction the ethnomusicologist, writes that "One point is clear: The subject of study in the field of ethnomusicology is music" (1971:3). If ethnomusicology is cross-cultural in its approach, which it certainly is, the problem of identifying the phenomenon "music" becomes crucial. Ethnomusicologists need hardly be told that people in some societies simply have no concept "music," and that others who do, view it in a sharply different light from what is implied in hood's statement. Ethnomusicologists also is the both of intellectual curiosity and professional responsibility [8].

The rise of ethnology has a direct relationship with the research of some scholars in the anti-racism movement in the early 19th century (1820-1860). These scholars not only opposed slavery but also initiated a movement to protect indigenous cultures. The emphasis on human racial characteristics based on scientific principles inevitably carries a certain degree of national and political overtones. Through the comprehensive study of anthropology methods in physiology, architecture, culture, language, and philosophy, the importance of studying the spirit and thinking of nations is emphasized. Ethnology defines the relationship between human races and "nations" (ethnic groups) through the examination of language, family, and philosophical meanings. In the 18th century, under the influence of various humanistic trends of thought, people resorted to various ideas and methods to illustrate the relationship between nations and cultures [9].

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