

Studying the Chinese philosophy “He–he” for teaching music students at Yuxi Normal University, Yunnan, China

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Abstract

The purposes of this study are: (1) To study the Chinese philosophy “He–he” and music teaching design. (2) Constructing the “He–he” music teaching design guidebook. (3) Teaching the music students in experimental group by using “He–he” music teaching design guidebook. (4) To evaluate the result of teaching.

This research was mixed–method research. The qualitative research was conducted by interviewing 8 experts. The population was 100 students from senior students majoring in music education, at Yuxi Normal University, Yunnan Province, China. The sample group was 10 students who are the top 10% of seniors in overall academic performance. Purposeful sampling be used in the reasearch phase.

The research findings were: (1) Chinese philosophy "He–he" is a core thought in Chinese culture. If it is applied to music teaching design, students can better understand the underlying logic of teaching and improve the ability of teaching design. (2) The "He–he" music teaching design guidebook is divided into two parts, six chapters. The first part is the theoretical part, including the first and second chapters. The chapter one is related to the Chinses philosophy "He–he", and the chapter two is Chinese Music Aesthetics and Music Education based on "He–he" culture. The second part is the practical part, which contains chapters three to six, Chapter three is "He–he Min Sheng", Chapter four is "Tian Ren He Yi", Chapter five is "He Wei Gui", and chapter six is "He Er Bu Tong". (3) The teaching experiment lasts for 15 classes, each of which lasts 45 minutes. Through knowledge explanation, case analysis, practical

training and other ways to complete the teaching content. (4) The evaluation of this teaching experiment is conducted by means of formative test and summative test. Every student received a final grade of pass or above. The average score of formative tests is 78, and that of summative test is 80, which is 2 points higher than that of formative test.

Keywords: Chinese Philosophy “He–he”; Music Students; Yuxi Normal University

Introduction

Yuxi Normal University Yuxi Teachers College is a full –time general undergraduate college in Yunnan Province, China. In 1978, the Yuxi Teachers Specialty Class was approved by Yunnan Province. The education committee approved that it was renamed Yuxi Teachers College. In 2000, it was approved by the Ministry of Education of China to establish Yuxi Normal University. Yuxi Normal University offers 57 undergraduate programs, including both normal and non–normal majors. Music is a four–year undergraduate program of normal education. It began to recruit students in 1990 and began undergraduate education in 2002, awarding bachelor of Arts. Higher music teacher education refers to higher education with the goal and task of specially training qualified music teachers in primary and secondary schools, and through systematic music professional courses and education professional courses as the education content. On November 29, 2006, The Ministry of Education of China issued the Teaching Guidance Outline for compulsory Courses of Musicology (Teacher Education) undergraduate Major in National Ordinary High Schools. At the same time, the National Musicology (Teacher Education) Undergraduate Course Guidance Program was promulgated and implemented. The program points out that these major aims to cultivate high–quality music educators who are morally, intellectually, physically and aesthetically comprehensive, master basic theories, basic knowledge and basic skills of music education, and have innovative spirit, practical ability and certain teaching and research ability. The latest "Curriculum Standards for Teacher Education" (trial) issued by the Ministry of Education clearly points out that the basic concept of teacher training is "educating people first", strengthening "practice orientation" and advocating "lifelong learning". In accordance with the guidelines of the Ministry of Education of China, the latest version of Yuxi Normal University's talent training program sets the talent training objectives as follows: With fundamental task, have a foothold in Yunnan, rooted in Yuxi, service,

radiation in southeast Asia, Yunnan culture rich countries feelings, to master the basic education stage music theoretical knowledge and basic skills, master of pedagogy, psychology and related education teaching stage, have good professional quality and professional ethics, and engaged in basic music education professional ability, With the consciousness of education innovation and the ability of teaching and research, with the comprehensive ability of planning and organizing music activities, with the all-round development of morality, intelligence, physique, beauty and labor, to meet the needs of regional basic education development, can be competent in the middle school and other educational institutions of music education teaching work backbone teachers.

However, in the training of teachers at Yuxi Normal University, although they have opened a number of music skills and theoretical courses such as piano, vocal music, music theory, visual singing, chorus command, Chinese music history, western music history, music teaching theory, etc. When teaching and training and practice, students still cannot organically combine the knowledge learned. They are used in teaching, and the comprehensive use of music skills and knowledge has poor ability, insufficient multicultural literacy, poor teaching effects, and insufficient learning attitudes Active question. After investigation, the problem not only appeared in Yuxi Normal University, but also existed among other universities born in Yunnan. Therefore, this study needs to combine Chinese "He-he" ideas to design a set of teaching plans to cultivate music teachers' teaching skills. On the basis of music theory, solfeggio and ear training, chorus conducting, vocal music, piano and other basic skills of normal music students, by combining the thought of "He-he" of Chinese philosophy with the theory of music teaching method, the teaching practical ability of normal music students in Yuxi Normal University is guided, so as to achieve a more efficient teaching effect than mere training of music skills.

Research Objectives

1. To study the Chinese philosophy “He-he” and music teaching design
2. Constructing the “He-he” music teaching design guidebook
3. Teaching the music students in experimental group by using “He-he” music teaching design guidebook
4. To evaluate the result of teaching

Literature Review

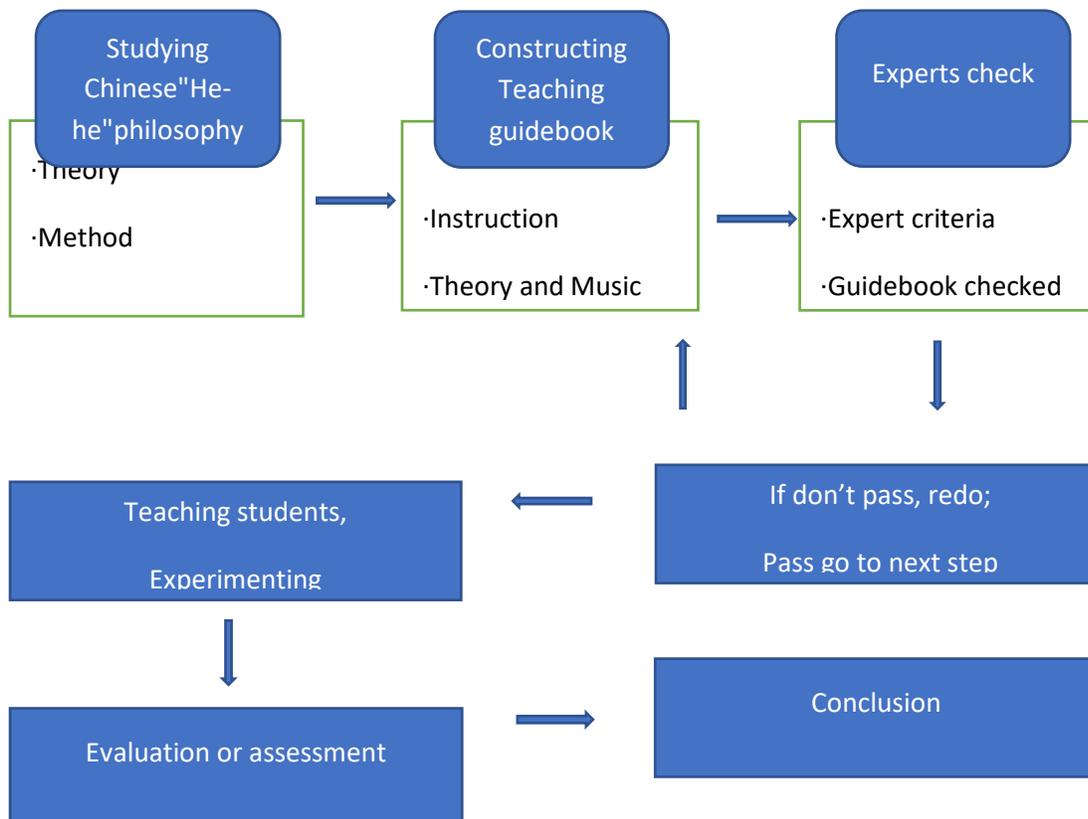
The Chinese philosophy of “He–he” is a Chinese harmonic and syncretic culture. This is an important part of the fine traditional culture of the Chinese nation, which has been handed down from ancient China to today. “He–he” is composed of the two characters “He” (和) and “he”(合). In Chinese, the first character “He” (和) has the meaning of harmony, amity, peace and amity, referring to the harmonious coexistence of different elements. The word first appeared in Chinese “Jin” character, originally meaning musical instruments and other sounds corresponding to each other. The second word “he” (合) represents cooperation, integration, combination, reasonable and other meaning, refers to the integration of different elements. According to Chinese historical records, the word originally meant the closing of lips and teeth. In the Yin and Shang Dynasties of China, the first “He” (和) and the second “He” (合) was single concepts and were not used together, but to some extent, they had similar meanings. From about the Spring and Autumn Period, “He” (和) and “he” (合) were combined to form the category of “He–he”. According to the investigation of Mr. Zhang Liwen, professor of philosophy department of Renmin University of China, director of Confucius Institute of Renmin University of China and director of Chinese Traditional Culture Research Center studies, the word “He–he” was first seen in “The Chinese Language of Zheng” in “The Chinese language of Zheng” (Duan, 1988). The “He–he five religions” mentioned here refer to the father's righteousness, mother's kindness, brother's friendship, younger brother's respect, son's filial piety and so on. Ethics are harmonized to make them the general rules of social life (Guo, 1962). It is the enhancement of people's cognition of the harmony of various levels of social life and various conflicts and phenomena, as well as the exploration of the state behind natural and social phenomena. “He–he” is the universal essential characteristic of all things. Its internal basis lies in the unity of diversity (Sun, 2011), therefore, the word “He–he” is used simultaneously to form a whole concept, which enriches its connotation. It not only emphasizes the mutual integration and cooperation, but also pays attention to the unity of opposites between each other. It means to recognize the contradiction and difference between different things, and under this condition, all things can depend on each other, cooperate with each other, coordinate and unify to achieve the best balance (Zhou, 2020).

As a mature ideological and cultural concept, “He–he” has been fully interpreted in the three generations of China, especially from the end of the Western Zhou Dynasty to the Spring and Autumn Period, when its connotation began to reach a philosophical level, and it was also clearly reflected in

music education at that time (Liu, 2016). Especially in the Confucian rites and music education, it has become a moral ethics, educational concept, but also a kind of aesthetic thought. This thought emphasizes the educational role of music, as Confucius said: "An shang zhi min, mo shan yu li. Yi feng yi su mo shan yu yue." It means to live in peace and rule over people. There is nothing better than courtesy. There's nothing like fun to change old habits. This embodies the "harmonious" educational thought of teaching harmony through music and teaching through fun. The harmony among them also contains "goodness" and "beauty".

To sum up, combining the cultural background of "He-he" into China's contemporary education can include the four dimensions of difference, conflict, integration and integration of "He-he" culture, and thus highlight the following three characteristics :1. Accept differences and reflect diversity. 2. Eliminate conflict and reflect harmony. 3. Focus on the whole and embody unity. It is a cultural concept of harmony, integrity and adaptability (Wang & You, 2020), it has practical guiding significance for music teaching and solving the learning problems of current music normal university students.

Conceptual Framework



Methodology

This research is mixed method research.

1. Qualitative: In order to study and summarize the design method of music teaching based on "He–he" philosophy, constructing the music guidebook based on Chinese philosophy "He–he". By consulting literature and interviewing and learning from 8 experts, I obtained a set of scientific and reasonable teaching methods by reviewing and modifying music guidebook. This research can help music education majors to clarify the underlying logic of teaching and education in teaching design, truly understand the significance and value of some teaching links, and design more effective music classroom teaching from a student–oriented perspective.

2. Quantitative: The objects of this study are students from two advanced classes of music education major in Yuxi Normal University, Yunnan Province, with 50 students in each class and 100 students in total. The experimental samples adopted the method of objective sampling, and selected from each class the 10% students who had the best performance in music teaching method and were taking part in the internship in Yuxi City, that is, 5 students in each class, a total of 10 students.

Rating scale: In this study, I set the evaluation of students in the experimental group as 4 grades: Below 60=Fail, 60–74=Pass, 75–84=Good, 85–100=Very good.

Method of formative test:

- 1) Write teaching plans based on the knowledge points of each chapter.
- 2) Classroom simulation teaching.

Method of summative test:

- 1) Teaching plan writing based on the philosophy of "He–he".
- 2) Present a teaching plan.

The population of this research are 100 students from two senior classes majoring in music education in Yuxi Normal University, Yunnan Province.

The sample of the experiment was selected by purpose sampling, and 10% of the senior students majoring in music education in Yuxi Normal University were selected from the top students who had practiced in Yuxi City.

Research Results

1. Chinese philosophy “He–he” and music teaching design

In order to complete this research, in addition to consulting a large number of literature materials, I also learned the relevant knowledge of Chinese philosophy "He–he" from five experts of Chinese traditional philosophy, and learned the relevant knowledge of music classroom teaching design from three experts of music education. By learning from 8 experts, I summarized the relevant knowledge of Chinese philosophy of "He–he" and summed up how to use this philosophy to guide college music students in the design of music classroom teaching. The knowledge is summarized as follows:

Chinese traditional philosophy "He–he" is the core value orientation of Chinese traditional cultural gene. The word "He–he" contains many ideological connotations, among which the most representative ones are: “Tian Ren He Yi”–Harmony between nature and human, “He Wei Gui”–harmony is the most precious, “Ren Xin He Shan”–kindness of heart and “He Er Bu Tong”–harmony in diversity. Nowadays, we usually understand the Chinese philosophy of "He–he" from two main levels. The first level comes from the first "he" (和) character in "He–he", which is harmony, a harmony in which different factors achieve unity. The second level comes from the second "he" (合), which means that various factors combine together to form a system, integrate and support each other, and form a system. This system is a kind of harmony. Chinese Yi scholars also use the ideas in the Book of Changes to interpret the connotation of "He–he". He believes that the core and root of "He–he" is "Sheng Sheng". "Sheng Sheng" means constant growth, vitality and vitality, which also represents development.

Therefore, the Chinese philosophy of "He–he" not only emphasizes the integration and cooperation between each other, but also emphasizes the unity of opposites between each other. What it emphasizes is the recognition of the contradictions and differences between different things, and under this condition, all things can depend on each other, cooperate with each other, coordinate and unify to achieve the best balance, and constantly realize the development of things. (Zhou Xin, 2020)

The Chinese philosophy "He–he" has different representative figures in different periods. The first person who promoted this thought theoretically was the thinker Shi Bo in the late Western Zhou Dynasty. During the Spring and Autumn Period, the word "He–he" was widely recognized and praised by various schools of thought, such as Confucianism, Taoism, Mohism, Legalism and Yi Learning, among which Confucianism, Taoism and Yi learning were the most representative. The most representative

figures are: Confucius, Mencius, Xunzi, Laozi and so on. Some modern scholars have also developed and systematically promoted the theory of "He-he" in China, the most representative of which is Professor Zhang Liwen from the School of Philosophy of Renmin University of China.

As a kind of Chinese culture, "He-he" has been closely related to music and music education since ancient times. In *Shuo Wen Jie Zi* written by Xu Shen in the Eastern Han Dynasty of ancient China, the character "he" is interpreted as the corresponding harmonious sound. Music education in Western Zhou Dynasty of China is the representative of ancient Chinese music education, which is influenced by Chinese "He-he" culture. Modern music education still reflects the Chinese philosophy "He-he", which is reflected in China's Art Curriculum Standards for Compulsory Education and High School Music Curriculum Standards.

For college music normal university students, most of them will be music teachers in middle and primary schools in the future, among which the most important ability is the ability to teach music. Secondly, it is also very important for music students to use knowledge comprehensively. Combining philosophy and music teaching design to guide normal music students can help them pay more attention to and understand cultural knowledge, and also help them understand the logic and significance of teaching, so as to open their teaching thinking and pattern and better carry out music teaching.

However, some problems should be paid attention to when combining the philosophy of "He-he" with the teaching design of normal music students: for example, deep research but simple output; Time for students to absorb and practice; Explain according to different grades; The integrated training of students' comprehensive ability; Reflect the local characteristics.

2. "He-he" music teaching guidebook

In order to make teaching scientific and effective, I built the "He-he" music teaching guide. In the first round of review of the "He-he" music teaching guide, experts put forward some suggestions on the teaching guidebook I designed, such as integrating theoretical knowledge, adding local repertoire, etc. After modification, my guidebook has been unanimously approved by experts in the second round of review. Experts have expressed positive opinions on the content, structure, difficulty and practicality of the guidebook.

"He-he" Music teaching Guide is finally divided into two parts: theory and practice. The theory part is divided into the first chapter: Chinese philosophy "He-he", Chapter Two Chinese Music Aesthetics and Music Education based on "He-he" culture. the practical part is divided into Chapter 3, "Harmony"

the voice of the people, Chapter 4, Harmony between nature and human, Chapter 5 Harmony is precious and Chapter 6 Harmony without uniformity.

3. Teaching the music students in experimental group by using “He–he” music teaching design guidebook

In November 2022, I started a 2–month teaching experiment for the students in my experimental group, with a total of 15 class hours. In the teaching experiment, I explained the knowledge related to Chinese “He–he” philosophy to students in an easy–to–understand form, and explained and analyzed how to apply Chinese “He–he” philosophy to music classroom teaching design through a large number of teaching videos of different students in primary, middle and high schools. Through the process of learning teaching cases, trying teaching design, classroom trial, self–evaluation, mutual evaluation and continuous improvement under the guidance of teachers, students' ability of music classroom teaching design has been constantly improved.

In the process of teaching experiment, some students initially had some doubts about how to apply part of the ideas of Chinese “He–he” philosophy into the teaching process. However, with repeated training, mutual evaluation and learning among classmates, and repeated guidance from teachers, most students gradually grasped the key and difficult points in their teaching design. Also gradually designed a more scientific, effective, vivid classroom teaching.

4. The result of teaching

In this study, formative test and summative test are used for teaching evaluation. Starting from the third practical course, formative test will be conducted after each class to test students' understanding and mastery of the knowledge points in that class. Students show their learning results through the form of teaching fragments design, and they need to submit the text of the teaching plan and give a trial lecture in class.

After 13 formative tests, students take a summative test. The Summative test is to assess students' understanding and application of all knowledge points learned in this course, which requires the design of a complete course and the presentation of design results in the form of teaching plans and 10–minute lecture.

Table 1 Students' scores on formative test and summative test

Students	Average score of formative tests	Comment	Summative test	Comment	Remark
S1	80.08	Good	82.00	Good	Formative test Very good:2 Good:5 Pass:3 Summative test Very good:3 Good:7
S2	76.77	Good	78.50	Good	
S3	81.46	Good	85.00	Very good	
S4	80.15	Good	80.50	Good	
S5	88.00	Very good	89.00	Very good	
S6	81.31	Good	84.00	Good	
S7	80.54	Good	83.00	Good	
S8	85.85	Very good	90.00	Very good	
S9	72.31	pass	76.50	Good	
S10	80.54	Good	83.00	Good	

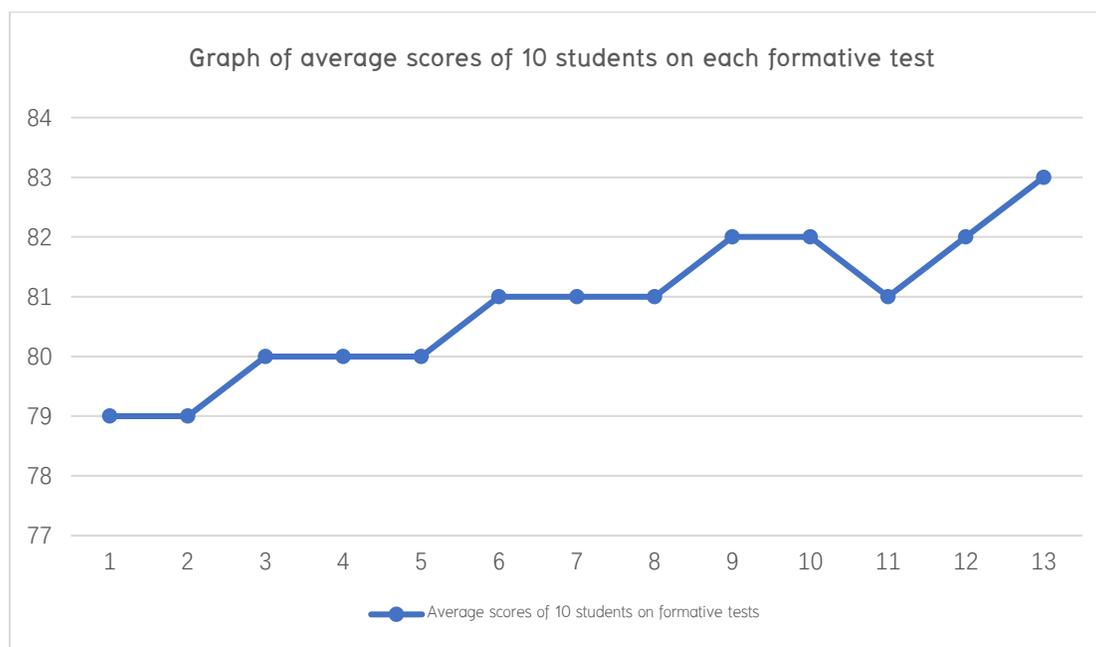


Figure 1 Graph of average scores of 10 students on each formative test

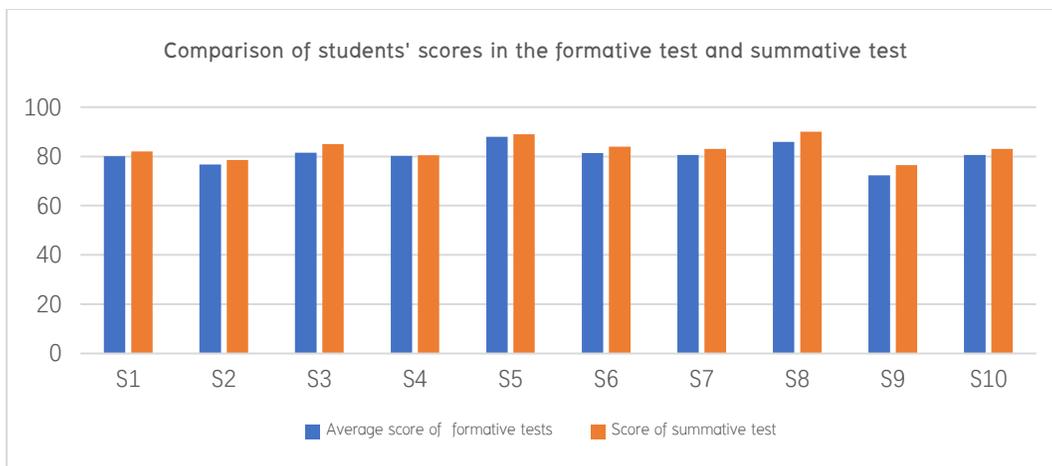


Figure 2 Comparison of students' scores on formative test and summative test

As can be seen from the scores of formative test and summative test:

- 1) Students' scores on 13 formative tests are steadily improving.
- 2) the summative test score of students in the experimental group is generally higher than the average score of formative tests, indicating that students' performance has been gradually improved.
- 3) In the observation formative test, two students got very good grades, seven students got good grades, and one student got a pass.
- 4) In the summative test, three students got very good grades, seven students got good grades. Students' summative test scores improved over formative test scores.
- 5) The average score of 10 students on the 13 formative tests was 81, their assessment score on the summative test was 83, and the average score of all students on the summative tests was 2 points higher than the average score on the formative tests.

New Knowledge and Contribution

The Chinese philosophy "He-he" is the core thought of the Chinese nation. Although the predecessors did not put forward specific music teaching methods from the level of music education, it can enable music teachers to understand the meaning and logic behind teaching through this thought, so as to transform it into corresponding teaching methods and implement music teaching more scientifically and effectively.

Teachers are not just imparting, but also receiving. When teachers teach students knowledge, students will also give teachers a lot of things. "He-he" finally means that students can accept you and

you can also accept students. Teachers introduce what teachers think is good to students, and students also introduce what students like to teachers, and everyone makes progress together. This is a kind of tolerance, a kind of harmony.

When different things merge with each other and get harmony, all things can develop continuously. If they are exactly the same, they cannot develop and continue. This is immortality. Development is a process of finding and solving contradictions, so it is a process of ceaseless development. Therefore, "He–he" means that there must be change, and where we want to develop is actually where we want to think about change. To solve the contradiction, there must be something new, which may be good or bad. By a certain standard, it is a new thing, you have to accept new things, understand new things. Therefore, "He–he" refers to differences as well as laws, differences, differences and changes.

Recommendations

1. General Recommendation

1) The philosophy "He–he" is the core idea of Chinese culture and influences all aspects of Chinese culture. In the future, we can not only apply the philosophy of "harmony" to the research of music teaching design, but also apply this thought to the research of various fields of music education.

2) "He–he" is a philosophy of harmony and integration, and it is suggested that music teachers can combine different disciplines in the future, integrate disciplines, and make more academic innovations.

2. Recommendation for future research

1) "He–he" represents a kind of integration and development, in order to reflect a stronger comprehensiveness in the teaching of normal music students. It is suggested that teachers of different courses should communicate more, integrate the teaching content of each course, and strengthen the connection between courses and disciplines.

2) "He–he" emphasizes the harmonious development of different elements, teachers should encourage music students to have their own different ideas and opinions in teaching design, encourage students to try and make mistakes, instead of being the same in order not to make mistakes. Encourage

them to use different ideas and methods to teach, and even go out of the classroom and into nature to experience music teaching in different environments.

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