

중국 본토, 홍콩, 마카오의 음악 커리큘럼 표준 분석 비교 연구

Analysis of Music Curriculum Standards in Mainland China, Hong Kong and Macao: A Comparative Study

린첸이*

Seng I, Ling

Abstract The purpose of this study focuses specifically on the analysis and the comparison of the latest music curriculum standards from Mainland China, Hong Kong SAR and Macao SAR. According to the three music curriculum standards, different strategies are used to promote arts education. China's *Compulsory Education Art Curriculum Standards (2022 Edition)* adopts a comprehensive design for art education, while Hong Kong's *Art Education Learning Area Curriculum Guide (Primary 1- Secondary 6, 2017)* adopts an interdisciplinary approach. Macao's *Requirements of Basic Academic Attainments (Music, 2015)* is a practical document that details various indicators. This article provides an objective analysis of the goal positioning of education policies across various regions through comparative research. It compares the curriculum frameworks, learning targets, and objectives outlined in recent education documents. The analysis reveals that the "core competencies" of Mainland China's music curriculum standards are implicit within the music standards of Hong Kong and Macao. "Educating people with aesthetics and educating people with culture" is the core of the curriculum standards of all three regions in China, emphasizing the importance of learning traditional Chinese music culture to enhance cultural identity and interdisciplinary learning.

Key words: music curriculum standards, education policy, music education, China, Hong Kong, Macao

초록 본 연구의 목적은 중국 본토, 홍콩 SAR 및 마카오 SA의 최신 음악 커리큘럼 표준을 분석하고 비교하는데 중점을 둔다. 세 가지 음악 커리큘럼 표준에 따라 예술 교육을 촉진하기 위해 다양한 전략이 사용된다. 중국의 의무 교육 예술 커리큘럼 표준 (2022년 판)은 예술교육을 위한 포괄적인 설계를 채택하고, 홍콩 예술 교육 학습 영역 커리큘럼 가이드 (초등1~중등6, 2017)의 학제간 접근 방식과 마카오의 기본 학업 성취 조건(음악)을 채택한다. 본 연구는 비교 연구를 통해 다양한 지역에서 취하는 교육 정책 목표를 객관적으로 분석하고, 최근 교육 문서에 커리큘럼 프레임 워크 학습 목표를 비교하며, 중국 본토 음악 커리큘럼 표준의 "핵심 역량"이 홍콩에 숨겨져 있음을 분석한다. 마카오의 음악 표준인 "미학으로 사람을 교육하고 문화로 사람을 교육한다"는 중국 3개 지역 커리큘럼 표준의 핵심으로, 문화적 정체성과 학제간 학습을 강화하기 위해 중국 전통 음악 문화를 배우는 것이 중요하다는 점을 강조한다.

주제어: 음악 커리큘럼 표준; 교육 정책; 음악교육; 중국; 홍콩; 마카오

* Corresponding author, E-mail: 2201111001@cnu.edu.cn

Ph. D, Teaching Assistant, Capital Normal University School of Music (Beijing, China), 100048, 105 West Third Ring Road North, Haidian District, Beijing, China

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I . Introduction

In 21st century, China music curriculum standards have undergone three reformations within two decades. Initially, *The Experimental Draft of Compulsory Education Music Curriculum Standards (2001 Edition)* had expanded the experimental area year by year, accounting only 0.5% to 1% of China's primary and secondary schools had music curriculum. By the end of 2004, the experimental area rapidly expanded to 70% to 80% of the China's primary and secondary schools. *Compulsory Education Music Curriculum Standards (2011 Edition)* adheres to the "aesthetics-centered" perspective while highlighting the study of traditional Chinese music which is more clearly than the 2001 Edition which aims to the holistic personal development of students and the cultivation of positive attitudes and wellbeing (Yu & Leung, 2019).

1. Changes in the concept of China's music curriculum standards

Compulsory Education Art Curriculum Standards (2022 Edition) are based on *Compulsory Education Music Curriculum Standards (2011 Edition)* and *Compulsory Education Art Curriculum Standards (2011 Edition)* which has been change from a single subject category to a comprehensive art category. Therefore, the art curriculum integrates music, art, dance, drama (including opera), film and television (including digital media art) to present holistic education from an artistic perspective and cultivate students to become "complete people". The People Republic of China's music curriculum standards learning targets has gone through three stages: First stage- "double bass"; Second stage- "three-dimensional goals"; Third stage- "core competency". First stage is based on the "double base", which refers to the basic knowledge and basic skills of music. Due to the long-term influence of the educational ideas of the former Soviet Union based on the educational theory of Kailov's "Pedagogy", he proposed "systematic and scientific knowledge". Arming students' minds", on this basis, the "double base" was proposed (Chen, 2018). The second stage is since the beginning of the 21st century, China's music curriculum standards have entered a new stage. In 1998, the 15th National Congress of the Communist Party of China issued the "Education Revitalization Action Plan for the 21st Century", advocating the comprehensive promotion of quality education, taking "three-dimensional goals" as the teaching goals, namely knowledge and skills, processes and methods, emotional attitudes and values. To a certain extent, "three-dimensional goals" continue the tradition of "double-based" teaching and absorb the basic teaching concept of attaching importance to the development of students' non-intellectual factors.

This concept proposes to downplay the focus of the transfer of music knowledge and skills on students' learning process as well as emotions, attitudes, and values, and advocates a music education philosophy with "aesthetics as the core". The Learning Targets of 2011 Edition emphasized the "three-dimensional goals", whereas the 2022 Edition takes "core competency" as the main thread throughout the art curriculum standards. This concept has already appeared in *General High School Music Curriculum Standards (2017 Edition)*, the transformation of "three-dimensional goals" into "core competency" has become a new concept to succeed. *The Compulsory Education Art Curriculum Standards (2022 Edition)* turns it into a kind of "tacit knowledge" that runs through the whole process of art learning.

2. Hong Kong music curriculum standards reform

After the transfer of its sovereignty to China in 1997, Hong Kong SAR government immediately carried out comprehensive education reforms. Hong Kong experienced two music curriculum reforms in 2003 and 2017. Hong Kong did not attach importance to the development of music education until its return in 1997 (Liu, 2014). The government required the revision of local music teaching materials that conformed to the policy content. The Hong Kong Curriculum Development Council separately revised *Music Curriculum Guide (Primary 1- Secondary 3, 2003)* and *Music Curriculum and Assessment Guide (Secondary 4 to Secondary 6, 2007)* based on the goals, framework, teaching and assessment of *Learning to Learn: Key Learning Area Arts Education* (2001), in both documents, creativity and Chinese music culture are highlighted in the music syllabus. In 2001, *Learning to Learn: Key Learning Area Arts Education* divided the implementation time of Hong Kong's art education curriculum reform into three stages: 2001-2002 to 2005-2006 (short term), 2006-2007 to 2010-2011 (medium term) and after 2011 (long term). *The Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 6, 2017)* added a three-year high school art education curriculum based on the 2002 *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 3)*. Currently, Hong Kong's art curriculum accounting for approximately 10-15% and 8-10% of the total class time respectively, the curriculum guidelines recommend the use of comprehensive learning methods and flexible course structures to accommodate formal, informal, modular, comprehensive and project learning, and high-quality art education tendencies in order to establish a strong partnership between schools, external artists/arts organizations and the community, for example, Leung, bo-wah proposed the "Cantonese Opera Teaching Collaboration Project for Primary and Secondary Schools" to

implement the nature of partnership between music teachers and traditional Cantonese opera artists in Hong Kong school music education (Leung & Leung, 2010), Cantonese Opera Performance Artists bring authenticity and practice to music courses in the classroom, cultivating audiences through the continuous cycle between learning appreciation, creation and performance to promote traditional Chinese art (Guo, 2017).

3. The formation of Macao's music curriculum standards

Before 1999, Macao was colonized by Portuguese for over 400 years, Autonomous Region of Macau government didn't take music curriculum serious by the time. *Primary School Music Curriculum* (1999) which is the first document of music curriculum standards was setted after the transfer of its sovereignty to China in 1999, it did not list the music teaching evaluation standards in detail, whereas Macao's music education policy was not refined until the *Requirements of Basic Academic Attainments (Music)* promulgated in 2015. For the first time, Macao's curriculum standards has specified the indicators for each subject, listing in detail the specific content of each subject at different stage, such as kindergarden stage, primary stage, middle school stage and high school stage. Macao Education and Youth Development Bureau has successively launched the *Music Curriculum Guidelines for Primary Schools* (2016), *Music Curriculum Guidelines for Middle Schools* (2017) and *Music Curriculum Guidelines for High Schools* (2018) based on the *The Requirements of Basic Academic Attainments* in 2015. In 2020, *the Medium - and Long-term Plan for Non-Tertiary Education (2021-2030)* focuses on cultivate aesthetics and artistic literacy (MSAR, 2021). According to the 2014 Macao high school music curriculum statistical report survey, 75% of Macao schools use Hong Kong music teaching materials and textbooks, *The Requirements of Basic Academic Attainments (Music)* evaluation committee was revised by Macao music teachers and Hong Kong music education researchers. Therefore, Macao education system depends on the Hong Kong education system to a certain extent. Since Macao has relatively abundantly community music education activities, some scholars have refined the concept of "promoting teaching through activities" and "more spontaneity, freedom, and less planning, rules and norms" as Macao music education characteristics (Dai, 2011; Dai, 2004).

II. Literature Review

1. The formation of Macao music education

Early music education in Macao originated from western religious schools. Macao's music education has served as an important bridge for the exchange of Chinese and Western music cultures since its inception 500 years ago. Macao was originally a coastal peninsula in the southern part of Guangdong Province of China. In the mid-16th Century, the Portuguese Governor came to Macao to trade and preach with the locals, making Macao a religious and trade center (Zheng, 2003). At the same time, the Portuguese Catholics came to Macao to establish the Asia's first institution— The St. Paul's College (Portuguese: Colégio de São Paulo de Macau), which introduced the medieval European higher education system and music instruments to Macao (Li, 2006). Music courses was a compulsory subject of the College, the catholics used music education as a missionary tool. After the closure of St. Paul's College, Macao modern higher music education began in the late 1990s. The purpose of establishing the higher music education major at Macau Polytechnic University was to cultivate a team of local music teachers in order to work in Macao's school. The development of music education in Macao schools did not revise the music curriculum syllabus until the transfer of its sovereignty to China. Before that, there were no official documents on music education in Macao music curriculum.

2. The development of modern China's music education

The beginning of modern school music education in China was when Kang Youwei¹⁾ proposed the establishment of a "singing and music" curriculum in his *"Please open schools policy"* in 1898. In modern China, school education shifted from private schools to schools. China's modern school music education integrated the Western music system. The most representative art form is "School Music" (Chinese: "学堂乐歌") based on Western melody structures. "School Music" mainly introduced European music systems through the Chinese students study abroad (Wang, 1994). Regardless of whether Chinese or Western modes are used, the five-line notation will be used instead of the traditional Chinese Gongchi (工尺譜) musical notation. Chinese music education and composers created Chinese national music works based on the structure of Western

1) Kang Youwei was prominent political thinker and reformer in China of the late Qing dynasty.

music. Under this blend of Chinese and Western music culture, new Chinese music forms were formed, such as art songs, mass songs, choruses, oratorios and other vocal solo music. After the founding of the People's Republic of China, the first *"Primary School Singing Syllabus (Draft)"* was promulgated in November 1956. In the document, the music curriculum was renamed "Singing Class", so singing teaching was the main focus in China's music curriculum. Therefore, the compulsory education law was formulated to focus on cultivating all-round development of morality, intelligence, physical and aesthetics. School education is required to combine aesthetic education with moral education. In May 1988, the *Nine-year Compulsory Education Full-time Primary School Music Teaching Syllabus (Preliminary Draft)* was officially released, clearly stating that music curriculum was a compulsory course in the primary school stage of compulsory education, and comprehensively implement the moral, intellectual, physical and aesthetic aspects. In 2006, the *Compulsory Education Law of the People's Republic of China* was revised to integrate moral education, intellectual education, physical education and aesthetic education into teaching activities to promote the all-round development of students. In the policy context of the *National Medium and Long-term Education Reform and Development Plan (2010-2020)*", the Ministry of Education announced the *Compulsory Education Music Curriculum Standards (2011 Edition)*, downplaying the "double base" and focusing on the foundation of knowledge and skills, integrating emotions, attitudes and values, *General High School Music Curriculum Standards (2017 Edition)* continues the teaching content of the compulsory education music curriculum, the first time introducing aesthetic perception, artistic expression, and cultural understanding as the "core competency" of the music discipline. In 2022, *Compulsory Education Art Curriculum Standards (2022 Edition)* added creative practice as the fourth "core competency".

3. Hong Kong music education

Hong Kong music education began in the mid-19th century. In 1839, the Morrison Educational Society commissioned American pastor R.S. Brown to open the Morrison School in Macau, the school later moved to Hong Kong after two years. At the beginning of the 20th century, Hong Kong's educational system and curriculum are based on the Europe, America or Japan and music curriculum were not included in traditional private tutoring (Li, 2021), Hong Kong music education has been following the Western music system for nearly a hundred years, and the teaching is mainly Western classical music. Hong Kong music education materials are rarely seen any footage recorded in early official documents. It can only be scattered in some publications,

the British Hong Kong government did not formally formulate the school music curriculum until 1968. Previously, British Hong Kong government did not attach importance to the development of music curriculum until the transfer of its sovereignty to China (Liu, 2014), making up for the lack of music curriculum for more than a century.

4. The imbalance between Chinese and Western music culture leads to a lack of cultural identity

China's music education for nearly a century has been based on the Western music knowledge discourse system (Zhu & Chu, 2021). It is still stuck on the "Western music system" and "the three international music education method" (Kodály method, Dalcroze Eurhythmics and orff schulwerk) (Wang, 2020). China's music education has been influenced by Western culture for a century including Hong Kong and Macao regions, China's music curriculum loses the balance between Chinese and Western music culture. Guan Jianhua believes that China's music education should establish an equal dialogue between the "international dimension" and the "domestic dimension" and break the "one-dimensional pattern" of Western music education (Wang, 2021). Most of the scholars point out that Hong Kong and Macao's music education system has actually been reduced to Westernization, whether in terms of instrumental music learning or other music practices (Ho & Law, 2006), which makes Hong Kong and Macao music curriculums are still dominated by Western music system (Leung, 2015).

Since Macao does not have its own music textbooks, Macao music teachers mostly use Hong Kong or Western music textbooks in Macao music curriculum. First of all, the study found that Hong Kong music textbooks were influenced by foreign textbooks and contained a large number of western score notation examples, mostly the music textbooks are lack of Chinese or local folk songs. Since most of the editor of Hong Kong music textbooks were graduated from western countries and often primarily trained in Western classical music, these teaching methods cannot be applied to the practice of other world music, which makes music textbooks contain more Western music than Chinese or local music folk songs, only 17.2% of the textbooks are Chinese songs, while foreign songs accounted for 67.8% (Zhou, 2006). Wong suggested the music textbooks should added traditional Chinese folk songs at the very first stage in order to provide students with solid basic knowledge of Chinese music culture to cultivate students' sensitivity to art appreciation (Wong, 2018). In the study of music teaching materials, Wong compared the music teaching materials used in primary and secondary school music education courses

in Macao and Taiwan. The study found that Macao music curriculum frequently change teaching materials every year or every semester, causing instability in students' learning of music content (Wong, 2018).

Some scholars have studied and analyzed the design concepts and content of Hong Kong teaching materials from the perspective of Hong Kong's music education policy. The research results found that Hong Kong teaching materials have an uncoordinated proportion of Chinese and foreign repertoire (Ling, 2020). Secondly, due to Hong Kong music teachers' lack of knowledge and teaching confidence in traditional Chinese music (Leung, 2016), resulting in the imbalance of Chinese and Western music culture in Hong Kong music curriculum. Leung, Bo-wah pointed out that a series of trainings can help improve the predicament, cultivate audiences through a continuous cycle of learning appreciation, creation and performance, and promote traditional Chinese art (Guo, 2017). It is recommended that music teachers design corresponding creative topics according to students' musical abilities (Leung & Liu, 2017), emphasis on interdisciplinary and intercultural education brings new development directions to the music education discipline.

Some studies explore nationalist education in Hong Kong music curriculum from a cultural perspective. Among them, the protection of China's intangible cultural heritage has become an important issue in Hong Kong music education. Research shows that exposure to various music cultures is a necessary condition for the development of Hong Kong music curriculum. How to integrate Chinese music and other music cultures in music education is still a challenge in the future (Ho & Law, 2009). Driven by policy, Hong Kong music curriculum incorporates Chinese elements, such as Chinese narrative poems and choral works (Leung, 2010), revealing that music and cultural education can help cultivate a sense of cultural identity. Nationalist education focusing on music and culture is the common foundation of Chinese culture and will have a great social impact on the future establishment of trust and common values between the China motherland and Hong Kong SAR and Macao SAR (Leung, 2018). Educational goals should be aligned with the direction of national development. In order to cultivate a sense of belonging to the motherland for the new generation of Hong Kong and Macao students, enhancing students' sense of self-identity as Chinese citizens by learning to perform and evaluate traditional Chinese music is highly regarded as promoting the patriotic spirit (Hao, 2020; HKCDC, 2003; Leung, 2021).

III. Method

This paper using comparative method to analyze the similarities and differences between or among sets of standards (Collier, 1993). As a field of comparative research on music curriculum standards provides a method to help people understand how policies operate and change in different regions, and to help people gain a deeper understanding of the characteristics and practices of the system. In Hill's view, comparison of policies mainly includes three aspects: 1) comparison at different points in time with in a country; 2) comparison between different regions in the same country; 3) comparison between countries (Hill, 2006), this paper mainly compares Mainland China, Hong Kong and Macao's learning targets of music curriculum standards.

IV. Results

1. Similarities and differences in education policies between Mainland China, Hong Kong and Macao

In terms of education policy, China's education standards learning stages are divided into compulsory education and high school, China's nine year compulsory education refers in 3 stages: Stage 1: Primary 1-2; Stage 2: Primary 3-6; and Stage 3: Secondary 1-3, while Hong Kong and Macao have 15 years of compulsory education in 4 stages: Stage 1: Kindergarten 1-3; Stage 2: Primary 1-6; Stage 3: Secondary 1-3 (middle school); Stage 4: Secondary 4-6 (High school). Hong Kong has integrated education documents from Primary 1 to Secondary 6, while Macao has detailed educational documents and has specific practical content for different learning stages. China's *Compulsory Education Art Curriculum Standards (2022 Edition)* emphasizes the comprehensiveness of art courses and builds an integrated art curriculum learning system (Du, 2022), Hong Kong's *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 6, 2017)* highlights the comprehensive use of art courses to cultivate creativity, while Macao art education standards is divided into visual art and music, Macao's three stages of *Music Curriculum Guidelines* strengthens to inherit local music and Chinese music culture. Since the reform and opening up in China, China's music curriculum standards has gone through three reforms, the first reform restored the learning of basic music knowledge and skills, the second

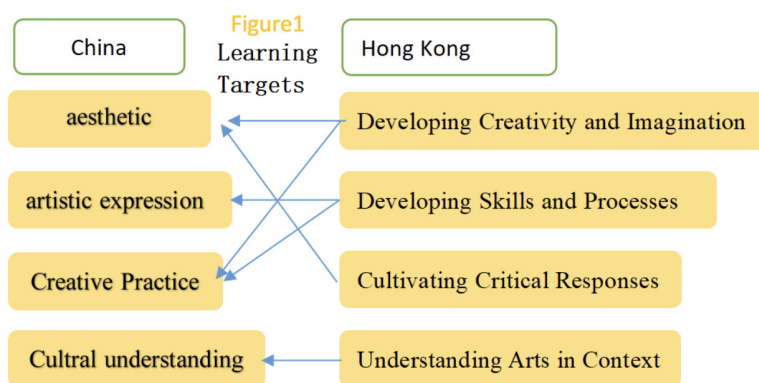
reform experienced the dilution of dual basics and the pursuit of entertainment, resulting in a lack of educational content in music classes and the third reform which is taking aesthetics as the core ignores the emotional experience of students' music. At present, music curriculum practice returns to the origin of aesthetics education (Gao, 2015).

2. The invisible "core competency" of music curriculum standards in Hong Kong and Macao

In Hong Kong and Macao's music curriculum standards do not explicitly use "core competency", but it was hidden inside the education documents. The Hong Kong Curriculum Development Council's *Basic Education Curriculum Guide (P1-P6, 2014)* stipulates that the curriculum structure is composed of three interrelated eight learning areas, nine generic competencies, values and attitudes²⁾. 1. In terms of art education, the Hong Kong' *Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 6, 2017)* clearly states that the learning targets and objectives consist of the following four points in [Figure 1]: ① Developing Creativity and Imagination ② Developing Skills and Processes ③ Cultivating Critical Responses ④ Understanding Arts in Context. First of all, "Developing Creativity and Imagination" is explained in the document as "Students should be able to generate ideas through imagination and creativity by participating in arts appraising, creating and performing activities" respectively corresponding to the China's *Compulsory Education Art Curriculum Standards (2022 Edition)* aesthetic perception and creative practice of "core competency". Secondly, "Developing Skills and Processes" is defined in the document as "Students should be able to use different materials, elements, arts language and resources to experience and express the arts. Exploring and experimentation in the creative process should also be treasured in arts education" which consistent with artistic expression and creative practice of China's "core competency"; Thirdly, "Cultivating Critical Responses " is defined as "Student's should be able to appraise and respond to the arts and arts-related issues from multiple perspectives" which corresponds to the aesthetic perception in China's "core competency"; Lastly, "Understanding Arts in Context" is defined in the article as "Students should be able to understand the arts in context and their relationship with human life and society" which matches the cultural understanding of "core competency". The four curriculum goals above have dual connotations in the China's "core competency" the duality of connotation in "core competency". Hong Kong

2) Nine common abilities: collaboration ability, communication ability, creativity, critical thinking ability, ability to use information technology, computing ability, problem-solving ability, self-management ability and learning ability

music curriculum standards focuses on creativity in the first place, while China music curriculum practice focuses on aesthetic experience, it turns out the development orientation of music education is different.



[Figure 1] China vs Hong Kong music curriculum's learning targets

The curriculum goals of Macao's music education are relatively specific to each education stages. Macao's primary music curriculum standards mainly focus on the aesthetic perception of "core competency", exploring the structure of music sound, cultivating students to actively stimulate their aesthetic perception and establishing students's national identity and patriotism through Chinese music culture at the early stage. [Figure 2] shows that the focus of the music curriculum for middle and high schools in Macao has shifted from aesthetic perception to creative practice to cultural understanding of "core competency" has been connected throughout the enire stage, emphasizing "the coexistence of multiple cultures and taking Chinese culture as the main stream".

Therefore, the music curriculum goals in Hong Kong and Macao cover the four connotations of "core competency" implicitly. The "core competency" of Hong Kong's art education standards is dualistic, while the "core competency" of Macao's music curriculum is progressive, starting from cultivating Students' musical aesthetic ability in early childhood has accumulated a certain musical foundation by the elementary school stage. In the junior high school stage, performance and creation are the mainlines. Interdisciplinary is the main focus in the high school educational stage, combining information technology and audio-visual art to cater to those who are not interdisciplinary.



[Figure 2] China vs Macao Music curriculum's learning targets

V. Discussion

1. Music curriculum standards emphasize cultural identity

In recent years, education documents in Mainland China, Hong Kong and Macao have increasingly emphasized the promotion of traditional Chinese culture in school education. After experiencing the loss and reshaping of Chinese traditional music culture (Cui & Zhu, 2012), all of the music curriculum standards emphasize respect, understanding and inclusive cultural identity for local culture and patriotism. Music curriculum should become "an important center for the inheritance of traditional music". *Compulsory Education Art Curriculum Standards (2022 Edition)* states that "Inherit and carry forward China's excellent traditional culture, revolutionary culture, and advanced socialist culture, strengthen cultural confidence, and build a strong sense of community for the Chinese nation", *Hong Kong Arts Education Key Learning Area Curriculum Guide (Primary 1 - Secondary 6, 2017)* indicate that "Appraising works of the arts in different cultural contexts contributes to students' understanding and respect of diverse cultures, as well as cherishing historical and cultural heritage; Appreciating Chinese painting and calligraphy, Chinese music and Cantonese opera helps students develop their sense of national identity", *Macao Fundamental Law of non-tertiary education Education System* proposes to "take Chinese culture as the mainstream, understand and respect the characteristics of Macao culture" to cultivate Macao students' self-identity and national belonging (MSAR, 2006). Some studies show that promoting students' national identity in Hong Kong music curriculum practice is still a major focus of Hong Kong's political development in the future (Ho, 2020).

Although the China's Ministry of education has been promoting the learning of traditional Chinese music culture in music curriculum, but the biggest difficulty encountered during the implementation process is the lack of attention, especially in Hong Kong and Macao. Chinese traditional music has invested too little time in the music curriculum in Hong Kong and Macao (Law & Ho, 2014). Many studies have found that music teachers in Hong Kong and Macao lack of Chinese and local traditional musical literacy, especially the knowledge and teaching confidence of Cantonese opera (Leung, 2021). Classical Western music pedagogies from the 20th century were and are still used. These pedagogies cannot be applied to the practice of other world music. Therefore, although world music content is present in current music courses, the pedagogy reduces its feasibility and authenticity (Green, 2001). Some scholars pointed out that the ultimate goal is to develop students' traditional Chinese music and Western music dual

musicality (Cain, 2015). Therefore, how to balance Chinese music and other music cultures in music education remains a challenge in the future.

2. Mainland China, Hong Kong and Macao music curriculum standards feature

There are differences in the vocabulary used in three education documents. Education documents in Hong Kong and Macao use curriculum guidelines, while education documents in Mainland China called curriculum standards. The difference between guidelines and standards is that guidelines only guide the general direction, which the schools and teachers in Hong Kong and Macao have a high degree of autonomy, but curriculum standards in Mainland China are stipulated and implemented from all aspects. The Macao government education documents were compiled by a committee composed of music education experts from Hong Kong and local music teachers, drawing on successful practical experiences and research results from around the world, for example, Mainland China, United States, Canada, Hong Kong and Taiwan etc. Feedback received after the release of the curriculum guidelines stated that the curriculum guidelines were out of touch with actual teaching and lacked local music culture (Zixiang, 2022). Since the Macau government did not formally formulate the specific implementation content of the music education curriculum until 2017, but still retained the personal autonomy of music teachers, Wong pointed out that teacher training has relatively weakened the autonomy of music teachers and promoted the uniformity of Macau's music curriculum (Wong, 2022).

3. Interdisciplinary learning

Since start of the 21st century, Hong Kong and Macao have always emphasized interdisciplinary learning to enhance students' comprehensive abilities and learning motivation. In China, the *Compulsory Education Art Curriculum Standards (2022 Edition)* highlights interdisciplinary learning (Yu, 2023). Interdisciplinary learning aims to expand learning experience horizontally, strengthen the organic connection between subject knowledge and structures, connect the "core competency" between subjects from different dimensions, and enhance students' synesthetic memory. Interdisciplinary learning is divided into internal and external subjects. The internal inter-art curriculum design connects students' music subject knowledge with other artistic knowledge. The inter-disciplinary external is more integrated and connected with information technology and

humanities. All learning experiences and the "core competency" of music courses are interrelated with the "core competens" of other humanities subjects, such as Chinese, art, history, ideological and political subjects, etc. Through this method, students can extend their concept of art, stimulate their creativity, connect the connotations between all disciplines, and deepen their understanding of knowledge.

VI. Conclusion

Art education has great impact on students' aesthetic abilities, creativity, cultural awareness and effective communication skills. The art curriuculum standards in the China Mainland, Hong Kong and Macao focus more on promoting traditional Chinese music culture in music curriculum practice in order to cultivate students' cultural identity. The connection between art and other subjects can expand students' knowledge and complete the development of holistic education. Integrating various fields of education and emphasizing cultural identity are the main focus in the future.

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