Study on Development Tendency of Modern Music Education

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Abstract: During the period of 21st century, education system and ideology of music should meet the requirements of this new era. In order to cultivate more Music talents, the space of the content and method of Music education need to be enlarged and the amalgamation of all Music education content should be paid enough attention. At the same time, more agreeableness should be explored during the education process.
Keywords: Music education, Tendency, Impromptu performance

1 Introduction

Along with the bell of this new era and the rapid pace of civilization development, Music education has been loaded with new historical missions and also has been lifted to the strategic position in this ever-changing century. Therefore, in order to ensure that Music education could develop in the right, healthy and regulated direction, the development tendency of Music education has been focused by so many eyes. Every member of teaching staff has realized the great responsibility in the Music education area. Through the abundant teaching experience and deep exploration, the author believes that we should discuss the development tendency of Music education from the following three aspects.

2 Enlarge the Space of Music Education.

2.1 The Content of Music Education

When comes to the content of Music education, Reimer, the famous American Music educationist, believes besides the opportunities of Music performance, more opportunities which allow students gain related experience should be provided to them. To accomplish this task, Music education must offer special services to more people not just a small group Music education should also be viewed as the education owned by all the people. Thus the content of Music education should includes these four aspects: first of all, provide more performance opportunities for other bands besides orchestra and choir; secondly, put all the attention on the impromptu performance based on the Music creation; thirdly, guide students to write music through every opportunity; finally, put an end to the isolation state of traditional Music education.

2.2 Approaches of Music Education

In the aspect of the approach, we believe the method that students study music from the angle of creation, aesthetics, history, and criticism should be extended. Every subject of different area has been played an important role during the process of Music education which could also absorb useful knowledge from the subjects. Consequently, Music education has become a comprehensive activity concerned with music learning and music teaching. By putting students in the environment of reality, the solutions of practical questions can be included during students’ study. For example, if students will take the role of composer, performer, history scholar, music critic or esthetician, then the knowledge of composing, esthetics, history and commentary must be included in the concerned student’s courses. The course will be expended automatically when a teacher makes the subject as the basis of the theory of Music education, and a positive atmosphere can also be formulated. Through this way, teachers could ask questions to both a single student and a whole class, and then students could carry out discussion or explore more knowledge among the question. When students’ questions are replied with no correct answer or they are educated with repeated information, the Music education will lost its purposiveness. Generally speaking, under this circumstance students will think that they are study for the teacher not themselves, consequently, they will lost the power and interests to study.
Within the music-teaching courses based on subjects, teachers and students are in the partnerships. Students analyze the songs, create performances, and use their own Music words to illustrate their understanding of music. They are positive composers and performers who can make right judgment to all the chapters through the music commenting process. This teaching mode could help students connect themselves and other people with the music that are learned, and this is not a simple design for the course, but a teaching style of the content and activities of organized teaching.

3 Lay Emphasis on the Amalgamation of Teaching Content.

The amalgamation of teaching content should be carried out through these two ways, first of all, the content needs to be merged with other art subjects; secondly, all the elements of music itself should be merged together.

With reward to the first amalgamation, as far as I am concerned, all the teaching activities should be integrated and expended without increasing teaching hours or the numbers of teacher and equipments. Like language teaching, it can integrate the practice of listening, speaking, reading and writing into together, art teaching could also bring the art of vision, listening and touching into one whole system. Music education should lay great emphasis on the confirmation of its internal elements as well as the natural connects between school activities and other units. Take the course of music appreciation for example, this course should be connected with other teaching activities like music composing and performance schedule; teaching activities of vocal music and instrumental music should be integrated into one effective system. Because of the wide connection between music and other areas, the Music teaching activities need to be integrated with other subjects so as to increase energy mutually. Otherwise, teaching content will become atrophic. Every art has its own main elements, colors, line and sense of reality are main elements for the fine arts, likewise, there are melody, harmony and rhythm in music. After assimilating the elements of other arts for references, music can make itself more perfect.

According to the of Carl · Orff and E. J. Dalcroze, music pedagogies should emphasize on the amalgamation of all subjects. Orff believes that there is no isolated music in the world. Music exists together with dance, motions and language. As far as I am concerned, this pedagogy lays great attention on the merge of music, dance, motions and languages. This can be seen through the names of these phenomena: dancing courses are named as dance or motion courses; the course of “normal music” is actually a integrated training course including the training of vocal music, instrumental music, rhythm, chorus and conducting.

Therefore, a perfect approach to Music education should be creative and contain great power to promote students’ all-around success. To a large extent, a successful education approach depends on teachers’ course design which could improve students’ interests on the one hand, and maintain teaching ability on the other.

4 Explore Students’ interests during the Teaching.

As the soul food for human beings, music can help people create spiritual pleasure and sense of beauty. Since this special feature, people can be involved in the music appreciation activity only when they are pleased. We can try to think that there is a sad poor man sitting in front of the beautiful sight view, all what he can do is nothing. Thus all the modern education has emphasized that joy should fill up the Music teaching courses without exception, and this is viewed as a premise of whether the Music education could succeed and also as a goal for Music education to accomplish. In other words, joyful teaching courses are not only the measure but also the purpose of Music education, and this is a major characteristic differing from other subjects.

Modern Music education should focus on the teaching process as well as teaching outcome. Music teaching courses are actually teaching outcome. Students keep gaining useful knowledge during the learning process, so we can say that students’ experience towards music is a very valuable outcome. The joyful courses can be reflected by two kinds of phenomenon. One is that both teachers and students are in the joyful state during the teaching, and both of them can feel pleased and are interested by the
course. If a cheerful teacher can not arose students’ interests because of the wrong teaching approach or a energetic student face a teacher who is always flagging in the class, the teaching course can not be joyful at all. Thus the feeling resonance of students and teachers is the most important premise as well as the symbol of joyful courses.

The other phenomenon which reflects the joyful courses are that based on the resonance of both sides and the attraction of music, teachers can make the students take part in the Music activities voluntarily. Without involving in these activities personally or voluntarily, students can hardly gain any valuable experience. Only when students get rid of the passive state and move on to the state in which they are thirsty for music, they can put their practical life and music appreciation together, and keep realizing their self-value. At this moment, they have surpassed all the harassment (promotion, ranking, achievement) and all the relationships (teacher-student relation, classmate relation, paternity). They can gain great pleasure through personality release. Thus we can vividly see that passive involvement is not only the premise but also the symbol of joyful courses.

Unlike the music college which emphasize that students must grab the special skills of music or other subjects which pay great attention to the absorption of knowledge, the major responsibility of Music education of normal music school is helping students experience the joy of music which is also the internal power for students to grab basic skill of music knowledge so as to improve their artistic culture. Which can measure the study condition of a student is not the Music knowledge or skills he gained but the extent that he involves in music and the creativity and the imagination that he fulfills. In the eyes of a student, one smile, one nod or one applause can be the highest reward; on the contrary, teacher’s one frown, one head shake or one sigh can be the worst depreciation to students. During the music teaching, students, who are not the prentice of any master, do not need strict teacher and their acerbity, instead they need the teachers with encouragement and appreciation.

5 Conclusion

Generally speaking, music education should be discussed based on the theories of philosophy, esthetics, psychology and pedagogy. Only through this way, can we locate the right position for Music education scientifically and put forward the reform idea of Music education adapting our national conditions as well as the new requirements of the development of Music education. Meanwhile, development tendency of Music education can be also explored on the same basis so as to provide some useful information for music teaching which is developed at present.

References

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