

Reflections on Music Education and Music Aesthetics

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Abstract

The beauty of music is displayed through the framework of music works, which constitutes a music education concept with music appreciation and music aesthetics as the central idea, including cultural psychological conception, ethical conception, intellectual conception, aesthetic ability and construction ability training. In music education, music must take beautiful things as the object of its own research, and cultivate people into the embodiment of truth, kindness and beauty. Music educators who have been engaged in education for a long time should train students' learning awareness and interest when students' music education is in the period of enlightenment. Among them, the cultivation of creativity and imagination is crucial. While enriching students' creativity and imagination on music, it can also speed up students' control of music skills and improve their comprehensive quality.

Keywords

Music education, Music aesthetics, creative ability, imagination, reflection

1. Introduction

Education, as a successor of a new generation who has achieved and trained culture and thought, promotes the innovation of material civilization and spiritual civilization of the whole society by means of education, and also improves people's intellectual conception, cultural psychological conception, aesthetic ability and ethical conception.

2. The object of music education and the construction of music education system

The commonality between music education and other cultural education is to transfer new knowledge and basic knowledge to the educated. However, music education has different characteristics from other education. The emergence of music education is due to the need of social relations in the process of handover (Gabrielsson, A., 2011).

As a means of expressing thoughts and feelings, music includes teaching and research. In the contemporary society, traditional teaching methods and innovation should be combined. While using and developing good teaching methods and educational ideas, we will also more actively study new teaching methods and develop new teaching concepts. Combining the current situation of social development to let students know what is true, good and beautiful can also be an important component of accelerating students' formation of a world outlook in music education. Music education is also a very complicated and long system education. Because of the differences in teaching methods and forms, teaching materials, contents and teachers' structures are different. There are also differences in personality between teachers and students, as well as differences in intelligence among students. In the teaching process, by drawing on the theoretical knowledge of psychology, physiology, pedagogy and other related disciplines, we can build an effective system of music education and achieve ideological unity.

3. The Integration Method of Music Aesthetics and Music Education

The integration method of music aesthetics and music education is embodied in the integration of aesthetics into works (performance and work background) education, song singing education, visual experience education and music creation and adaptation education. The music aesthetics is integrated into the work itself. The priority reflected by the arrangement of different rhythms, different melodies, the height, length and strength of notes is the origin of artistic beauty. Playing the same piece of music with different instruments will bring people different feelings. Stringed instruments such as cellos and violins often have strong penetrating power, while wind instruments have hard timbre and metal texture. Different musical instruments make music contain colorful beauty. By integrating music aesthetics into the author's feelings, each music work can directly reflect the author's feelings. The bouncing melody corresponds to the happy and joyful mood, and the long and slow movement is like a story. Understanding the creation period and background of the works can better combine music aesthetics to learn the works. Through the deeper excavation of social background, cultural background and so on, it extends to philosophy, sociology, psychology and many other aesthetic aspects. Each era has its own creative techniques and musical structure, and the same type of feelings are often expressed by the same type of music. In different times, with the progress of science and technology, the way of music creation is also improving, which is full of ancient beauty, modern beauty and replacement beauty with a sense of the times. When our students sing songs, they should also choose their works according to their own timbre and range. Everyone has different timbre. Sometimes we can tell which singer is singing just by listening. Good music works are matched with appropriate timbre. The singer is comfortable to sing, and the audience can also hear the beauty of music. This kind of feeling and collocation of beauty needs to be guided by the correct aesthetic view of music through the long-term integration education of aesthetics and music.

The music aesthetics is integrated into the visual experience. Nowadays, many familiar songs originate from film and television works. Many of the episodes, opening songs and ending songs of film and television works are tailor-made. In response to the film and television works, the learning of these works can be completed through the double impact of vision and hearing. Combining the plot and picture of the film and television works can give a better feeling to the music performance. At a singer's concert, you can feel the beauty of singing by capturing the singer's movements and expressions. The conductor's overall planning and the huge and spectacular band team bring the audience a shocking beauty that cannot be felt just by listening to music.

4. Basic thought, educational laws and characteristics of music education

The music staff who have been conducting music education for a long time have always followed the development path of pure art for the current Chinese music and its culture. However, there are also different ideas of music education between them. For example, pop music and classical music belong to two completely different music styles. There is unity and opposition in teaching practice. Music education takes music aesthetic education as the core, and also takes music basic knowledge and basic skills as the core, which can be regarded as the problems that need to be prioritized and unified in education philosophy (Stefan Koelsch, Stavros Skouras, & Thomas Fritz, 2013). Music education involves a wide range. In the initial stage of enlightenment, it should focus on cultivating students' interests, stimulate students' passion for learning music, and promote students to practice actively. The music teacher should further understand the students' music foundation, and formulate a series of systematic and comprehensive teaching programs through the characteristics and specific problems of each student. It is very difficult for students to maintain their long-term learning enthusiasm only by virtue of their temporary passion. It is also impossible for students to consciously study and practice only by virtue of external pressure. Education should be carried out in a positive and positive way. Therefore, whether students encourage themselves or teachers urge and educate students, it should be

based on the principle of arousing students' internal motivation and initiative, so that students have a love for music and desire for success in the process of learning (Michael Spitzer, 2011). The passion of music is the most critical internal reason, and also the most lasting and ideal driving force. In the process of music learning, pain and happiness coexist, especially the skills of instrumental music playing, which are very boring and boring from the perspective of learning. Once students do not have great ambitions, tenacious struggle and perseverance, it is unrealistic to want to make long-term efforts and achieve success (Patrik.Juslin, & Erik Lindstr. M., 2011).

Music education has its particularity and regularity, among which creativity, imagination and skills are very critical. After popularizing students' knowledge of music skills, music teachers can judge their works by means of impromptu performance. They can also train students' creativity and imagination by teaching music knowledge, cultivating skills, because students will only dislike learning music by learning boring skills and emphasizing the cultivation of skills. Therefore, in teaching, we should put the development of students' imagination and creativity in the first place, and let students like music from the inside, so that we can truly achieve the goal of combining teaching with fun, making students interested in learning, and fully demonstrating the teaching methods for students by using improvisation and flexibility. In this way, students can not only master certain skills, but also give full play to their musical talents. Only in this way can they cultivate talents with high comprehensive quality.

5. Taking aesthetics as the education center, and training students' ability of music appreciation for beauty and aesthetics

Music aesthetics belongs to a part of art philosophy, and music appreciation should be studied through music aesthetic experience, evaluation criteria, aesthetic taste, etc. The exploration of musical beauty involves a broader knowledge of artistic beauty. In the process of music aesthetics education, students should integrate the aesthetic ideas of western music with the aesthetics of ancient oriental music to express their inner world (M. M. Plichta, A. B. M. Gerdes, G. W. Alpers, & W. Harnisch, 2011).

Musical works are the core products that can best reflect beauty and aesthetics, including artistic themes and creative ideas. They reflect the relationship between people, not between things. But what is the beauty of music? It should feel the music itself, focusing on structure, music theory, proportion, etc. History tells us that the beauty of music gradually shows the connotation between subtlety and complexity, which will cover the whole process of music time (Mathias Benedek & Christian Kaernbach, 2011).

The ability to appreciate music is the basis. Even if we have different aesthetic comments on some works, we must understand them before we can make a series of judgments on them. Without understanding them, the comments must be unreasonable. Cultural accomplishment plays a vital role in music aesthetics and music appreciation. This is not only limited to the appreciation of music works related to it, but also includes the feelings of all music art worlds. It will play a very effective role in revealing music connotation and appreciation experience.

6. Conclusion

As one of the artistic forms to express human social life, the beauty of music is closely linked with the aesthetic theory in the public sense. The main feature of music is to convey people's inner world, especially their emotional attitude, through sound. Therefore, the scope of music beauty is closely related to people's spiritual quality and emotional characteristics. In music, people experience all kinds of beautiful things in nature, get all kinds of pleasant psychological feelings, and have all kinds of imagination. This is the beauty of music, and it is the highest level that music has reached. Aesthetics is a very profound philosophy, which is based on historical materialism and dialectical materialism. Through in-depth discussion, we can easily find that it is a progressive process from spontaneous to conscious, accidental to inevitable, subconscious to conscious, and people's aesthetic choices play a decisive role. When some instantaneous events meet people's appreciation habits and aesthetic requirements, they will be reused, and gradually form a stable law, forming a conscious and conscious musical thinking activity. Beauty appears from the inside. Only by describing this phenomenon can we achieve a systematic theory.

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