

Analysis of the Development of Chinese Music Education based on the Comparative Analysis of Chinese-American Music Education

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Abstract: With the development of economic level and social needs, aesthetic education is an indispensable part of the comprehensive development of education. Art is the most concentrated and typical form of aesthetic education. As a part of China's aesthetic education, music education plays an important role in the construction of socialist spiritual civilization and the cultivation of citizens with the all-round development of morality, intelligence, physique, beauty and labor. However, due to the constraints of practical conditions, there are still many problems to be solved in music education in China. This paper mainly focuses on the main problems existing in music education in China, and puts forward relevant solutions.

Keywords: Music Education, Culture, Chinese-American Comparison.

1. Introduction

1.1. Background of Contemporary Chinese Music Education:

At present, China's music education is deeply influenced by the western music education system. For example, in professional learning, professional colleges and universities have courses such as harmony, guitar training and music analysis in the western music education system. Due to the social and economic development, the level of music education in China has been significantly improved compared with the 1950s and 1960s. However, due to the social culture, educational concepts and other reasons, and the western education model is not completely suitable for China's national conditions, China's mass music education has great defects and problems. For example, the defects of curriculum content setting and educational facilities hinder China from cultivating students who meet the needs of the new era. Therefore, it is urgent to reform to create a music education model in line with China's national conditions.

1.2. The Development Process of Diversified Music Education in America

The development of diversified music education in the United States can be roughly divided into three stages, namely, the initial period (the early 20th century to the late 1920 s), the development period (the 1920s to the early 1990), and the maturity period (the early 1990s to the early 2000 s). At the beginning of the 20th century, a large number of European immigrants came to the United States, and students of different cultures, different races and different faiths posed a great challenge to American music education. Among them, there is a view that adheres to the idea of "American centralization", namely the "melting pot" theory. Its believers believe that no matter what your educational background and belief you come from, you should unconditionally adapt to the mode of Americanization, and adhere to the view of assimilation philosophy. Then there is the multicultural theory, and cultural pluralism can also be interpreted as a multi-ethnic

society, cultural diversity or ethnic pluralism.[16] Its core idea lies in the equal coexistence of all ethnic cultures, mutual respect and mutual understanding. All cultures have their own advantages and limitations and have their existence value. After the First World War, the diversified music education in the United States was greatly developed. During this period, the two cores of the diversified music culture education were international relations education and cross-cultural education. Many schools offer similar and different international cultural courses, which generally include folk dance and music, which are conducive to enhancing the communication and understanding between different ethnic cultures. Over the next three decades, more and more music from Europe and Latin America began to appear in American music courses.

Finally, at the end of the 20th century and the beginning of the 21st century, American music educators put forward the "national music education content standard", which contains nine points: 1) Sing various songs, sing solo and sing with others.2) Play various songs with instruments, solo and ensemble with others.3) Improvise performing melodies, variations and accompaniment.4) Compose and adapt the music within the scope of the specific guidance.5) Read the score.6) Listen to, reward, analyze, and describe the music.7) Review of music and musical performances.8) Understand the relationship between music and other humanities and arts and disciplines other than the humanities and arts.9) Understand the relationship between music and history and culture.[17] It is not difficult to see that the American music education at this time began to emphasize that the essence of music education lies in aesthetic education, which coincides with the connotation of multiple culture.

2. Description of Problems

2.1. Curriculum Content Setting and Teachers' Teaching Methods are Limited and Lack of Pertinence

School music education should be divided into different educational methods by cultivating different goals. This paper

divides the goals of music education into two categories: 1) to cultivate professional music talents as the goal; 2) to take aesthetic education as the guidance, to improve the aesthetic ability of young people in music. This paper will mainly analyze the problems existing in the latter. For a long time, music education courses remain on the surface. Taking the music history education in primary and secondary schools as an example, the course content mainly teaches students in various schools, time nodes of each period, representative composers, classic works and other contents. However, the design of these course content lacks practicality and interest, which makes music learning divorced from practice and simply becomes reciting the content of the textbook and completing tests and exams. The education method of teachers is mainly to tell the content of the textbook, and the students passively accept the information. Only a few time is left for students to communicate, discuss and feel the music. Such course content and teaching method make the study of music history too boring and lack the interaction between teachers and students and between students and textbook content. Such a mode is easy to make students fall into the cramming teaching mode, unable to improve students' musical perception.

2.2. Lack of Music Education Facilities

In the mass aesthetic education, this problem is particularly prominent. Due to the funds, course content and other restrictions. Most primary and secondary schools lack the lack of basic equipment for music and aesthetic education. There are two main problems. First, the lack of Musical Instruments needed for musical aesthetic education. Most primary and secondary schools only provide the piano, a basic instrument, but lack other instruments needed for musical performance, such as violin, trumpet, drum and others. The lack of these Musical Instruments will force music education to theoretical metaphysics to some extent, so that students are unable to feel the textbook content from the practice process and improve their aesthetic ability. Second, the lack of a new era of music equipment. With the development of information technology, audio and video recording and music production have become an indispensable part of music discipline, and now primary and secondary schools generally lack these information music equipment, so that students lose the important way to contact music in the new era. The lack of such equipment makes students unable to keep pace with The Times and touch new music in line with the world.

2.3. Lack of Traditional Chinese Music Content

Since the development of Chinese music culture, there has been a great fault. Since western music entered China and became the mainstream of learning, the public mainly contacted the Musical Instruments and theories of western music, while the traditional Chinese music content, such as guqin, singing and I-style music, gradually died out. At present, the content of music education in China is mainly western music and western education law. However, such a model makes the essence of Chinese traditional music culture content eclipse, followed by the decrease of the proportion of Chinese traditional music culture in music education. As a result, many people contact western music and know little about Chinese music. This situation makes Chinese traditional music be marginalized, thus falling into the situation of decline. Since China is a Chinese nation that has

been inherited for five thousand years, there are some differences in the musical thinking flowing in the blood of our nation and that in the West. Western music emphasizes "science" and "rationality", so there will produce a series of music subjects to teach, while China's music emphasizes "sensitivity" and "blank", so China's music teaching method is mainly oral new teaching. Such music concept, even the difference of national culture, which leads to the public students blindly accept western music, is bound to cause the weakening of national culture and national confidence. Therefore, it is imperative to explore the excellent Chinese music culture and join in the music teaching.

3. Solutions

3.1. Teaching Material Content Reform and Teaching Theory Innovation

In view of the current trend of music education teaching materials being too book and rigid, the need of teaching material content reform is urgent. Combine too theoretical classroom content with students' practice, and abandon the disadvantages of excessive reliance on words and books in current music education. In the teaching process, give full play to students' independent initiative, and combine the rational content in the teaching material with students' perceptual understanding. For example, in the teaching process of music history, let the students listen to the classic music pieces, and let them analyze the music perception. This method allows students to no longer listen for the sake of listening, but to resonate and interact with the music. In addition, for students who have a certain musical foundation, you can try to let them play and sing some music fragments. This teaching mode gives students more space to show their own understanding of music, so as to encourage students to apply what they have learned into practice. Third, in the period of mass music education, add certain music professional theories, such as music theory, music style and other content. Nowadays, the mass music education is like a castle in the air, and the teaching content is often inconsistent with the students' own knowledge reserves. Let the students who have no musical foundation to enjoy the large-scale symphony, opera, the final result can only be that the students form more and more fear of music difficulties, resistance to music learning. When facing music fragments, the mass students often only have a pure perceptual cognition of music, but lack a certain ability to analyze music. This is due to the theoretical cognitive limitations. Therefore, increasing the content of theoretical learning is conducive to students' use of theoretical knowledge and practical learning, and truly comprehensively improve students' musical aesthetic ability. Finally, changing the teaching theory of music teachers is also an important part of the public music education. The current music teachers are limited by the traditional cramming teaching mode, and they teach in class with solidified textbooks and rigid teaching mode, which often makes students feel boring and confused. In the classroom, the task of the teacher is not limited to teach the content of the textbook to the students, and also needs to have the task of combing and analyzing various music schools, periods and works. Analyze the historical background, creative techniques and image characteristics of each musical work. You can even analyze the emotions and perceptions you develop when listening to this music work. In addition, music, as a part of aesthetics, is not isolated in the development

process of world civilization. The combination of music learning with other subjects is an effective way to comprehensively improve students' aesthetic ability. For example, when teaching ancient Greek music, ancient Greek history, sculpture, painting and other contents can be interspersed. By supplementing these background knowledge, let the students have a more three-dimensional understanding of the ancient Greek music.

3.2. Improve and Build Music Facilities Keeping Pace with The Times

Listening and practice are an essential part of music learning, and the lack of music facilities in schools makes the public students lose valuable opportunities to experience themselves. To truly integrate music into a part of the national life, the key point is to remove the veil of music, so that the public students can really have access to music. Providing Musical Instruments and music facilities is one of the most effective ways. Provide music facilities so that students are no longer empty, metaphysical theories in the process of music learning. Let the students really touch the instrument, easy to students in the classroom learning, want to apply to practice, so as to promote the understanding of the textbook knowledge. At the same time, providing music facilities in a non-utilitarian perspective, providing students with an opportunity to feel music freely, which can be used as an opportunity to stimulate students' interest in music. Secondly, the construction of multimedia music is also a major feature of music education in the new era. With the development of digital and multimedia technology, music also developed, and more and more recording and production equipment appeared. Applying these devices to music teaching can greatly enrich the classroom content and improve the efficiency of education. Because many music education materials are difficult to complete personally, especially the materials of ancient Chinese music. Teaching workers can use the Internet to collect and sort out materials, and use multimedia technology to combine teaching content with other materials to form a modern teaching mode. Secondly, the provision of modern music facilities exposes students to more diversified music forms, not limited to classical music, romantic music and other traditional music forms taught in textbooks. When students are exposed to different forms of music, students will think, compare, and analyze subtly. Finally, produce their own music aesthetic, and then improve the comprehensive quality level.

3.3. Explore the Beauty of Chinese Traditional Music and Build the Teaching Materials Integrating China and the West

1) Chinese music education under the American experience
From the development process of diversified music education in the United States, we can see the importance of theoretical breakthrough for the development of education. In the early stage, because relevant scholars put forward the concept of diverse music culture, there will be subsequent curriculum practice. Therefore, in the development of music education in China, we should first start from the theoretical level. In the face of China's cognition of music is still from the perspective of "pure music", we simply pays attention to the techniques in music works, thus missing the connection between the deep content of music and emotion, literature, the world and other dimensions. As a result, China's music education is not too "metaphysical", learning for the sake of

learning, for the sake of teaching and teaching. Therefore, change the present situation of Chinese music education should be from the theory, the American essence of "absolute expression" theory, the formalism into the claim of the uniqueness of technical construction machine, and to fully affirm the art and the essence of speculative factors, and special emphasis on all art experience and activities associated with feeling. From the American scholar Bennett Remmer's visit to China, " If the classroom music teaching chooses to guide these aspects in China, the scope needs to be much wider than now." (China) In terms of school music education, I felt in 1986, and continued in 1998 that the focus was on classroom music teaching, and the scope of music experience was relatively small. Chinese music teaching in traditional (professional) schools focuses almost entirely on developing a set of narrow performance, listening and music skills. RESULTS Teaching methods are developed by rote, practice, imitation, repetition, and step-by-step habits... where the ideal is to provide a musical education rather than musical training."It can reflect the influence of utilitarian trend in Chinese music education, which pays attention to the training of musical skills, and takes grade examination, competition, or college entrance examination as the guidance of music learning. Changing this thought and making the public truly identify with music and understand music is the first step in the reform of music education in China[18].

Secondly, it is not difficult to see from the process of diversified music culture education in the United States that bold educational practice is an indispensable step. For example, in the development period of diversified music culture, the United States boldly compiled music from different regions and cultures into the textbooks. In today's China, due to the guidance of examination, entrance examination and employment, the public regards music as a "minor subject". Therefore, teachers also adopt a fixed mode in the process of education, and adopt the same mode for students of different ages, different genders and different personalities. With teachers as the main lecture, the mode of students 'listening is easy to kill students' learning enthusiasm and desire to explore. Taking American music education as an example, they adopt different educational methods in the stage of male voice change. From the physiological and psychological structure, it is believed that in this period, the chorus practice can greatly enrich its musical experience and aesthetic appreciation. This method reflects the pertinacity and coherence of music education. Therefore, in the process of music education in China, the continuous ideological and educational law reform is the top priority.

2) We should abandon the wrong idea of taking the West as the center, and fully support the idea of equality among all cultures and no good or bad quality for the development of the traditional Chinese music. Therefore, in order for the public students to understand Chinese music culture, we must first explore the rich connotation of Chinese traditional music culture, so as to highlight the unique charm of Chinese excellent traditional culture and show the value ecology of Chinese traditional culture. Such teaching content and materials can also subtly enhance students' sense of identity with Chinese music culture, and then encourage students to explore Chinese music culture. But at the same time, exploring the excellent culture of Chinese music does not mean abandoning the teaching of western music. Western music also has some excellence in its thousand-year development. Therefore, we should carry out cross-cultural

integration, analyze and compare the similarities and differences between Chinese and Western music, so that the public students will no longer "walk on one leg".

4. Future Expectations

To build the music education model in the new era, we should always be based on Chinese culture, Chinese national conditions and Chinese characteristics, looking for interdisciplinary and interdisciplinary diversified integration model, gradually get out of the solidified form of copying the western model, and create the education model with the characteristics of Chinese culture. At the same time, the initiative to explore the unknown areas, to make up for the existing deficiencies, can also help Chinese music education to take a step ahead of the world!

5. Sum up

In short, China's inherent music education model has followed social progress, now unable to meet the needs of social development, so in order to train citizens in the new era, the reform of music education is necessary and realistic. In the past teaching process, there is a benign side, but there are a series of deficiencies and problems. This paper mainly focuses on the content of teaching materials, music facilities and Chinese music culture, and puts forward the corresponding solution. However, the improvement of national music quality can not be achieved overnight, and the music education mode only becomes more and more perfect only through continuous innovation and exploration. In a word, music education should follow the characteristics of "practical" of this subject, so that students can not only learn music in class, but also feel the beauty of music in practice. To quote Mr.Wang Yangming, music learning should also achieve "the unity of knowledge and action". Only in this way, can China's music education really play its unique role in social aesthetic education.

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