Analyzing the Teaching Reform of Aesthetics of Music in Normal Universities Based on the Perspective of Musical Sociology

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Abstract: The teaching reform of Aesthetics of Music in normal universities based on musical sociology is essentially to discuss the relationship between music and society and make new exploration and research of the teaching reform of Aesthetics of Music in normal universities combining with more popular forms of music transmission in the current society. Based on the musical sociology, this paper analyzes the teaching reform trend of Aesthetics of Music in normal universities. First, it analyzes the music and society under the perspective of musical sociology as well as the teaching reform trend of Aesthetics of Music, and then explores the feasibility of adding diversified forms of Department of Vocality into the teaching reform of Aesthetics of Music in normal universities and finally puts forward to include pop music in the Aesthetics of Music in normal universities.

Key Words: Musical Sociology, Normal Universities, Aesthetics of Music, Teaching Reform

The teaching contents that have always been throughout the vocal music teaching in normal universities are mostly serious music types represented by national and classical music and know very little about the mass music which is more popular among the public. The content and style of teaching are too monotonous. It has little attention to the popular music in the current society, and does not understand the actual psychological needs of most users, which is unscientific and is not in line with the core concept of education and teaching. Music education is also a branch of education, and education serves the public.

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Therefore, as a representative of music teaching, the curriculum of Aesthetics of Music in normal universities naturally should fully understand the current development of music in society, actively develop diversified music teaching forms and reject the teaching philosophy of dominated academism music. Exploring the teaching reform of Aesthetics of Music in normal universities from the perspective of musical sociology is not only the inevitable trend of the times, but also the inevitable requirement that the teaching of vocal music in normal universities can get better development in the future.

1. Analyzing the Course Teaching of Aesthetics of Music in Normal Universities Based on Musical Sociology

1.1 Music and society based on musical sociology

Since ancient times, music and society have been closely linked together. Just like Confucius’s “Xing, Guan, Qun and Yuan” (poems’ social functions: associating, viewing, grouping and complaining” and Ruan Ji’s “music does not fix”, many different talented persons expressed the relationship between music and society in the ancient world. From the long history of China, we can also realize that people's recognition of relationship between music and society is constantly changing with the development of the times. In modern music, there is a branch of the subject which is specifically aimed at music and society, namely musical sociology which actually involves the problem of social destination in the cultural value of music. It is not only related to music, but also has a close relationship with society. For the musical sociology, it mainly studies the social functions and social roles of music. If music is to realize its social functions, people will have to really enter the society or be engaged in some social activities involving music. We should not only do the static analysis of music and social relations, but also make dynamic analysis of them.

1.2 Teaching reform trend of Aesthetics of Music in normal universities

From the very beginning of vocal music teaching represented by Aesthetics of Music in normal universities, its continuing teaching contents and methods are centered on singing folk songs and classical music and focus on students' vocal methods and skills on serious music. However, the vocal music of the public type has not paid too much attention, which is an expression of lagging behind the social development and a distortion of the education concept. All kinds of vocal types have gone to the stage, and have been accepted and acknowledged by most people, affecting people's life and work in varying degrees. According to the existing vocal music types in the current society, the author divides them into the following categories after sorting and classifying:
a. Pop music
Currently the most widespread and popular music in the society is the pop music whose broadcast frequency and number of contacts, including the transmission forms are incomparable and unsurpassable for other vocal music types. Pop music is diversified in its forms and rich in varied contents and styles. Certainly, for the most part, it is strongly favored because the technical difficulty is lower and it is more appealing to the general public's aesthetic level and taste. As a result, pop music has become the most popular and favorite type of vocal music.

b. Original folk song
The original folk song is arguably China's domestic music with the most national characteristics and style. It gradually shows to the world China's long history and essence with its features like simplicity, pureness and brevity and is called China's most ethnically distinctive music.

c. Vocal music types like folk-pop singing, bel canto-pop singing
Vocal music phenomena like folk-pop singing and bel canto-pop singing are products of singing with the combination of folk-style singing or bel canto and pop singing, which integrates folk-style singing, bel canto and pop singing perfectly, breaks the limitations of the original spread of the bel canto songs and allow more people to contact and realize them instead of only a few people who are engaged in the music industry or serious music lovers to appreciate and enjoy.

d. Musicals
A musical is a comprehensive performing art form that originated in the United States, which is a combination of dance, performance and singing. Since the musical was spread to China, it has been strongly favored and loved by the audience, and become a musical with Chinese characteristics combining with China's unique ethnic customs on the basis of reference. The most popular musicals are famed Snow Wolf Lake, Mulan, etc.

In addition to the vocal types mentioned above, there is also the phenomenon of cross-border vocal music and ethnic arts with a long history of China, such as traditional Chinese opera and Quyi (Chinese folk art forms; including ballad singing, story telling, comic dialogues, clapper talks, cross talks, etc.), which are all forms of popular vocal music that are currently active in society.

Based on the above analysis, the author has briefly analyzed the current reform trend of Aesthetics of Music teaching in normal universities: longitudinally, there must be scientific methods of vocalization; diversified vocal forms should be seen from the horizontal perspective.

2.1 Diversified teaching philosophy

a. Cultural diversity
Culture is actually a kind of inner manifestation of people. It essentially is diversified, and this diversity is closely related to the society, economy and politics. Therefore, a country's political democratization and economic marketization is the motivation and source for culture to have the diversified characteristics. Cultural diversity development, in simple terms, is to absorb western culture based on retaining the existing culture with both the inheritance of traditional Chinese excellent national culture, and principled drawing lessons from foreign culture to avoid the single and boring cultural development. Finally it is worth noting that the diversity of culture is also a kind of innovative thinking. It reflects the change of our residents’ thought methods, namely developing from one type to multiple types and from the absolutism to the theory of relativity.

b. Education diversity
Under the requirements of the new curriculum reform, the training objectives and the training mode of talents of China's higher education have also changed, and the goal of talent training has gradually been developing in a diversified direction. For instance, the education goal of domestic research universities is to develop the goal of cultivating high quality and professional top talents. Universities focusing on research and education concentrate on cultivating complex talents, which provide integrated talents with deep foundation, wide coverage, strong ability and high quality. The teaching type of normal universities is the education which attaches great importance to both the scientific research and cultivation. Therefore, as mentioned above, the teaching of vocal education itself represented by Aesthetics of Music teaching in normal universities is diversified.

c. Diversity of teaching philosophy
The vocal music teaching concept of normal universities has been deeply affected by the academic serious music such as western classical music and mainstream national music, and many of the teachers who are engaged in the teaching of Aesthetics of Music in normal universities are imprisoned by this kind of thinking, which lead to the teachers of normal universities are mostly more resistant to the social mass music. They even never pay attention to social mass music and think it is unrefined vulgar music and it can not be bracketed with classical music or national music. In fact, this thought is seriously wrong, and any art itself has its own essence and vulgar parts. It cannot be rejected completely because of its vulgar parts. We should take a dialectical view of the things that exist in society, for everything in existence is reasonable.
Any education is based on the principle of serving the people. Taking the teaching of Aesthetics of Music in normal universities as an example, if it is only appreciated by some music professionals and serious music lovers, it loses the most basic education principle. Music will eventually be water without a source and a tree without roots and can not develop permanently if it leaves the society people. Therefore, teachers of Aesthetics of Music in normal universities should correct the original teaching idea in a timely manner, actively develop diversified music styles, focus more on the public types of music and understand the actual demand for music in people’s hearts. On the one hand they need to raise serious music social adaptability and on the other hand they should focus on promoting the social mass music’s artistry and technicality, making both the social mass music and serious music achieve benign long-term development.

2.2 Integrated teaching approach

a. Scientific and correct vocalization
There are several kinds of vocal music singing relatively common in China, including folk style singing and bel canto, popular music singing and natural style singing, etc. Certainly, there are many arguments over the above classification. Although several kinds of singing methods are presented above, in practice, we cannot just limit the national singing and bel canto to serious music, for example, into the teaching of Aesthetics of Music in normal universities. Similarly popular music singing is not only applied in pop music. Under the development trend of music in modern society, we should have a new breakthrough in the music singing method, break the dilemma of creating and developing and implement the “scientific method of vocalization”. The so-called “scientific method of vocalization” refers to the combination of breathing, vocalizing and resonating in the singing techniques to make the three major elements cooperate and present the scientific vocal music works of different styles.

b. Diversified teaching styles and unified teaching approach
The diversified vocal styles include the vocal music style of the original folk songs and the style of pop music as well as the singing style of crossover vocal music. Actually, for vocal music singing, no matter what the type and style it belongs to, the essence of the singing is the same and unified on the breath and resonance. The difference is just in the style, which is also the foundation for the formation of a unified teaching method and diversified teaching styles.
3. Envisaging of Addition of Pop Music to Aesthetics of Music in Normal Universities

3.1 Reference and integration of music works

In the course of teaching Aesthetics of Music in normal universities, teachers focus on the skills of students' breathing and sound in singing, and the expression of the contents and thoughts of a complete music work have not been taken seriously, causing students' overstress and unclear articulation. This kind of vocal singing which blindly pursues “means and skills" and abandons music’s aesthetic perception and emotion cannot impress the audience. We should always pay attention to the development trend of society, and use “art from life” as the principle of creation. In the course of teaching, teachers shall focus on cultivating students' comprehension and conveying of the emotions and thoughts of musical works, and regarding singing skills as the means rather than focus to assist learning. Pop music is the vocal type most favored by the public largely because pop music works contain the feelings and thoughts which are touching and can be accepted and acknowledged by the society and the public from the bottom of people's hearts. So with that being said, pop music is a kind of vocal music containing the most abundant feelings. Therefore, cultivating students’ emotional expression in addition to the music singing can be achieved by trying to use pop music works to train student and appropriately add some of them to the teaching of Aesthetics of Music in normal universities.

3.2 Recognition and utilization of music digital technology

One of the biggest characteristics of pop music is its scientific and technological content. Voice tube, stereo equipment, advanced recording technology and super real song simulated training ground, etc., are all equipped with the best quality and the best devices. In this way, the sound quality and style of the music works sung can give people more intuitive enjoyment. Therefore, the author regards that these technical factors can be added to the teaching of Aesthetics of Music in normal universities and students can be led to the recording studio regularly to allow them to know their own voice characteristics, and get to the most authentic musical emotion in a more intuitive way, thus improving the vocal music teaching efficiency and effect of normal universities.

References:

