Music Education Mode Optimization and Vocal Training System Construction from the Perspective of Cultural and Aesthetic

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Abstract

Music education mainly cultivates some basic qualities, such as the sense of morality, aesthetic taste, strong mind and creative power. Music education improves personal comprehensive development through psychological counseling and music therapy. With the deepening understanding towards the role of music education, offering music classes is supported by many non-professional music colleges in China. The music education in colleges is not only a way to teach eastern and western musical knowledge, but also a way to enhance students’ comprehensive quality. The ultimate purpose of music education is to develop and improve students’ personality, and provide a platform to cultivate top-notch talents. However, there’re still some problems in music education, such as the music classes are not taken seriously, curriculum is backward, the system of music education is incomplete, which severely restricted the role of the music education playing in improvement of students’ comprehensive quality and cultivation of top-notch talents. Facing these problems, based on the aims of people oriented and cultivating talents, we need to persist with our struggle in strengthening music education in the proportion of personnel training process with the result of college students’ comprehensive quality, which can provide a strong supporting backup for developing top-notch talents.

Keywords: culture; aesthetics; music education; vocal talents

1 INTRODUCTION

Since the social system transition in the early 1990s, Chinese aesthetic culture presents closer, penetrated and fusional trend.

For the whole market economy, although the changes are not successfully done at one go, substantial progress has been made in recent 10 years and the changes are obvious and huge. During this time, efforts have been made clear in the ideological, political, institutional, concepts, psychology, habits, and many other obstacles even though the constraint factors remain. On the other hand, aesthetic culture market inevitably brings plenty of new problems, contradictions and shortages, for instance, how to respect the law in the culture and aesthetic when adapt to market rules, how to maintain the aesthetic culture taste, style and entertainment, how to enhance the aesthetic culture of social responsibility, moral sense. If these problems can not be solved smoothly, the reason is that follows the market trend and neglect culture. After all, culture and the market can not well eliminate the opposition and

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strengthen blend. Thus, it is still a long time before aesthetic culture and market economy, commodity society truly getting rid of differentiation, optimization and integration.

2 Changes of popular aesthetic culture

In the late 80s of the 20th century, Chinese mainland academic and cultural arts thought highly of the concept “Aesthetic Culture”, many scholars like Jin Yana studied aesthetic culture of Former Soviet Union. Her semantics has also changed from vision to reality, from concept to life. At the beginning, she used the concept “Aesthetic Culture” in idealism, regarding the aesthetic culture as a future cultural utopian, which the moral Puritanism is deep. With the impact of the market economy is growing and globalization is increasing intensity, more and more people tend to generally adopt the concept “Aesthetic Culture”. Therefore, the concept “Aesthetic Culture” means a collectively for all the aesthetic - artistic activities instead of the form specific connotation, which even extending to the aesthetic of the areas of daily life. At the turn of the century, many people even explicitly regard the contemporary "aesthetic culture" as "popular culture", which made the meaning of aesthetic culture more complicated and context frame became necessary prerequisite for academic research and ideological dialogue. Just like "modern" concept, "aesthetic culture" shows a strong semantic reflexive thought and great inclusive. Changes of popular aesthetic culture marks the rapid integration of mass culture of sociological dimension and aesthetic dimension of aesthetic culture, forming an age of an aesthetic phenomenon with a strong sense of time.

3 Classification of music teaching pattern

Music teaching pattern can be classified into emotional patterns, patterns of behavior, cognitive mode categories: emotional patterns is a pattern to perceive beauty, experience the beauty and understand the beauty, the performance of beauty, such as participation - experience mode and situation-cultivate mode; patterns of behavior is a pattern to perceive culture movement and mental skills, such as demonstration - imitation mode and behavior assisted mode; cognitive mode is a pattern to perceive intellectual development of students, such as teach - accept mode (including the traditional mode, heuristics, discussion mode), guide - found mode, self - guidance teaching model to explore - create teaching mode, etc. To explain the use of music teaching mode, several commonly used primary and secondary schools teaching model described as below, in the actual teaching, the teaching modes are far beyond these types, and each model can have many variants. Music teaching is not a single model that can do all types of music learning, in other words, no matter what kind of model can not be applied to all learning styles and design, so we should not be limited to various methods on any single model.

4 Student-centered classroom music

In the student-centered classroom, students are involved in developing guidelines; these guidelines are used by teachers. Some of the best teaching strategies often come from the student, for students is objects to accept education; they understand how to study better than anyone. Teachers who regards students as the center wants to encourage them to come up with
new methods of practice. This can be achieved by class or class written feedback, or just in the form of a dialogue both inside and outside of the classroom. Letting the students involved in the education itself is a kind of excellent way, for the highlights the essence of the teaching course has a realistic significance meaning. Students are no longer separate music and learning styles, instead, the learning style are connected closely with each link. There are lots of student-centered learning instruction valid pattern for music education. Two common patterns are "undertake a comprehensive musical talent by playing music" and "enhance art". "Comprehensive training" program goal is to encourage students to truly learn and understand the music played in the band rather than to learning tracks for performance. By "comprehensive training", classroom is transferred into a "pure music" learning environment, which undoubtedly is student-centered class.

In the early days of foundation, following the basic framework of music education teaching mode from former Soviet Union, division has become the mainstream curriculum in the curriculum system. Students' professional basis is very poor, very narrow professional caliber, less interest in learning, less strong motivation, comprehensive quality and innovation ability to be improved. These problems are no longer meeting the healthy development of music education in local colleges, and also hinder students from every aspect of development and progress. Each college students re-light technology arts, the knowledge can not apply, the piano accompaniment is poor, and the poor command of choral singing, the instrumental learners can not organize band rehearsals. Many students can not apply what they have learned, their comprehensive ability is poor. Through analysis, we know that the causes of these problems are various. It is with what they learn, courses and other factors divorced from reality, but also with the tedious course content.

We also talk about meeting market requirements for a college by individualized. Then we must locate the professional music education standards, fully expanse local ethnic music culture course content, and remove utility of music education curriculum model. Only in this way can cultivate students' ability in all aspects, to meet the needs of social development now. In the framework of the music curriculum and reform, we must stand on the height of the times, to promote the integration of common, but can not totally negate currently applied curriculum, but should be inherited and innovation and development of original music curriculum, outstanding personality to encourage changing. Music Culture curriculum courses must highlight its personality, only in this way can continue to expand the knowledge of students, exert the students' unique expertise, besides, add local music course content in elective content based on the original, highlighting features curriculum to enrich students' feelings and perceptions, so that students deepen their understanding of the origins of folk music culture of music and cultural understanding. In the basic music courses, to highlight common features and characteristics of fully integrated content, not for its deep just superficial, put the history of Chinese music appreciation and music together, and group lessons in piano, small classes, class content is added accompaniment Western music history and appreciation, etc. so that the applicability and use of the characteristics of music teaching are emphasized.
5 Vocal pedagogy

5.1 Vocal music theory

Vocal music theory is a basic course learning vocal music colleges, and the basis of the professional direction of vocal music performance course. It is for the purpose of students' professional learning and for the future of the art practice to lay a good foundation of professional quality. This course is based on the basic principles of singing voice singing the basic elements of psychology, physiology, language articulation work style and aesthetic requirements. Elaborate and systematic study, enable students to master the basic laws of vocal music, with particular emphasis on creative thinking to explore the scientific significance of singing, inherent laws and distinctive features. Analysis of the impact of the world of be canto singing style characteristic of the genre in different historical stages, and contemplation of the introduction and development of be canto, focuses on promoting vocal music, technology representation theory made fruit.

5.2 Vocal Music Theory Course Teaching and Professional

Vocal pedagogy is an important professional music education theory courses, students are learning vocal music vocal music theory and music performance skills and techniques and other aspects of the Planning Division. It is a set of knowledge, skills and practice as one of the vocal music teaching theory courses. It will be the basis of the theory of vocal practice vocal skills of small lessons; vocal training will be summarized into a system, a more comprehensive field of vocal music teaching to play an active role. Vocal pedagogy is the purpose of the foundation by teaching students singing ability; vocal music teaching is to equip students with the ability to express thoughts and feelings of artistic expression through voice. The full development of students' psychological control means singing, vocal organs have to make to adapt to sing when required the kind of coordination and endurance, and improve the voice, so that students get the knowledge of singing performances. Therefore, to cultivate students’ good singing abilities, the first thing is to get a comprehensive understanding of the system about the Physiological structure to human vocal organs, muscles can state singing voice, singing posture, proper breathing, resonance and singing articulation, division and characteristics of some sound area.

5.3 Development of Vocal Arts

As time goes on, development of vocal arts continues to develop, update its content contemporary vocal art range widely, including the concept associated with it language, melody, tune, instrumental music movement, etc. Vocal music teaching should be a process of full training for students’ vocal skills, artistic accomplishment, psychological quality, comprehensive ability.

5.4 Improve the aesthetic quality of music education and the talent of their own personality

Music education regards aesthetic education as the core, music as a medium to cultivate the correct aesthetic taste and feeling of beauty, appreciation of beauty, the ability to create beauty.
During the music appreciation course, students can fully experience the beauty of music, precisely understand music, thereby improving their ability of identify, consciously resisting those shoddy, low mood music, and getting in more touch with excellence, ethnic, elegant music, expanding its aesthetic horizons, improve the aesthetic quality. Characters of music are from the emotional to move by emotion and the beauty, which can go directly to people's emotions, purifying the hearts of the students’ world, cultivating the students’ healthy emotional experience. The ancient Greek philosopher Plato attaches great importance to the value of music education. He thinks that musical education is far more important than any other education; besides, music, rhythm and pitch have strong appeal, which can get into the depths of the soul.

6 The importance of Vocal Talents

Nowadays, the increasingly fierce competition between cultural institutions. In this backboard, the requirement of overall quality of the music talent is also increasing. For music majors, it is not only requires them to be proficient in the profession, but also have other skills, so as to effectively enhance the economic efficiency of enterprises. And this was very important for the students themselves, the music industry develops in the more comprehensive direction. In the future course of development, if music majors only grasp the professional knowledge, we can not meet the requirements of the highly competitive market.

Situation instrumental music students will play the trumpet; vocal music will only engage in singing, dancing will only engage in dances, which are our current music talents. This training program for students is very negative, and particularly appears to do nothing for professional dance students. Dance majors, their golden period is very short, after they passed the golden period would have to find another way out. This is undoubtedly a very difficult.

7 CONCLUSIONS

Music education plays a special role in the university. Comparing with foreign high-level university, the music education of Chinese universities there is a big gap in terms of experience in education, educational equipment and educational philosophy. Only by constantly learning from innovation can improve the overall level of China's music education and make it play a greater role in developing more suitable qualified students for modern society.

References