

# *Exploring the Training Path of Music Teacher Education on Professionalism*

Li Ying<sup>1,a,\*</sup>

<sup>1</sup>*School of Music and Dance, Changsha Normal University, No. 9 Teli Road, Changsha County, Hunan Province, China*

*a. yingli11@hotmail.com*

*\*corresponding author*

**Abstract:** Music education is the unity of the practical activity of music and the practice of education, and has a dual character. In school music education, the practical activities of music have the characteristics of presentational and expressive; the practical activities of education have the characteristics of goal and normative. For a long time, due to the ambiguous understanding of the dual nature of music education practice, it has led to insufficient integration of the music and education disciplines, unclear pathways for music teacher education and training, and little effectiveness in teaching and learning. Therefore, it is necessary to follow the characteristics of their respective disciplines on the basis of finding a point of integration of the disciplines and realizing the integration and unification of the two, so as to improve the mechanism of music teacher education and training.

**Keywords:** music education, practicality, duality, training path

## 1. Introduction

The profession of music education is a kind of educational practice that encompasses not only musical practices such as composition, performance, appreciation and research, but also educational practices in which the purpose of education is reflected in the will, behaviour and social performance of the target audience. Not only do we need to explore the emotional meaning of music, but we also need to follow the rational laws of education, so that the dual attributes of the music education profession can be fully integrated on the basis of a full understanding of and adherence to the unique attributes of the two kinds of practical activities.

## 2. Philosophical Discussion and Academic Controversy on the Properties of Music Education

In the 1950s, the American music educator Bennett Reimer found the aesthetic philosophy of music education in formalism and discursivism: “Music can realise its own artistic value through aesthetics, and can also realise “super-artistic meaning and value”. Music education is fundamentally about educating people through “aesthetics”, so music education is essentially an aesthetic education. [1] David Elliott, a student of Reimer’s, put forward a philosophical view of music education that was completely different from his teacher’s. He believed that the essence of music education should first

and foremost be aesthetic. He believes that the essence of music education should first follow the nature of music itself, i.e., practicality, and that an aesthetic philosophy of music education is to treat music only as a work rather than as a process of creation or performance, and that the limitations of aesthetics lie in the “passive consumption” rather than the “active creation” of music. The limitations of aesthetics lie in “passive consumption” rather than “active creation” of music. Therefore, the philosophy of music education should be fundamentally practical rather than aesthetic.

Post-modern thinking has also brought new thinking to the philosophy of music education: for example, the cultural philosophical view of music education stresses the cultural value of music, and considers the inheritance and development of music culture to be an important value of music education; the creative philosophical view of music education believes that creativity should run through the whole practical process of creation, performance and music appreciation in music education, so as to enable students to have a sound development of their concepts, behaviours and abilities. The philosophical view of music education is that creation should be carried through all the practical processes of music education, including composition, performance and music appreciation, so that students can develop their concepts, behaviours and abilities in a sound manner. [2]

The ontological characteristics of music, such as aesthetics, practice, culture and creativity, give music education a multiplicity, and practice is a common attribute for both music and education to realise their functions. Therefore, how to understand the different characteristics and specific representations of practicality in music and education in order to realise the intersection and integration in the music education profession is the question we will continue to explore next.

### **3. The “Duality” of Music Education**

Practical activity is the process of interaction between subject and object through certain intermediaries for the purpose of transforming the world. The emergence of music is closely related to the practical activities of human society: for example, in the ancient times, the musical song “Bouncing Song”, which expresses hunting activities, and the musical dance “I Ching Ben”, which reflects the activities of robbing relatives, etc., the practicality of music originates from the needs of spiritual life of human beings and the emotional appeal of the society. Education is a social phenomenon that emerges with the emergence of human beings and the formation of society, and it aims at training people, which is one of the necessary and basic social practice activities of human society. [3] For example, when primitive human beings taught young people how to make and use simple stone tools, and when the invention of “drilling flint for fire” was gradually popularised during the period of clan communes, the practicality of education originated from the developmental demands of human beings and the value choices of society.

#### **3.1. The “Duality” of Music Education Practices**

In the process of music education, music practice focuses on the expression of human emotional cognition, taking the subjective feelings of the practice object as the starting point, so as to realise the intrinsic unity of the subject’s practice object and the object’s musical work in terms of emotional cognition. Educational practice focuses on the goal of human behaviour and reflective, to build the value orientation of the object of practice as a starting point, so as to achieve educational goals and practice educational theory. Music education can neither be detached from the practical characteristics of the music ontology, so that music education loses its authenticity and moves towards moralisation and intellectualisation; nor can it disregard the value orientation of the educational purpose, so that music education is far away from school education and slides towards the runway of skillfulness and specialisation.

### **3.2. Manifestations and Characteristics of “Duality” in School Music Education**

In school music education, music practice activities and education practice activities are differentiated by the different objects of their roles. The purpose of music practice activities is to realise the ontological attributes of music such as cognition, aesthetics and cultural transmission, and the practice process is characterised by presentation and expressiveness.

The practice of education is directed to human activities, is a person through reflection, judgement, choice and the formation of behaviour, by the national will, social value of the influence of the process has a goal, normative and other characteristics: such as Confucius “rise in poetry, set up in the rites, into music” and “rites and music edification “Confucius’ idea of music education has the functions of “guidance and choice”.

## **4. Mutual Integration of Practicality in School Music Education**

In the Nicomachean Ethics, Aristotle further divides human activity into three categories: theory (theoria), production (poiesis) and practice (praxis). Music education expresses its different connotations in three different levels of practical activity: theory, i.e., knowledge of music and education; production, i.e., musical and pedagogical skills; and praxis, i.e., music education activities. Music and education are used as the carrier of practical activities to perfect the moral and behavioural cultivation of human beings. Therefore, only music education that fully integrates the two can realise the practical activities that point to the perfection and cultivation of human beings themselves.

### **4.1. Educational Value Leadership of Music Activities**

The ontological characteristics of music determine the precedence of music emotion. Whether it is Jikang’s dualistic music aesthetics of “sound and music” or Liszt’s “emotional theory” of the other theory of aesthetics, all of them take the emotion of music as the soul and kernel of the practical activities of music. 18th-century classical music is through the “balance, rules, order” of music to rebuild the laws of music to break the authority and bondage of religion, and to express the revolutionary spirit of the Enlightenment. Classical music of the 18th century was to rebuild the law of music through the musical idea of “balance, rule and order”, in order to break the authority and bondage of religion, and to express the revolutionary spirit of the Enlightenment. Even Hanslick, the representative of autodidactic aesthetics, believed that there is a connection between music, as a manifestation of the human spirit, and the trends of the times and major social events. And Hegel also believed that indoctrination is the way if man is to reach the spiritual-rational nature of man as man from immediacy and instinct.

The practice of music is deepened through the guidance of education, which can achieve the process from listening to appreciation, from imitation to creation, from passive acceptance to active creation; from feeling to perception, from experience to cognition, from imagery to understanding. Therefore, education is an important means to realise people to become social and complete human beings, and an important bridge between music and truth, and the world. Music fulfils the important mission of passing on music culture and social civilisation through education.

### **4.2. Contextualised Practice of Music Activities**

With the transformation of the philosophical cognitive system, music gradually departs from the dualistic cognition of self-regulation and other-regulation, and begins to seek the meaning of music in the vision of linguistics and sociology. According to Gadamer: many people have a cognitive misunderstanding that art can only provide us with aesthetic pleasure, but not historical, cultural and social understanding, fixating on the only dimension of aesthetics and isolating the connection between art and truth. [4] The formation and development of music is closely related to society and

culture, and as a product of society and culture, music inevitably covers social and historical contexts.

The context of music can provide a place for rational education to give full play to the sensitising function of music, so as to realise the indoctrination of the self. From the viewpoint of indoctrination, the traditional world and classical works are indispensable materials and spiritual nourishment, and the enhancement of human qualities in all aspects needs to return to the spiritual home of human beings, [5] forming inner needs after feeling, understanding and identifying with them.

Contextualised music education emphasises a non-coercive, non-indoctrination input process, in which musical knowledge and skills are not an isolated system, but are closely linked to the learner. Contextualised music education makes fundamental changes in students' hearts through the sensitisation and influence of music, focuses on students' own feelings and experiences of music, and emphasises the complete formation of their thoughts and emotions and the pursuit of the realm of "stopping at the best" through the sensitisation of music in addition to rational education. Pursue.

## **5. Cultivation Pathways for Music Teacher Education**

### **5.1. "Sensibility and Rationality" in Curriculum Design**

The law of human cognition of things should follow the formation of perceptual understanding into a theoretical rationality, and then in practice, the theoretical rationality is further concretised into a practical rationality that can guide practice. [6] The sensual experience of music is the cradle of educational activities, the teaching process needs to be based on emotionality. And the logic of education and teaching is to achieve the internal law of the purpose of education, the full understanding and internalisation of music emotion can only be achieved in the logical laying out, only the knowledge built on the basis of understanding and sense of identity can achieve the unity of feeling and understanding, experience and internalisation.

This can be achieved by establishing a core curriculum for music teacher education and setting objectives for music teacher education programmes at different levels: for example, establishing professional beliefs in the first year; providing students with curricular practical activities to observe, participate in or apprentice in music teaching activities in primary and secondary schools in the second year; learning to write lesson plans, lesson plans and reflections on teaching in the third year through batch apprenticeships; and centralised internships in the fourth year, so as to enable students to develop their initial educational competence in the primary and secondary music curricula. Teaching ability. The complete cultivation process should make the music curriculum design not only have real-time burst of emotional experience, but also need to have timely and objective rational induction; emotional experience and rational design need to be carried through in every curriculum system. It is necessary to focus on the logical progression of knowledge, but also to consider the level of emotional experience. Emotional experience built on rational cognition can make the feeling of music more profound, and rational cognition built on emotional experience can make knowledge become vivid and lively.

### **5.2. Restore the Music Classroom and Build a Real Teaching Situation**

Educational practice based on the context of music teaching needs to consider the context of music and the context of education. The context of music is the unity and fusion of all the factors surrounding a musical work, including the ontological context of the work, the social and historical context, the composer himself, the receiver's mind, etc., and is ephemeral in nature.

The context of education is an educational design centred around educational problems or educational events that arise in the educational process, and what needs to be taken into account is the actual response presented by the object of teaching. Classroom behaviour can be influenced by a variety of factors such as the curriculum, the classroom environment, the immediate response of students in a given space and time, and the space in which teaching and learning take place is full of

unpredictable, characteristic, instantaneous and even bipolar features, with immediacy [7].

School music education aims to nurture and develop students' core musical literacy, and music education activities should be centred around the development of students' overall response to what music presents: e.g., their ability to feel, express, create, etc., rather than professional music performers, researchers or critics. Music teacher education is also not about training professional musicians, but general school music teachers. Therefore, it needs to focus on the prospective teachers' own educational and teaching experiences to help them solve educational problems in real situations. What music education majors lack is not practical experience in music, but practical experience in education and teaching; what they lack is not an understanding of musical situations, but the ability to design teaching situations based on musical situations; what they lack is not the ability to be on the spot in the process of music practice, but the ability to solve the teaching difficulties encountered in the actual classroom teaching.

Therefore, in the actual cultivation path, a push mechanism can be formed through the establishment of evaluation indexes of teaching ability of music education majors, such as the setting of first-level indexes of cognitive ability, practical ability, reflective ability, etc., as well as second-level indexes that include comprehensive disciplinary literacy, teacher training status, integration of music ability and disciplinary curriculum, lesson plan writing, curriculum design, classroom teaching, learning reflection, teaching effect assessment and reflection, and teaching object assessment. Secondary indicators are used as the basis of evaluation. In the above evaluation system, it enables prospective teachers to quickly enter the psychological expectations and ability reserves of real teaching situations, and to be able to make practical responses and solve actual teaching problems in specific teaching situations.

### **5.3. Balance and Control of Practical Music Teaching Activities**

In school music education activities, the practical ability of music is the embodiment of music teachers' disciplinary literacy, which is the basis for helping teachers to accurately deliver, demonstrate, and evaluate students' musical performances; the practical ability of education is the embodiment of music teachers' educational literacy, which encompasses the formulation of teaching objectives, design of teaching processes, and the development of teaching practices, which is the basis for ensuring the wholeness and logicity of music practice activities. Music professional knowledge embodied in music practice and teacher training professional knowledge embodied in education practice, prospective teachers need to fully connect and penetrate the professional competence of the two different systems.

The "presentational and expressive" nature of music practice makes it easy for prospective teachers to turn music teaching into music performance and classroom teaching into stage performance in the actual process of music teaching. How to balance the relationship between musical practice and educational practice in the music classroom is the key to the music classroom. Prospective teachers need to think about the conduct of music and design the layout of music, such as the external structure of music, musical emotional expression, internal structure such as theme, melody, phrasing, tonal colour and emotion, analysis of expressive terminology, hierarchy of voices and so on.

It is necessary to help students gain practical experience from feeling, experiencing and participating in music, reflecting the ontological characteristics of music; it is also necessary to gain rational thinking from knowledge construction and value leadership under the guidance of educational practice, forming an educational process from perception to understanding and internalisation.

## **6. Conclusion**

In music education activities, music practice embodies the ontological connotation of music education,

which is an important content of knowing the world and feeling the world; education practice reveals the law of music education, which has the function of value orientation and is an important way of constructing social values. Based on the dual attributes of music education practice, through the mutual coordination of sensibility and rationality in curriculum design, contextualized classroom teaching, and the balance between music practice and education practice in classroom activities, and other paths, the practical activities of music education can both reflect the ontological connotation of music and play the value-oriented function of education practice. Thus, the ontology of music and the laws of education are fully integrated to realize the perfect unity of “truth, goodness and beauty” and “knowledge, emotion, intention and action”.

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