



The Role of Instrumental Teaching in Music Aesthetic Education of Primary and Secondary Schools

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Abstract. This paper discusses the basic ideas on music aesthetic education research, analyzes its achievements and shortcomings, summarizes the conclusion that instrumental teaching may improve music aesthetic education, and further supports this point of view by introducing the psychology theory of embodied cognition.

Keywords: Music education · Aesthetic education · Instrumental teaching · Embodied cognition

1 Introduction-Music Aesthetic Education's Meaning and Function, Research Proposal

1.1 Music Aesthetic Education's Meaning

Music aesthetic education refers to understanding music as artistic characteristics with the help of aesthetics, and attempts to teach Music in a way that is truly artistic of nature (Reimer, 1989). [1] Music aesthetic education combines traditional Chinese Confucian ritual's music thought and the concepts of "aesthetics", "education" of German classical philosophy (Baisheng Dai, 2012). [2] Music aesthetic education can help students better understand the intrinsic value of music. Some studies have pointed out that aesthetic view mainly emphasizes the intrinsic value of music, because value orientation forms the basis for demonstrating music education (Maria et al., 1995). [3] Music aesthetic education is not a process of thinking characteristic recognition and material practice, but an experience process of stimulating individual life activities, enriching individual emotions and developing individual creative thinking (Aiqing Yin, 2004). [4] Studies by referenced to Chinese famous "aesthetic education" excerpts in the "education big dictionaries" of yuanpei cai and aesthetic education letters of Germany aesthetes Schiller, finally concluded that music aesthetic education is aesthetic and emotional education, its aim is to cultivate people's emotional and spiritual power, and make the whole of the both to achieve as harmonious as possible (Yu Feng, 2012). [5].

1.2 Music Aesthetic Education's Function

Music aesthetic education is a kind of comprehensive education idea, which can teach students correct music aesthetic concepts, and train students' ability to feel, appreciate, express and create music beauty. It can also cultivate students' sentiment and promote their ability to understand culture (Baisheng Dai, 2012). [2] Some studies believed that taking music as an aesthetic discipline can give better play to the intrinsic value of music, thus making contributions to the development of art and the teaching of general education (Finney, 2002). [6] Studies on music education pointed out that the primary value of teaching music lies in the aesthetic appreciation of its sound quality - melody, rhythm, harmony, etc. Through the aesthetic appreciation of these important sound qualities, the sense of meaning in music can be further appreciated and effective music teaching can be carried out (Reimer, 1972). [7] Other studies have pointed out that music aesthetic education can stimulate students' inner potential and thus cultivate their musical expression, which is a process of cultivating individuals' innate artistic ability to express themselves (Knieter, 1979). [8] In addition, music aesthetic education can also improve students' comprehensive ability, some studies from the perspective of social psychology revealed the power of music and its function in daily life: it shows that music has cognitive, emotional and social functions for us; The social functions of music are mainly manifested in self-identity management, interpersonal relationship processing and emotional development (Hargreaves et al., 2003). [9]

1.3 Research Proposal

This study will explore what kind of teaching methods can promote music aesthetic education. Firstly, this paper will analyze the teaching methods of music aesthetic education, and find out its existing problems. Secondly, this paper will put forward that instrumental teaching can enhance music aesthetic education. Finally, this paper will combine the psychology theory of embodied cognition to instrumental teaching, then using this theoretical basis to support the conclusion that instrumental teaching may promote music aesthetic education.

2 The Ways of Music Aesthetic Education in Primary and Secondary Schools

2.1 The Way of Music Appreciation

Teachers used the teaching method of music appreciation to create a good atmosphere in music class, educated and edified students' art appreciation ability in the process of music appreciation, stimulated their imagination and interest in music, so as to mobilize students' personal aesthetic ability and let them better experience the beauty of music (Ying Huang, 2018). [10]

2.2 The Way of Learning Musical Features

By teaching the basic musical features of music works, teachers can let students better experience the changes of dynamic in music, so that using this way to carry out music aesthetic education; When students understand the basic musical features of music works, they can better experience the changes of rhythm, melody and emotional ups and downs in music, so as to have the ability to appreciate the beauty of music (Yu Feng, 2012). [5]

3 Existing Problems in the Ways of Music Aesthetic Education in Primary and Secondary Schools

3.1 Existing Problems

The problem of classical cognitivism appears in music teaching of primary and secondary schools. Research on psychology showed that classical cognitivism only describes the brain as the cognitive center and the only cognitive mechanism, thus ignoring the dynamic relationship between the brain, body and environment (Gallagher, 2018) [11]. This view can be reflected in Chinese music classes. Some studies have pointed out that in the music teaching of primary and secondary schools in China, the proportion of theoretical discussion is greater than the performance practice activities, ignoring the dynamic combination between students' brain, body and teaching environment (Da Ma, 2003) [12]. Instead of letting students listen to and feel the beauty of music through their own ears, music teachers directly convey their summarized musical aesthetic views to students (Jin song, 2004) [13]. Other studies pointed out that music aesthetic education sticks to the teaching method of understanding rather than experience. Teachers teach music by explaining boring theoretical knowledge of music in class, rather than allowing students to perform the music and experience music with their own musical expressiveness (jianhua Guan, 2005) [14].

3.2 How to Promote Music Aesthetic Education

The current music teaching method can not better cultivate students' musical aesthetic ability, we can try to enhance music aesthetic education by increasing music performance practice activities, such as instrumental teaching. Music performance practice takes music singing or instrumental performance as the core content of music course teaching, so that students can perceive the aesthetic characteristics of music art through personal performance practice (Shibin Zhou, 2012). [15] Studies have shown that in the music curriculum of primary and secondary schools, students can actively participate in music performance practice activities to experience music, so as to improve aesthetic ability (Yaohua Wang, 2002). [16] Instrumental teaching is a kind of music performance practice, which lets students learn the ideas of performing and practicing Instruments, through the study process to cultivate student's musical expression and music accomplishment; Letting them better feel the beauty and fun in the music (Hongshuai Xu, 2007). [17] However, there is a lack of research on the psychological mechanism of instrumental teaching to improve students' musical aesthetic ability. Next, this paper will combine instrumental teaching and the psychology theory of embodied cognition to explore why instrumental music teaching can further improve music aesthetic education.

4 Instrumental Teaching and Music Aesthetic Education

4.1 Theoretical Basis of Instrumental Teaching in Promoting Music Aesthetics

We can use the theory of Embodied Cognition to explain why instrumental teaching can further improve music aesthetic education from the perspective of psychology. Embodied cognition means that the body plays a key role in the cognitive process, and cognition is formed through the experience and activity of the body (Haosheng Ye, 2010). [18] Some studies believe that embodied cognition connects cognition, the body of the subject and the real situation, so that the body can essentially constrain, regulate and shape mental activities (Foglia, et al., 2013). [19] Research on embodied cognition shows that our physical behavior shapes our mental experience, and we can enhance our learning ability through active manipulation of objects (Sullivan, 2018). [20] Other studies point out that cognition is embodied, resulting from the effects of the body and the environment, depending on specific experiences (Qun Guan, 2007). [21] Instrumental teaching is the use of embodied teaching mode, through the behavior of students playing instruments to influence their cognition and help them experience the beauty of music. Relevant psychological studies believe that students can achieve better coordination between physical motivational behavior and psychological cognitive behavior in the process of playing Instruments, Therefore, students can interpret their own feelings when playing instruments, and obtain the corresponding musical aesthetic (Poza, 2022). [22] Some researchers think that instrumental teaching has strong practicality and operation. In instrumental teaching, students can recognize music with their eyes, listen to music with their ears, play the instrument with their mouth and their fingers. These hands-on behaviors can make students better experience the emotion and beauty in music (Mengxin Zhao, 2008). [23].

4.2 Instrumental Teaching Method in Music Aesthetic Education

Teachers can teach students basic playing skills from the way of introduction to instrumental teaching, so that students can feel, enjoy and create musical beauty by learning how to play the instruments, thus promoting the development of students' subjective aesthetic ability (Feng Wang, 2013). [24] When students master basic performance skills, teachers can teach students to perform musical works, so that students can express their understanding and perception of music through instrumental performance, so as to further improve their aesthetic ability (Ziqiang Ma, 2011). [25] Based on the instrumental teaching methods of Bach, Liszt and other famous musicians, some studies have proposed that instrumental music performance can promote auditory learning and make students feel and understand the beauty of music by developing their musical thinking (Young, et al., 2003). [26]

5 Conclusion

This study draws the conclusion that instrumental teaching may promote music aesthetic education, and provides strong support for this conclusion by using the theoretical basis

of psychology theory—Embodied Cognition. This paper calls for more attention to instrumental teaching in the music class of primary and secondary schools. Teachers can promote music aesthetic education by combining instrumental teaching and giving play to the value and significance of music class.

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