

# A Study of “Musical Behaviors” in Music Education

Nina Wang<sup>1, a</sup>

<sup>1</sup>Hankou University, Wuhan 430212, China

<sup>a</sup>wangnina@126.com

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**Abstract.** From the traditional educational way to art education, music education does not focus on the cognitive process of individuals but pays attention to the self-perception and self-experience of students during music study to realize the cognitive changes of unity of knowledge and action. Music education has returned to humanistic concern and cultural heritage. However, music education in Chinese schools focuses too much on the pursuit of students’ musical aesthetics and ignores the cultivation of their musical and cultural feelings. Such music education does not comply with the educational philosophy of unity of knowledge and action. On this basis, this paper conducts a study of “musical behaviors” in music education in order to promote the reform of music education.

## 1. Introduction

Currently, there are a lot of problems and biased opinions about “musical behaviors” in China’s music education. During current music education, students can only accept the knowledge passively. Such a static way of learning makes it difficult for students to participate into music teaching practice. As there are essential differences between music courses and other courses, we can enhance students’ musical literacy and guide them to understand the cultural connotations of music only by teaching integrated with “musical behaviors”. The research of “musical behaviors” in music education will be of positive significance in promoting the development of music.

### 1. Meaning of Musical Behaviors

Music itself is a kind of auditory art, which does not exist independently but is connected with various forms of things in nature. Music is always accompanied by human behavioral activities and spiritual activities with a great impact on human thoughts and cognition. Broadly speaking, any activity of human about music can be regarded as musical behavior. For example, musicians’ composition, impromptu sing or play according to personal understanding belongs to a kind of musical behavior. The generation of musical behaviors is the sublimation of art as the ecological behavior based on human understanding. The human behavior comes from inspiration and nature. It is unique. The generation of musical behaviors is related to local cultures such as cucurbit flute and Dai dance.

People usually reflect their values and attitudes about music in these musical behaviors. Only on the basis of cognition and understanding of special music can people turn their understanding of internal music elements into physical behaviors and trigger social behaviors. On the contrary, music can move, affect and reshape people by its artistic features. During music practices, musical behaviors can go through the entire music activity from guidance of human thoughts to human practices and perception of music.

## 2. Limitations of "Musical Behaviors" in Music Education

### 2.1 Music teaching focuses on listening, and musical behaviors of students are passive

In music education, generation of musical behaviors requires students to have a certain understanding of music. Besides, only by the harmony and unity of their personal understanding and teaching understanding of teachers can students’ thoughts enter the learning situation under the guidance of teachers and result in a series of musical behaviors. This is behavioral guidance of music education. However, the musical behaviors of students are hard to be inspired in music education of

Chinese schools. It is because most teachers adopt active teaching model in actual teaching practice and guide the students too much. They fail to master students’ cognition degree of music, and students’ musical behaviors are passive with less spontaneous musical behaviors. Although the active music teaching model can realize teaching objectives, it is difficult to get rid of the teacher-centered class in actual teaching practice. People are subjects of musical behaviors. Students fail to have a clear understanding of music in early stage of music education and cannot emotionally resonate with music. The following table is the survey of music education in XX primary school in grade 3.

Table I Survey of Music Teaching

Type	Teacher-centered class	Students-centered class
Number of people	138	62
Total	200	
Percentage	69%	31%

### 2.2 Individual creativity of music is difficult to attract attention

Human beings exist as a dynamic form with development and changes rather than the predetermined form. Music education is the same. The old-fashioned teaching model cannot respect individual differences of students or solve disagreement among students. The nature of human beings is not limited in a fixed form but changes dynamically. The dynamic feature of individual life provides a foundation for generation of musical behaviors in music education. In fact, music education is a kind of practical activity. It needs to explore the creativity and innovation of students in actual teaching practice. However, most music classes adopt unified music teaching model in current music education. As a result, the individual uniqueness is hard to be discovered with a lack of teaching personnel. Meanwhile, students continue to seek for the value and meaning of learning music and develop a certain structure of music in actual teaching practice, which will restrict the development of students’ musical behaviors seriously. Problems of music education are reflected from the following table II the survey of whether students can play the drum kit or not.

Table II Survey of Music Teaching

	Yes	No
Number of People	107	85
	192	
Percentage	53.5%	42.5%

## 3. How to Apply “Musical Behaviors” in Music Education

### 3.1 Ideology guidance of "musical behaviors" in class

Guiding students to generate “musical behaviors” in music education needs to make students realize the importance of “musical behaviors” in music study from the perspective of ideology. Ideology determines human behaviors. Meanwhile, human behavior is the specific reflection of human ideology. Ideology is consistent with behavior from perspective of ideology and orientation of behavior. Guiding students to develop “musical behaviors” in music education needs to start from the perspective of music teachers and enhance scientific nature of music education. In traditional music teaching model, teachers place too much emphasis on how to make students master theoretical knowledge of music and cultivate students’ music aesthetics. However, they ignore the development

of students' "musical behaviors". There are serious problems in music education. Therefore, music teachers should enhance their ideology and realize the importance of "musical behaviors" for music student of students. Music teachers need to continuously update education thoughts, turn traditional "knowledge-oriented" teaching philosophy into "student-oriented" philosophy and play the subjectivity role of students in actual teaching practice.

### 3.2 Strengthen generation of "musical behaviors" in teaching practice

Practice is an important way to generate truth. Music teaching is not auditory teaching but the teaching model of combining students' ideology and action. In order to promote "musical behaviors" in music education, teachers need to make use of practical teaching model to motivate students' emotions and get engaged into actual music situation. The great philosopher Whitehead says that you will regret if you forget that students have their own bodies. Music education needs to achieve the mutual combination of action, dance and facial expressions. The participation of physical behaviors into music education can express the understanding of music by body language by musical melodies. Classroom teaching of Dalcroze's eurhythmics mainly focuses on listening and present the music by actions. The coherence of music is presented by actions, and the physical behaviors contain the sense of rhythm. The features of music reflected by non-teaching links are summarized from music practices [5].

### 3.3 Cultivate students' creative behaviors in "musical behaviors"

In traditional music teaching, students can master a song and a kind of music and knowledge of music under the guidance of the teacher in music class. There are few examples that students can compose their own works in classroom teaching. It proves that step-by-step teaching model is hard to realize innovation of "musical behaviors". Music education based on "musical behaviors" starts from the students' ideology of music and inspires students in ideology so that students can conduct musical creation. The musical creativity cultivated subtly is incomparable with cramming in traditional classroom [6].

## 4. Conclusion

In a word, music is always accompanied by human behavioral and spiritual activities and will have a great impact on human thoughts and cognition. Any activity of human about music can be regarded as musical behavior. This paper introduces the concept of "musical behaviors" in music education and proposes countermeasures to develop musical behaviors in music education according to the existing problems of music education in China's schools. We hope that relevant studies can promote music education reform and development.

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