

Analysis and of the Development Status of International Prospects Music Education

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Abstract:

Contemporary international music education shows remarkable characteristics. People re-examine and realize the importance of music to human beings. New scientific and technological achievements have been widely used in the field of music education, which has greatly promoted the transformation of educational methods and means. In addition, school music education curriculum reform guided by new educational philosophy has become an important part of global curriculum reform. The perspective of music education gradually breaks through the limitations of traditional school education and turns to the broader society. With the increasingly frequent exchanges of international music education, new research results are constantly emerging from music educators in various countries, and their understanding of the nature and significance of music education is also constantly deepening.

Keywords:

Contemporary, International Music Education, Music Education Philosophy

1. Introduction

Since the 20th century, especially after World War II, the international political, economic and cultural landscape has undergone significant changes. In terms of education, with the advancement of economy, culture and science and technology, people are constantly deepening their understanding of the nature, purpose and methods of education, and new educational concepts are constantly proposed; waves of educational reform have promoted education in various countries around the world. moving forward. In the field of music education, contemporary music education shows the following characteristics: the importance of music to people has been re-reflected and recognized, and philosophical thinking about the nature of music education has further deepened; new scientific and technological achievements have been widely used in the field of music education; The curriculum reform of school music education guided by the new educational philosophy has become an important part of the global curriculum reform; the perspective of music education gradually breaks through the limitations of schools and turns to the general public, turning to improving the musical quality of all members of society, calling for the whole world

to The society's extensive participation in musical life, etc., all of which are constantly promoting the development of music education.

2. Philosophy in Music Education

Music education philosophy studies the basic policies, principles and guiding principles of music education from the perspective of philosophy, especially from the perspective of artistic views. Its core content is the view of music education. The concept of music education is the product of human music education practice. Its establishment depends on the understanding of music, including the value of music, social functions and what kind of musical talents should be cultivated. It involves the fields of philosophy, aesthetics, sociology and other fields. As people's understanding of the nature, value and function of music continues to deepen, the concept of music education is gradually revised and improved. Since the philosophical view of music education provides macro-theoretical support and practical guidance for the music education discipline, its discussions are almost never-ending in the field of international music education and continue to deepen people's understanding of the nature and significance of music education.

Discussions surrounding music education philosophy in the field of international music education today can be roughly divided into four main perspectives: aesthetic philosophy, practical philosophy, functional philosophy, and cultural philosophy that emphasizes "music in culture and culture in music."

2.1. Aesthetic philosophy

The aesthetic philosophy of music education advocates that the experience of music as a form of expression is the core content of music education. This view holds that music education in school education should exist as aesthetic education. American music educator Bennett Reimer is a representative figure of this philosophy. He clearly pointed out in "The Philosophy of Music Education" that the primary role of music education is to develop everyone's innate artistic power of music. If music education wants to become aesthetic education, it must first be music education and cannot promote non-musical experience of music. Aesthetic philosophy was prevalent in the American music education community from the 1960s to the 1980s, and it still has extensive influence in the international music education field today.

2.2. Practical Philosophy

The practical philosophy of music education was proposed by American music education philosopher David J. Elliott. He was Reimer's doctoral student, but he was opposed to his mentor's aesthetic philosophical views. Practical philosophy believes that music is a purposeful human activity, and the subject and object of musical activities are unified, and music should not be separated from the people who practice music. Elliott emphasized that the learning of music lies in practice and doing, and proposed the word *musicizing* to highlight the importance of action. In his book "Problems of Music: A New Philosophy of Music Education", he emphasized that the understanding of music should be related to real musical activities and listening in a specific cultural context. Practical philosophy has attracted widespread attention since the 1990s and has gradually become the focus.

2.3. Functional Philosophy

The representative figure of the functionalist philosophy of music education is Paul Hacker, a music educator at the University of Minnesota in the United States. Functional music education, or “social/functional music education”, has been unique and widely influential since it was proposed in the early 1980s. Huck emphasized that functional music education aims to cultivate students’ literacy in music functions and help students understand the various influences of music on human behavior and the various functions of music in society, so as to more effectively meet their needs in daily life and avoid The negative social effects of music in today's technological culture. Functional music education addresses the shortcomings of aesthetic education and believes that aesthetic function is only one of the many functions of music, reflecting progress and greater inclusiveness.

2.4. Cultural Philosophy

Since the 20th century, anthropology, ethnology, aesthetics, sociology, education, cognitive science and other disciplines have continued to develop. People have paid more and more attention to non-mainstream, non-European music culture, opposed the European music center, and advocated multicultural music. educate. It emphasizes that music can only be best understood when it is placed within a social and cultural context and as part of its culture. The transformation of knowledge has led to a shift in international music education towards “music in culture and culture in music”. Since the establishment of the International Society for Music Education (ISME) in 1953, many international conferences have focused on the theme of multicultural music education. The cultural philosophy of music education proposes that we need a multi-disciplinary, comprehensive and culturally integrated music education philosophy, rather than a single aesthetic education philosophy that is separated from culture. The social function of music education is increasingly challenged. Music education cannot avoid the consideration of the global cultural perspective and its living world. Multicultural music education is the realistic foundation for future music education of mankind.

The above four views basically represent the main aspects of contemporary philosophical discussions on music education. Of course, the discussion on the philosophy of music education can be said to be different, and the wise have their own opinions. There are far more discussions on philosophy in the field of international music education than these four. With the continuous development of anthropology, ethnology, aesthetics, sociology, education, cognitive science and other disciplines, as well as the continuous presentation of new research results in various disciplines, and the further integration of various disciplines, the philosophical thinking of music education will become more Comprehensive and in-depth, the new music education philosophy research results will further deepen people’s understanding of the music education discipline and guide the practice of music education.

3. Scientific Application in Music Education

In the 20th century, the scientific and technological revolution showed an unprecedentedly high momentum of development. Especially after the 1940s, the advent of electronic computers set off the third technological revolution. In modern society, the power of science and technology is amazing. It has promoted the rapid development of social productivity and changed social ideology. In the field of music, the impact of science and technology on music in the 20th century is proportional to its own development speed and strength. Electronic music, instrumental synthesis,

laser discs, MP3, iPod and other music media continue to enter our living space, and the rich network music resources are increasingly related to people's lives. Modern people can understand the world's music trends and information without leaving home, and listen to concerts; an electronic synthesizer can simulate the effect of an entire symphony orchestra.

Today, new scientific and technological achievements are widely used in the field of music education, triggering profound changes. From the unprecedented expansion of music teaching content, to the revolutionary changes in teaching methods, to the transformation of the roles of teachers and students, all reflect the huge impact of science and technology on music education. For example, scientific and technological progress has enabled the carrier of music information to shift from paper books to electronic and digital forms with unprecedented storage capacity, thus realizing the intensification of information. In music appreciation classes, the multifaceted information provided by DVD discs can fully mobilize students' senses and improve learning efficiency. With the development of Internet technology, global information resource sharing has been gradually realized, and the richness of music teaching content has never been seen before. Through the Internet, students can access music resources from all over the world, from percussion instruments of African blacks to gamelan in Indonesia, Asia, from Indian music in North America to Kara dance in Melanesia, Oceania, almost everything.

The establishment of multimedia music classrooms makes music teaching more lively. Students have changed from passively accepting information to actively acquiring information, giving full play to their subjectivity. In multimedia classrooms, they can not only appreciate music, but also appreciate other art forms such as architecture, sculpture, folk customs and folk customs through MTV to expand their knowledge. Teachers can also guide students to use electronic synthesizers to create simple music, and even put students' performances and singing directly on the screen for everyone to discuss and comment. Students' learning methods have changed from passively accepting knowledge to starting from interests and abilities, actively acquiring information around research topics, and actively seeking learning support and problem-solving methods using technical means.

In the e-era, the power of traditional music teachers to possess music teaching materials has been completely disintegrated. In a sense, teenagers and children in schools are even more familiar with music than teachers, and the music they have and prefer is often not the mainstream content of school music education, and a considerable part of it is contrary to the purpose of school music education. Therefore, today's music teachers need to consider more about how to face the music problems in the "sound-saturated world"; how to wisely choose and use music and plan their own sound world; and how to avoid the negative social effects of music in today's technological culture.

With the rapid development of science and technology, the pace of knowledge update is also getting faster and faster. The Internet is gradually becoming an important source of information for students, and today's teachers are no longer the only source of knowledge for students. Faced with a wide range of music information, students are often at a loss and find it difficult to make effective choices. Teachers have great advantages in knowledge, ability and experience. If teachers can take the lead in obtaining relevant music information resources and put forward guidance to guide students to efficiently obtain and use music resources and information, the

efficiency of music education will be greatly improved. In the 1980s, the German music education community proposed: “Teachers should guide young people (students) at their level and strive to meet their wishes.” Therefore, contemporary teachers need to transform from traditional roles and become co-participants, consultants and organizers of research-based learning, providing guidance for students to effectively use information to learn and solve problems. This has become a trend in the development of international music education.

4. Current Status of Global Music Education Curriculum

After entering the 21st century, the increasingly fierce international competition for talent and national strength has posed unprecedented challenges to education. Faced with these challenges, countries have taken the reform and development of education as the primary strategy for participating in international competition. Since the 1980s, in order to build a new education system that adapts to the international competition and economic and social development of the 21st century, countries have launched an unprecedented, extensive, profound and comprehensive education reform movement. Since the late 1980s, the United States, Britain, France, Japan and other countries have increased the intensity of basic education curriculum reform and have successively developed new basic education curriculum standards or syllabuses. It can be seen from these documents that both curriculum concepts and teaching concepts have undergone unprecedented changes.

In terms of curriculum concepts, the focus has shifted from knowledge transfer to a modern curriculum concept with ability education as the theme; in the selection of curriculum content, it is not “encompassing” but “selecting”. The purpose is to cultivate students’ abilities to survive in the future society, that is, “the ability of learners to create new knowledge frameworks themselves.” In terms of the positioning of learning goals, it is not “quantity” that wins, but “quality”; in terms of teaching methods, it is not “teacher-centered” but “student-centered”. The new curriculum policies implemented by many countries attempt to achieve the transformation of curriculum and teaching theory from “memory teaching theory” to “thinking teaching theory”, and from “single teaching” to “cooperative learning”. In terms of talent training mode, it is no longer just about imparting knowledge, but emphasizes the cultivation of students’ innovative consciousness and practical ability. In terms of curriculum evaluation, it fully plays its role in promoting students’ potential, personality, creativity, etc., and strives to enable every student to have self-confidence and sustainable development capabilities.

As part of school education, school music education in various countries has also been integrated into this tide of education reform. For example, in 1994, the US government formulated the country’s first set of “National Standards for Art Education” directly intervened by the federal government, aiming to make the quality of art education in the United States reach “world-class level” in 2000. The French National Assembly passed the “Arts Education Law” in 1987. Since 1958, Japan has revised the “Guidelines for Primary and Secondary School Music Learning” four times under the organization of the Ministry of Education, Culture, Sports, Science and Technology, and adjusted the learning objectives and content in a timely manner according to the development needs of the music curriculum. In addition, in recent years, many countries with developed music education, such as the United States and Russia, as well as Hong Kong and Taiwan, China, have also successively formulated

their own “Primary and Secondary School Music Teaching Outlines” or “Primary and Secondary School Music Curriculum Outlines”.

In the current international music education curriculum reform process, the value and due status of music learning and music courses have been re-recognized and reflected. In the “Hauswright Declaration” launched by the United States in 2000, it was written: “Music sublimates the spirit of people and enriches the quality of life. It is a basic way of human knowledge and behavior, including thinking, body and emotion. Music has the value of learning because it not only represents the basic way of thinking and action of human beings, but also is one of the main ways for human beings to create and share meaning.” The value of music courses is more reflected in the important role of promoting individual perfection, cultivating individual creativity, and promoting the peaceful development of the entire society. This value concept of music courses has become a consensus in the field of international music education. The International Society for Music Education (ISME) believes that music education can effectively develop individual potential, stimulate creative impulses, sublimate spiritual realms, and improve the quality of life; the richness and diversity of music around the world brings opportunities for international understanding, cooperation and peace.

Music education circles in various countries generally recognize that music education is no longer simply an education of knowledge and skills, but should be an education for the whole person. Developing students’ potential through music education, cultivating students’ optimistic and tolerant personalities and sound personalities, promoting students’ all-round development, and laying a good foundation for students to love, learn and enjoy music have become the common music education concepts of many countries. For example, in Japan, “music and art classes are considered to be courses related to the happiness of primary and secondary school students. The course focuses on enabling students to gain the joy of music activities and cultivate their attitude of liking music throughout their lives.” It emphasizes that “the learning content of this course should be further selected and flexibly guided according to the attitudes of the community, school and students.” In the latest “School Music Curriculum Framework” issued in Japan, “appreciating the beauty of music, cultivating music interest, developing students’ music ability, and enabling students to develop the habit and attitude of enriching daily life through music experience” is taken as the goal of music education. Music education in German general music schools takes “cultivating students’ emotions and beautifying people’s lives” as its goal, emphasizing that music education should guide students to actively participate in various music activities, integrate music into their personal life world, and make music a way of expressing personality.

In the 21st century of global integration and cultural diversity, the characteristics of international music education such as policy reform, cultural interaction and artistic cooperation are becoming increasingly obvious. Multiculturalism and interaction between cultures will further affect the education system, and music education in countries around the world will face more changes and opportunities. With the development of brain science and the continuous presentation of research results in cognitive psychology, educational concepts will also be continuously updated. These changes will have a profound impact on future music education, prompting it to continue to change in order to maximize the value of music courses and ensure the achievement of its status and goals.

5. The Concept Construction of Contemporary Music Education

The 21st century is an era of knowledge economy, and lifelong learning has become an inevitable trend in the development of today's society. The concepts of lifelong education, lifelong learning and building a learning society have become the most representative and influential educational concepts in the global educational reform trend in the 21st century.

In its famous report "Learning to Survive" published in 1972, the UNESCO International Commission on Education for Development proposed: "We must break through the narrow vision of schools and expand education to a person's life, making it everyone's most basic survival ability." Since then, a series of international education conferences with the theme of "lifelong education" have been held one after another, further promoting the widespread development of community education around the world. For example, in December 1986, UNESCO held the 40th International Education Conference and adopted "Recommendation No. 75 to Ministries of Education on Improving Secondary Education: Objectives, Structure, Content and Methods", proposing "close integration of education conducted by schools with a variety of educational methods provided by the off-campus environment". In 1997, UNESCO held the 5th International Conference on Adult Education, and the Hamburg Declaration adopted stated: "Although the content of adult education and children and youth education should be different according to economic, social, environmental and cultural backgrounds, both adult education and children and youth education should truly regard learning as a necessary factor of the new education concept of lifelong activities." The "Learning to Care: Report of the Round Table on Education for the 21st Century" published at the "Education for the 21st Century" International Seminar held in Beijing in 1989 directly pointed out that the new education model and new partner of the 21st century is the community, and proposed that "the school system most suitable for learning in the 21st century is completely different from the current model. The most important sign may be that schools are becoming more and more community-oriented and communities are becoming more and more school-oriented." The concept of lifelong education leads the perspective of music education to break through the limitations of school education and gradually move towards integration with community education. As an extension of school music education, community music education first emerged in Western society. At present, community music education in Europe and the United States has developed to a relatively mature stage. Famous examples include community music schools in Denmark, community orchestras in the United States, and community art activity centers in Canada. For example, Denmark has 14 counties and 263 communities. According to Danish law, each community must establish a music school, which is jointly funded by the Ministry of Education, local governments and local residents. Every child and teenager must learn basic music theory, sing or play an instrument. Through this community music school, Denmark provides music education to 1.6 million children and teenagers. The school buildings of Danish community music schools are usually built near the community district committee (i.e. the community administrative center). Although the school buildings are not large, they have complete teaching facilities, generally equipped with pianos, electroacoustic instruments and orchestral instruments. The principal of the community music school is a community administrator who is responsible for the administration and teaching management of the entire music school. The school teachers are full-time and part-time music teachers, and the number of teachers is

generally around 10, and they generally have a high level of music. The teaching of the community music school is conducted in the students' spare time, so students go to the community music school for music lessons after school. The establishment of the Danish Community Music School ended the lack of music and art education facilities and teachers in Denmark in the past, and provided excellent conditions and environment for learning music for 1.6 million Danish children and teenagers. It is an important guarantee for improving the music and art quality of children and teenagers in the whole Danish society.

Community music education in Canada also plays an important role in improving the national music and cultural quality. In Canada, each community has its own community art activity center belonging to its own ethnic group. In communities where ethnic groups gather, cultural centers often hold music activities related to traditional culture, including music from England, Scotland, Ukraine, India, Italy and Aboriginal peoples, and these music activities become part of the community music activities. Most community art centers offer multiple music courses, including chorus, piano, string, brass, percussion and dance courses. The content of music learning includes not only classical and pop music, but also jazz, rock, and even Asian and African music. The learning objects include preschool children, primary and secondary school students and working adult students. Community music education and community music activities have formed a system and scale in Canadian society and have become an important part of Canadian social life, allowing more ordinary people to accept and participate in music education activities, and becoming an important supplement to school music education in different communities in Canada. Similarly, many communities in the United States have their own community orchestras, most of whose members come from the community, and the band leaders come from professional groups near the community and music departments of colleges and universities. The orchestra regularly holds free concerts for primary and secondary school students in the community every year.

The International Society for Music Education (ISME), an international music education organization, has seven academic committees, one of which is the "Community Music Activity Committee" specifically responsible for community music and education, and is responsible for the exchange and cooperation of community music activities and music education in various countries around the world. The "Community Music Activity Committee" has become a platform for people in different parts of the world to understand, communicate about community music, and exchange community music education experiences.

As an extension and supplement to traditional school music education, community music education has made up for the shortcomings of school music education to a certain extent, such as time and space limitations and the lack of certain educational content and forms. Community music education enables the educated to no longer be limited to a model of school music education, but to make full use of all existing music education resources in society. Participation in community music education has also expanded the scope of school music education to a certain extent. The community provides a practical stage for school music education, so that school music education is no longer limited to the classroom, but has a broader space for music practice, allowing students to gain more music experience. With its rich content, diverse methods, flexible organizational methods and a wide range of educational objects, community music education has become a comprehensive form of music education that is increasingly valued by various countries and is gradually maturing.

6. Conclusions

Today, with the development of global economy, science and technology, and culture, international music education is undergoing profound changes. These changes are not only due to its own philosophical thinking, but also influenced by external factors such as scientific and technological progress. With the increase of international music education exchanges, music educators in various countries continue to produce new research results, and the understanding of the nature and significance of music education will become more in-depth. For international music education, this is both an opportunity and a challenge. We need to keep abreast of the latest trends in global music education, absorb new scientific research results, and use them for our own benefit; have our own voice in the global cultural context; while promoting national music, learn, understand and respect the music culture of other countries and nations in the world with an open mind; through music education, enable students to establish equal multicultural values so that we can share all the outstanding achievements of human civilization. All of these are worth further in-depth thinking.

Conflicts of Interest

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