

The Enlightenment of Postmodernism to the Teaching Idea of Music Curriculum

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Abstract: Music is regarded as an art of emotion, but this ideal is relative and changes with the times, culture, trends and ideas. In particular, postmodernism, with its anti-tradition consciousness of open thinking and publicizing individuality, has formed a wide influence on the development of music. The emergence of postmodern values in Chinese society is one of the representations of the complex space-time state of Chinese social development. In this context, this work first analyzes the origin of postmodernism and its music education philosophy, and then puts forward the ideas of changing music curriculum teaching from the perspective of postmodern philosophy. The research results of this work are helpful to further embed the postmodernism characteristics in the contemporary music curriculum teaching and promote the sustainable development of music teaching.

1. Introduction

In terms of theoretical system, postmodernism is a radical and thorough reassessment of the integrated ideology, culture, history or language defined by modernism. In the late 1960s, postmodernism was regarded as the product of the decline of modernism, and it came into being under the background of post-industrialization, post-modernization and the disintegration and conflict of capitalism. Compared with modernism, postmodernism pursues pluralism and criticizes the traditional thought of one dimension, deconstructing the essentialism, logocentrism and metaphysical theory [1]. After inheriting the philosophy of postmodernism, the theory of contemporary pedagogy has produced a series of ideological changes in this field. Postmodern philosophy holds that the essence of traditional Western philosophy is to try to divide and classify all things in the society with the rational wholeness. As a result, the diversity of things is covered up, which is very coercive and oppressive in a certain sense.

2. The Origin of Postmodernism and Its Music Education Idea

2.1. Origin of postmodernism

In the late 1970s and early 1980s, the trend of postmodernism entered China with the development of science and technology. At that time, people were encouraged to absorb and learn from the advanced cultural achievements of the developed capitalist countries in the West boldly, which also provided a good opportunity for the spread of postmodernism in China. In addition to the introduction of science and technology, capital, management technology, culture, art and other social theories also entered China and spread widely. The cultural theory of western capitalist society has an important influence on Chinese society. In 1985, Jameson, a famous American Marxist critic and theorist, gave a lecture on the theme "Postmodernism and Cultural Theory" at Peking University, and he first introduced the Chinese to western postmodernism. Postmodernism differs from the lofty, beautiful, orderly, central and overall aesthetic concepts of tradition and modernism. Even though the artistic expression forms of modernism are anti-traditional and innovative, they are still orderly and have a central theme; however, the artistic aesthetic form of postmodernism breaks this traditional art form. It no longer expresses beauty and pleasure, but presents diversified, deconstructed, disordered and different things that cannot be expressed, so that

the audience can acquire the artistic and cultural value of postmodern art by virtue of their own aesthetic experience and cognitive ability [2].

2.2. The music education idea of postmodernism

2.2.1. Pay attention to microworld and details

The traditional music education in secondary vocational schools is carried out from the perspective of the so-called "grand narrative" in philosophy, which reflects in reality that teachers always rely on the preset contents in the syllabus. This way has its advantages, and it is also the continuation and inheritance of Chinese educational tradition for thousands of years, which has its profound reasons. This way of teaching has been stipulated in the outline of a school year, a semester of music content and class hours, with a strong planning, and it can let teachers orderly carry out. As for the teaching content, it is more detailed to specific musical works, and even the specific teaching content of musical works and the teaching outline of each link. In this way, the teaching process is well-planned, which can be taught in the scheduled time to complete the scheduled content, so that the whole teaching has an overall planning and framework.

2.2.2. Promote individuality and emphasize commonality

The difference between postmodern philosophy and traditional philosophy lies in negating the concept of dualism, beginning to pay attention to individuality, discovering pluralism, heterogeneity, and attaching importance to the meaning of difference, that is, attaching importance to secondary contradiction and emphasizing secondary aspects of contradiction. Music in secondary vocational schools basically belongs to the education of music popularization, and its teaching contents mainly focus on the understanding of major music matters, the appreciation of famous music works and the learning of basic music knowledge. Traditional teaching methods are all taught by teachers according to the planned class hours of the syllabus. Teachers lead and explain in the identity of knowledge transmission, while students are the receivers of knowledge and play an active and affected role. This way is based on the subjectivity of traditional philosophical thinking, which ignores the personality characteristics of students to the greatest extent and eliminates the differences and individual initiative in the process of knowledge acceptance. The postmodern philosophy holds that there are individual differences, and such differences are valuable and cannot be easily ignored. The most important meaning of traditional practices that value commonness lies in the convenience and rapidity of practice. In music education, it is shown that traditional teaching can almost cycle as long as the syllabus is set. The syllabus is basically unchanged, but the students are always changing [3]. Therefore, a single outline model cannot make every student show his or her potential. The educational concept of postmodern philosophy advocates that students' individuality should be respected in teaching and that students should have equal dialogue with teachers. The teacher is a guide and inspiration in class, and the whole class is a kind of interactive dialogue and learning.

3. Transformation of Music Curriculum Teaching from the Perspective of Postmodern Philosophy

3.1. Emphasize on inclusive music teaching content

China has always been learning from Western countries like Europe, but why not learn from African or Indian music? For one thing, western countries have established a cultural center, which, together with colonialism, affects the eastern countries; for another, since the western countries are economically and culturally stronger, people are always willing to learn from the powerhouse. However, in the theory of "globalism", or "transcendentalism", there is no centrism or countries, and any nation's culture and art will be an important component of music creation, which is also advocated by postmodernism culture. Under the guidance of such theories, a wide variety of cultures and arts will also have more opportunities to present themselves in the eyes of people all over the world. Therefore, for the future of Chinese music creation, it is inevitable to skip the

theoretical logic of "two centralism" and look at the direction of creation from a more transcendent and objective perspective. There is such a phenomenon in the music creation circle that people in the circle want to make a breakthrough because they are aesthetically saturated with their own creation methods, while people outside the circle demand that the tradition be followed to the end, therefore, only by breaking through the problems of East and West, can "innovation and persistence go hand in hand", which is very important for the creation and research of music.

3.2. Advocate individual music teaching methods

The postmodern concept holds that individuals are different. In the process of teaching, none of the students as the object of teaching is completely consistent in terms of their ability to accept and understand. Therefore, teaching only in one teaching mode is likely to benefit only some students, while the other students cannot achieve the desired teaching effect. Therefore, the concept of postmodern education advocates that in the process of teaching, knowledge can be reached through equal dialogue between teachers and students, and the framework of knowledge can be established by respecting students in accordance with their own knowledge background, so as to maintain the subjective initiative of students in the process of receiving knowledge. In the teaching process of western music history, due to the differences in the knowledge structure of students, it is more important to respect the differences in the way of individual understanding of music style, work characteristics and other issues [4]. In teaching the phenomenon of music history, teachers should discuss with students in an equal manner, and not blindly impose their personal wishes on students. If there are differences in the teaching process, the differences should be gradually eliminated by dialogue to reach consensus or partial consensus. The postmodern spirit regards individuality as the center of existence. Therefore, in terms of education, it advocates taking individuals as the center of education, respecting the differences of individuals in understanding and accepting knowledge, and facilitating students to construct their own knowledge system through teacher-student interaction.

3.3. Focus on the integration of postmodernism and traditional music education

The collage, acentric and disorder characters of postmodernism have been regarded by many scholars as subversion and deconstruction of traditional classical music, and this subversive orientation makes the work lose its due artistic value. It exists only to vent the emotions of the creator and cater to the needs of the audience. Due to its randomness, contingency and diversity, the work does not have a clear theme and expression intention. Even if it integrates some philosophical thoughts and traditional culture into the work, it cannot truly grasp the connotation. Using the formal characteristics of postmodernism music to integrate their own understanding of Chinese folk traditional culture with western symphonic music, and leading the use of multimedia in the performance can let the audience clearly feel the music intention and "standard culture" feelings they want to express in their works, which is a typical representative of Chinese postmodernism music, and such creative spirit is what Chinese music needs to learn from in the future.

4. Conclusion

Under the influence of postmodern philosophy, the postmodern educational concept is a spiritual product emerging under special circumstances. Its core is to promote individuality and break the traditional education subjectivity. Therefore, neither the traditional model of education nor the postmodern philosophy influenced by postmodern educational ideas is the end of education, but rather a collision of different ideas and concepts on the educational model. Although their main ways are different, their goals are always the same. In a word, this work studies the origin of postmodern philosophy and its inspiration to music education, and then puts forward the changing ideas of music course curriculum teaching under this background.

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