

On "Musicalization" of Music Knowledge Course Teaching: A Case Study of Western Music History Teaching

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Keywords: Music knowledge; Courses; "Musicalization"; History of Western Music

Abstract: In fact, the history of western music is a chronicle of representative musicians. Music works are always a main thread through which the study of music works should be the basis of music history teaching. Musical style courses have little horizontal connection with other arts at the same time. The content of the introduction is particularly important. It not only improves students' interest in the curriculum, but also enables students to build a complete music knowledge framework. Therefore, in the teaching of western music history, it is necessary to break the "isolation of music culture" phenomenon in the past. The "musicization" of Western music history teaching allows students to cultivate a perceptual understanding of Western music history in the process of perceiving and appreciating musical works, so that students can better understand and master the knowledge points of music history and truly reach the history of Western music. The purpose of teaching. It is necessary to appropriately dilute the teaching content of music knowledge and skills, to get out of this narrow range of music training-style learning, to expand the field and space of music learning, and to learn the face of ordinary music.

1. Introduction

Music knowledge is the result of people's objective understanding of "musicalized" sound in artistic practice. Music education often improves students' music literacy by imparting music knowledge, but the study of music knowledge must be closely related to specific music works [1]. Music genre is the style of music, which is the external carrier sufficiently to bear the music phenomenon and suit the music phenomenon. But it is not only the type and style of music works, but also an important means of expression of music creation [2]. It is of great theoretical significance to cultivate students' understanding of the history and style of western music development, to construct students' theoretical knowledge system, and to assist the cognitive learning of other professional courses. If we want to learn the history of western music well, we must first understand the overall development of Western history, and then put the history of western music in the background of the whole history to think, thinking will be clear immediately [3]. Appreciating the famous works of Western music works in the background of Western music history and culture, making the teaching of Western music history more intuitive, understanding the development of Western music history, and appreciating the masterpieces of various historical periods, improving students' Historical

knowledge, perceptual ability and listening ability enable it to develop in a balanced manner. Musical works have induced all research topics in the field of musicology and have become the basis for the study of the entire music history. It can be seen that music works have an irreplaceable unique position in music life, which should be a consensus for the teaching of history courses [4].

The history of Western music, as a common course in music colleges, is an important basic course of specialty. The essence of music history teaching is to assist students to appreciate music works through theoretical knowledge system, so that students can fully feel and understand the music style, music thought and cultural connotation of different historical periods [5]. The purpose of this course is to enable students to have a preliminary understanding of the basic context of the development of Western music, especially the evolution of music style. Faced with the fact that western music history is not valued by students, the mode of traditional history theory course and the reflection on the goal and significance of the course in the new guidance scheme, it is necessary to re-examine the profound connotation of the renaming of the course in order to better understand the necessity and urgency of the teaching reform of Western music history [6]. "Musicization" of Western music history teaching, starting from the discipline law of music history, grasping the most basic and core content of music history, "music works", and using Western music as the teaching of the evolution and rise and fall of music genre in different periods Support point [7]. At the same time, through the introduction and analysis of musicians and music works, the knowledge points of different periods can be connected in the teaching, more comprehensive and general, and easier to understand comprehensively and systematically. Grasping music is the basic feature of sound art and auditory art. It becomes very vivid and vivid in the flowing lines. It can be said that when students are fully aware of the form of music and sound, they are gradually experiencing the rich connotation of the music, and from the perfect combination of music form and connotation, the quality of the music, the aesthetic joy, and the new music aesthetic experience [8].

2. "Musicalization" is the core content of Western Music History Teaching

The teaching of "musicalized" music history highlights the perceptual grasp of the sound of specific works. Music works are naturally no exception. It is a manifestation of cultural spirit, requiring corresponding cultural accomplishment and music knowledge, and also requiring corresponding music aesthetic experience. In the course of teaching, the knowledge of music history is compressed to a minimum. The background of music creation is only introduced when it has a direct relationship with creation. It enables learners to appreciate a large number of music works and gain a most direct feeling and experience of music history. In the teaching of western music history, we should not only impart relevant professional knowledge, but also be familiar with and master the development of Western music, especially the evolution of western music style. We should start with western music language. That is to say, to overcome this special "language barrier", it is also necessary to contact western music works. Only immersing in "foreign music language environment" can help to achieve the purpose of teaching and learning as soon as possible. It is more important to guide students to broaden and integrate the connections between majors with a "positive" thinking, and to observe the influence of other art literary trends of the same period on the history of music, genres and works. Open up students' horizons, expand students' knowledge structure from "horizontal" and cultivate students' connection with music art and other sister art. Establishing the teaching philosophy of "multiple cultures" is of far-reaching significance for cultivating open, comprehensive and comprehensive high-quality music educators.

Teaching and learning are interactive. The reform of western music history curriculum should also start from two aspects: teachers' teaching and students' learning. How to optimize the two aspects is the key to the reform. For students majoring in music education, they actively participate

in teaching practice. In many respects, such as the different social significance of music, teachers can guide students to think. For example, why western music reflects a high degree of rational thinking, while Chinese music is linear, with more subjective ideological characteristics. After deep thinking, we find that the root lies in the different philosophical concepts. In order to realize the "musicalized" teaching of western music history and emphasize the perception and appreciation of music works, the construction of audio-visual materials in music history is the key. In introducing the horizontal connection between music culture in the history of music and other arts in the same period, we have not done enough. However, this may be one of the goals of the next stage of the textbook of western music history. The history of western music should be a comprehensive course which is different from appreciation and analysis of works. It is also a course of "theory + appreciation + analysis". It can be described as "listening to music, telling history." More importantly, the value of music works is reflected in this type of curriculum. Understanding the reasons for the rise and prosperity of a musical genre can not be separated from the cultural thoughts of the era and the direct or indirect influence of the public aesthetic on the genre. The changes in the aesthetic taste of the composer and the transformation of the audience's aesthetic mentality are all genre evolution. One of the important reasons.

The teaching of "musicalized" music history is different from the teaching of music history with the knowledge of music history as the main body. Generally, the teaching of music history takes the knowledge of music history as the main body. Music education is a kind of education based on music subject, aiming at continuing and developing music culture or gaining educational effect. Music knowledge and skills are the basis and important characteristics of music subject. It is impossible for music teaching to carry out so-called music education without music knowledge and skills. Man's inner manifestation in the field of consciousness is regarded as his artistic goal. It is different from the idea of Romanticism about the expression of individuality and self-consciousness. Romantic music pursues the expression of individuality, but its reflection of the real world is real and objective. Elemental learning is the basic way to learn the knowledge of western music history books. First of all, it can solve the problem of examination. However, for the study of the history of Western music, it is not enough to just stay at the stage of coping with the examination. It is not enough. While mastering the basics, you should also expand your horizons. In teaching, especially in solving the problem of singularity of vocal singing style, we need to use the advanced educational concept as a reference for learning the vocal music teachers who are dominant or dominant. They should learn the useful experience of the vocal educators of the predecessors and actively and consciously teach. The relationship is de-authorized, not authoritative, recognizing and respecting the diversity of values.

3. Correctly Treat Music Knowledge Teaching and Change Music Education Concept

Curriculum is a process of development, not just a specific carrier of knowledge system, so the content of curriculum is not fixed, but a dynamic process of development; curriculum is a process of teachers and students jointly participating in the exploration of knowledge; the process of curriculum development is open. The teaching of "musicalized" music history needs a certain amount of training in order to cultivate the perceptual understanding of music style. Music is the art of time. The sound of music should be unfolded in time. A piece of work can last up to an hour in a few minutes. It combines typical concepts (or genres) with typical musical phenomena, and combines musical factors (elements of musical language) with non-musical factors (styles and backgrounds), from rationality to sensibility, and then back to theory. Multicultural music education research has sprung up like mushrooms after a spring rain, but most of them have not been implemented into the details of teaching. The cultivation of talents in music performance,

theoretical research and creation is not the characteristics and advantages of the teacher profession. The cultivation of innovative talents is an important issue facing music education. The musical characteristics of the period of classicism are balanced and rigorous, and the emotions are restrained without Zhang Yang, and the music style is pure and fresh. The music of the Romantic period is diverse in form, rich in emotions, and varied in variety. Using various novel themes and genres, both the development of musical instruments and the development of music have presented a rich and colorful artistic style.

Music works contain the composer's own thoughts and feelings, while music performance is the second creation of works. Different performances of the same works sometimes take on totally different features. Teachers must put aside old teaching concepts, deal with the relationship between music knowledge and skills teaching and music aesthetics, and make bold reforms and innovations in traditional teaching methods according to the specific situation of the students they teach, in order to find the most suitable and effective form for students. Music knowledge and skills make it possible to achieve people's goals. On the other hand, the improvement of people's quality serves people's further learning knowledge and skills. Therefore, in the development of human beings, we can not leave the study of music knowledge and skills. Therefore, while we oppose the traditional music education to pay too much attention to music professional knowledge and skills teaching, we should not overly despise the learning and training of music knowledge and skills. In the process of experiencing and perceiving musical works, we obtain the most direct feelings and experiences of the civilization process of Western music history, and gradually form the consciousness and ability to discover, perceive, appreciate, and evaluate beauty, and accumulate basic knowledge and achievements in the field of Western music. . Guide students to explore the developmental thinking of Western music history. Such as the different comments on the composer and works. In the teaching, we should replace the closed thinking with openness. Guide students to correctly understand historical concepts, which are often referred to as variability factors.

Let students understand the western music culture on the basis of training students' three-dimensional thinking, so that they can fully understand, analyze and understand the artistic style of each period. Such teaching is a kind of teaching with resource sharing and subject blending. If we can do something about the discipline construction of western music history, we must attach importance to basic education, and the solidity of "music foundation" is the guarantee of objectively mastering various styles and conducting various studies. Furthermore, the process of teaching is also a guiding process. Taking history theory as two wings, musicological analysis is adopted to avoid boring pure technical theoretical analysis, so as to make it different from both traditional history theory course and work analysis course, and strive for their re-integration. While expanding the range of students listening to music, teachers should also expand their humanities and artistic appreciation, which can deepen their understanding of music works. Pay attention to the music learning process, provide enough experience time for music, and encourage students to openly and freely explore and learn music in as many ways as possible. The works of different eras and different styles have different distinctions and breakthroughs in the techniques of composition. In the classroom, the kind of listening and analysis performed by teachers and students, including the guidance of some knowledge of music history, is more to teach a learning method of music history. Enable students to acquire the basic knowledge and basic skills while becoming a process for students to learn to form emotions, attitudes and values.

4. Conclusion

This paper studies the "musicalization" of the teaching of music knowledge course, taking the teaching of western music history as an example. The history of western music is a systematic and

strong course of music theory, which involves all aspects of the development of western music history. It is characterized by a wide range of information, many knowledge points and a long time span. Therefore, it is necessary to clearly elaborate every stage of the development of western music history. Breaking the traditional single teaching mode of narrating historical events and explaining concepts can stimulate students' interest in learning, guide students to analyze, summarize and summarize knowledge points themselves, and find out the rules. In this learning process, students will really feel the joy of learning western music history, which will further trigger them to think and explore more problems of music history. At the same time, we should also pay attention to the aesthetic current nature of the development of music history, the history of effect (followed by history) and other issues in teaching. Understanding, analyzing and understanding the artistic style of each period in an all-round way. Such teaching is a kind of teaching of resource sharing and interdisciplinary integration. Musical works are actually a main line that runs through the history of music. It not only establishes the historical status of a musician, but also links with various professions. As far as musicology is concerned, "the general task of musicology is to clarify their nature and its laws through various phenomena related to music." Its wide horizontal migration and rich information volume will be of great benefit to cultivating the overall quality of contemporary students, enhancing their knowledge and building a three-dimensional knowledge structure.

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