

# Research on the Function and Orientation of Social Music Education

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**Abstract:** In contemporary society, the educational function of music is of great significance to society. This paper analyzes the function of social music education mainly from the perspectives of practice, aesthetics and music culture communication, and demonstrates the importance of "practice" realized in social music education. Finally, the paper analyzes the social music education and points out that social music education is not only an extension of school music education, but also a preparation for professional music education, which also plays an important role in the spread of music culture. This paper also analyzes the education problems in social music education and proposes solutions.

## 1. Introduction

With the continuous improvement of people's living standards, aesthetic tastes have also risen, and China's music education has also had great opportunities for development. In contemporary society, the educational function of music is of great importance to the society [1]. The educational function of music mainly refers to people who appreciate music and taste the aesthetic feeling of music, edify their own feelings, improve their thoughts and aesthetic taste, and lead people's thoughts and emotions to a higher level in the imperceptible influence, and form a correct outlook on life and values. The main functions of music include aesthetic education function, intelligence function, and moral function and so on. The educational function of music is its most important social function, and its educational function includes aesthetic education function and non aesthetic education function.

Music teaching is the practical process of music art. All the fields of music teaching should emphasize the students' art practice, actively guide students to participate in singing, waterfront, joint listening, comprehensive art performance and skillful making up and creating all kinds of music activities, and take it as the basic way for students to walk into music and get the aesthetic experience of music. Music practice plays an important role in school music education.

## 2. The Function Analysis of Social Music Education

### 2.1 Music practice in music teaching

Music practice is not equal to professional music education. The practice is to obtain a better music experience for the sake of solving more music problems. The music practice in music education in ordinary schools is manifested in the teaching of singing and the teaching of some simple instrumental music. The description of emotional works of music plays an important role in the teaching of music. In school music education, the content of the works of teachers is analyzed. When students follow the prompts to feel the emotions existing in the musical works, they do not necessarily obtain this ability. With regard to instrumental learning, natural music performances are not good enough if there is no feeling for the musical works at the time of playing the music.

### 2.2 Music practice in social music education

The function of school music education is reflected in the teaching goal. The degree of realization of the teaching goal can be regarded as the degree of school music education function. Judging from the present state of music education, the role of music education has not been fully reflected in school music education. Some functions of music education have been achieved in social music education.

This task is accomplished by the practice of music. The process of music teaching focuses on the performance of music, that is, the improvement of learning on the technical level. Thus, it can be concluded that the teaching of social music education is very practical. The social music education is more focused on the training of music skills. The teaching content is mainly based on the specific musical instruments or vocal music. All kinds of instruments have different teaching methods and measures, and they usually need different professional teachers to meet the students' needs for different instruments.

### **2.3 Extension functions of musical aesthetic characteristics**

The aesthetic music education believes that the focus of a music course should be listening to music. Regarding "listening", the first and foremost course is the examination of music, followed by the evaluation of music. This kind of appraisal in music education in ordinary schools is transmitted to the students directly or indirectly by the teacher, and the judgment consciousness of the student self cannot be fully realized [2]. This also has a lot to do with the burial of music's internal structure. When students cannot understand why such concerts produce such emotional experiences, they usually can only accept teachers' subjective descriptions. The disadvantage of this kind of music aesthetic teaching model is that it cannot reflect the essence of music and music works correctly and comprehensively, because besides music age listening, music is an art activity with performance participation. From the negative perspective, to obtain a higher level of music listening, music performance learning is an important and unavoidable way. The aesthetic education conducted by social music education is to guide students how to appreciate music, how to identify some of the vocabulary of music, how to understand the strong, weak, fast, and slow music, and how to use related skills to express emotions. After the students have mastered this series of knowledge, the "aesthetic" of music can also improve for nature, and they can also better understand music.

### **2.4 The communication functions of music culture**

Social music education plays an important role in the transmission of traditional music and traditional musical instruments. In modern society, the heritage of traditional music has become more concentrated. Traditional cultural techniques have become more concentrated in professional music academies, the characteristics of folk circulation have decreased, and traditional music in society has become less and less. Social music education has a wide range of teaching objects, which can affect the type and quality of music activities to a certain extent. The social music education can meet the skillful needs of the educated. The rich form of music education helps to stimulate the learners' interest in music, and makes them understand the related knowledge of music deeply, not only in the music skillful level, which objectively pushes the development of music culture. At the same time, the social status of music culture will be promoted as a result of the extensive teaching group of social music education, and it is also more conducive to the development of the whole music education.

## **3. The Problems of Social Music Education in China**

### **3.1 Serious utilitarianism**

According to statistical data, children and young people in China join in the Children's Palace or other organizations to study music mainly with the following purpose. First, using music to cultivate the mind and cultivate good character. Second, mastering a special skill and becoming to the society in the future. Third, use the skill as a bonus to find a job after a relatively mature learning process, such as music teachers. Fourth, enjoy the bonus treatment in the middle school exam. Fifth, parents thought of the herd mentality, they believe that their children cannot lose at the starting line, since other people's children are also learning. In addition to the first reason, the others more or less have certain utilitarianism. These purposes are contrary to the original intention of the development of Chinese social music education, and do not conform to the attributes of music educating people and promoting the overall development of the people.

### **3.2 The development of social music education move towards specialization.**

The social music education in our country has entered the strange circle which pays too much attention to the skill and despises the humanistic care, and the education of social music is developing in the direction of more and more professional. A serious analysis of the causes of this phenomenon summed up the following phenomenon. First is the value of social music education, ignoring the nature of aesthetic education. Second, students and parents are becoming more and more confused in the rapid social development, and can only get a sense of security through the maturity of their skills. Thirdly, parents unrealistically compare their children with others children, what others' children can, their children must learn better. Fourth, the social music teacher's temperament is not high enough, neglecting the cultivation of students' aesthetic taste and paying much attention to the imparting of skills. Fifth, parents do not understand the educational nature of social music, but regard it as a knowledge and skill that their children should be mastered. Faced with the above reasons, teachers knowing that too much attention have been paid to skills, which will mislead students, but the trend of social development forces teachers to do so.

### **3.3 The simplification of social music education content**

In general, the project of social music teaching in China is relatively simple at present, mainly to train students to master some kind of musical instruments, and to teach a small amount of vocal music, music theory and audio-visual knowledge in the teaching of musical instruments. This phenomenon, which focusing on the teaching of musical instruments to cultivate the students' performance, covers the essence of the social music teaching, lacks the cultivation of the overall aesthetic interest of the students, and does not help the students to build a comprehensive ability system of music appreciation and music creation. Moreover, even when teaching musical instruments, they often have no time to take account of the interpenetration of certain musical instruments and other music teaching fields for utilitarian reasons.

### **3.4 Imperfect social music education evaluation system**

Teachers of music education in China are not subject to the qualification certificate, which directly leads to the inability of the quality of social music teachers [3]. The entire music education industry does not have a uniform standard. Most of the social music teaching results is reflected by the students' level of examination. However, as the utilitarian heart of parents and students continues to increase, the nature of the textual research has been distorted, and it has gradually become an exam-oriented education course away from its original purpose of setting up. The purpose of some students learning music is to get certificated. Contents that have nothing to do with the exam will not be involved, studied, and focused.

## **4. Methods to Play the Function of Music Education**

### **4.1 Strengthen social music education management**

The management of social music education is mainly undertaken by the local education committee and the Cultural Bureau. And is carried out by social forces and private education schools. As the content of private education is too broad, the units in charge of management often neglect the management of it. Therefore, A special department should be set up to be responsible for the qualification certification of the teachers of social music education, and the consultation, feedback and other matters related to the information of social music education.

### **4.2 Strengthen the construction of social music education theory**

Both social music education and school music education have strong educational meaning. When guiding children's learning of music theory, the selectively should refer to mature teaching experiences of music schools. For example, we should pay attention to the cultivation of aesthetic taste, cultivate the students' taste and appreciation, the ability to perform music, understand the

creative background of the music, and feel the spiritual world of the creator. In addition, the distinction between social music and school music education is different. Although social music teaching is not as systematic as school music teaching, it is more professional than ordinary school music teaching.

#### **4.3 Qualification certification for teachers of social music education**

At present, the quality of teachers in the social music education market is uneven. Most of them do not have the qualifications for teaching. In the course of teaching, they often mislead the students because of their low teaching level. Therefore, it is imperative to establish a perfect social music teacher qualification certification system. Of course, the establishment of the system can properly refer to the certification system of the teacher's qualification certificate..

#### **4.4 Form the evaluation mechanism of social music education**

At present, the main way to evaluate the students' learning effect is by the grade of music examination [4]. Therefore, the assessment of music knowledge and musical interest can be appropriately added to form a diversified assessment target, to improve the students' interest in music learning and to improve the students' ability to appreciate music. And the implementation of the action to practice, teachers can set up a file for each student to learn music, record students' interests, music knowledge and skills. In addition, competitions, performances, music creation and other forms of evaluation can be carried out to motivate students and guide students to establish the right music learning goals.

### **5. Summary**

In social music education, it is found that music practice education in social music education can not be replaced by school music education. The experience of music practice has a decisive influence on the cultivation and improvement of the aesthetic ability of music. The experience and level of the students' music practice directly determine the quality of the teaching of the school music education. We should pay more attention to social music education, strengthen the management of social music education, enrich the teaching content of social music, strengthen the construction of social music education theory, form the evaluation mechanism of social music education, and form a standardized guide for social music education, which will have substantial significance to the development of social music education.

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