



# THE CONCEPT OF MUSIC EDUCATION FROM A PHILOSOPHICAL PERSPECTIVE

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**Abstract:** Music education, as an important discipline, has always received attention from the education and music communities. Music is not just an art form, but the carrier of human expression, cognition and behavior. However, there are differences in views on the purpose and content of music education. Different cultural backgrounds in China and the West place different emphasis on music education. By comparing music education philosophies, under different concepts, one can understand the music education practices and concepts of different cultures, thereby promoting cross-cultural communication and understanding. Philosophy is a discipline that explores fundamental issues and principles, emphasizing speculative and critical thinking. In China's history, philosophical ideas have played an important role in shaping music education. Ancient China's philosophical ideas, such as Confucianism, Taoism and Buddhism, have had a profound impact on the understanding and education of music. In order to better understand the internal connection between musical art forms and expressive behavior, and to gain a deeper understanding of the essence and significance of music, this article adopted a comparative research method from a philosophical perspective to debate the concept of music education and explore its essence and goals. By comparing different perspectives, the aim is to propose a comprehensive concept of music education to promote students' comprehensive development. This article started from the dialectical relationship between the essence of music and philosophy, and then analyzed different music education concepts from a philosophical perspective. Finally, from a philosophical perspective, it studied the inspiration for music education reform. Music education should not only focus on skills and performance, but also on the cultivation of aesthetic and thinking abilities. Analyzing from a philosophical perspective, we can better understand the essence and significance of music, explore the value of music education, solve problems in it and promote sustainable development of music education. At the same time, it can have profound impacts in fields, such as psychology, sociology and healthcare. It effectively demonstrates the multiple values and roles of music education, providing a broader perspective for the public to understand and promote music education.


**Keywords:** Music Education. Philosophical Theory. Teaching Practice. Student Development.

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**Resumo:** A educação musical, como uma disciplina importante, sempre recebeu atenção das comunidades educacionais e musicais. A música não é apenas uma forma de arte, mas o veículo da expressão, da cognição e do comportamento humanos. Contudo, há diferenças de pontos de vista sobre o objetivo e o conteúdo da educação musical. As diferentes origens culturais, na China e no Ocidente, dão ênfase diferente à educação musical. Ao comparar filosofias de educação musical sob distintos conceitos, é possível compreender as práticas e os conceitos de educação musical de culturas diversas, promovendo, assim, a comunicação e a compreensão interculturais. A filosofia é uma disciplina que explora questões e princípios fundamentais, enfatizando o pensamento especulativo e crítico. Na história da China, as ideias filosóficas desempenharam um papel importante na formação da educação musical. As ideias filosóficas da China antiga, como o confucionismo, o taoísmo e o budismo, tiveram um impacto profundo na compreensão e na educação musical. Para entender melhor a conexão interna entre as formas de arte musical e o comportamento expressivo, e para obter uma compreensão mais profunda da essência e do significado da música, este artigo adotou um método de pesquisa comparativa, com base em uma perspectiva filosófica, a fim de debater o conceito de educação musical e explorar sua essência e seus objetivos. Ao comparar diferentes perspectivas, o objetivo é propor um conceito abrangente de educação musical, para promover o desenvolvimento integral dos alunos. Este texto partiu da relação dialética entre a essência da música e a filosofia e, em seguida, analisou diferentes conceitos de educação musical, a partir de uma perspectiva filosófica. Por fim, ainda em função de uma perspectiva filosófica, ele estudou a inspiração para a reforma da educação musical. A educação musical não deve se concentrar apenas em habilidades e desempenho, mas também no cultivo de habilidades estéticas e de pensamento. Analisar, a partir de uma perspectiva filosófica, pode ajudar a entender melhor a essência e o significado da música, explorar o valor da educação musical, resolver problemas na educação musical e promover o seu desenvolvimento sustentável. Ao mesmo tempo, ela pode ter impactos profundos em certas áreas, como psicologia, sociologia e saúde. Este trabalho demonstra, com eficácia, os múltiplos valores e funções da educação musical, oferecendo uma perspectiva mais ampla, para que o público entenda e promova essa educação.

**Palavras-chave:** Educação musical. Teoria filosófica. Prática de ensino. Desenvolvimento do aluno.

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# THE CONCEPT OF MUSIC EDUCATION FROM A PHILOSOPHICAL PERSPECTIVE<sup>1</sup>

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**Abstract:** Music education, as an important discipline, has always received attention from the education and music communities. Music is not just an art form, but the carrier of human expression, cognition and behavior. However, there are differences in views on the purpose and content of music education. Different cultural backgrounds in China and the West place different emphasis on music education. By comparing music education philosophies, under different concepts, one can understand the music education practices and concepts of different cultures, thereby promoting cross-cultural communication and understanding. Philosophy is a discipline that explores fundamental issues and principles, emphasizing speculative and critical thinking. In China's history, philosophical ideas have played an important role in shaping music education. Ancient China's philosophical ideas, such as Confucianism, Taoism and Buddhism, have had a profound impact on the understanding and education of music. In order to better understand the internal connection between musical art forms and expressive behavior, and to gain a deeper understanding of the essence and significance of music, this article adopted a comparative research method from a philosophical perspective to debate the concept of music education and explore its essence and goals. By comparing different perspectives, the aim is to propose a comprehensive concept of music education to promote students' comprehensive development. This article started from the dialectical relationship between the essence of music and philosophy, and then analyzed different music education concepts from a philosophical perspective. Finally, from a philosophical perspective, it studied the inspiration for music education reform. Music education should not only focus on skills and performance, but also on the cultivation of aesthetic and thinking abilities. Analyzing from a philosophical perspective, we can better understand the essence and significance of music, explore the value of music education, solve problems in it and promote sustainable development of music education. At the same time, it can have profound impacts in fields, such as psychology, sociology and healthcare. It effectively demonstrates the multiple values and roles of music education, providing a broader perspective for the public to understand and promote music education.

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## INTRODUCTION

Education is a social phenomenon and a major way to cultivate fully developed individuals. Educational practice can promote the progress of human spirit, material and culture, as well as the development of humanity itself. Music education is also a part of education, which not only requires the development of human body and spiritual thinking,

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but also the development of cultural and psychological structures, such as intellectual structure, ethical and moral structure, and aesthetic ability. In addition to imparting music skills, it is more important to cultivate students' intellectual development, ethical and moral awareness, and aesthetic abilities through music learning and practice, providing support and guidance for their comprehensive growth and development. In this process, an ideology and conceptual form can guide music education behavior gradually formed, which is the core of music education philosophy.

As a part of the worldview, the concept of music education cannot be isolated from society. From the perspective of education, the content of music education includes knowledge and skills in music theory, music appreciation, music performance and music creation. The main goal of music education is to cultivate students' musical literacy, aesthetic ability, musical expression ability and creativity, as well as to cultivate students' teamwork and social skills. It is a specific historical process. It is determined not only by the historical background at that time, but also by the music concept at that time. With the society's development and changes, the concept of music education is constantly evolving and enriching, providing important support and guidance for people's comprehensive development and growth. Therefore, the components of music education philosophy are very complex. To form a correct view on music education, it is first necessary to take a scientific worldview as the foundation, macro control and guidance, and gradually form it through long-term music learning and practice. Philosophy can help music educators deeply reflect on the theoretical basis and values of teaching methods, understand the theoretical basis and practical effects of different teaching methods, and stimulate creative thinking and teaching innovation.

Some scholars argue that subject knowledge holds the primary position in music education, and the cognitive structure of subject knowledge has two independent, but, ultimately, interdependent functions. When arguing for a teaching method that combines "knowledge from the mind" and "knowledge from experience" in music education, some scholars have criticized the current emphasis on experience, arguing that, although this method claims its democratic necessity, it does not provide a way to obtain transformative knowledge (McPhail; Elizabeth, 2019, p. 112). Empirical research on improvisation, in general music education, can provide guidance for researchers and practitioners, and improvisation is often a neglected activity in the context of music education and music education research. Broadly speaking, music education research tends to describe improvisation within two conceptual frameworks, which have different impacts on implementation (Larsson; Georgii-Hemming, 2019, p. 49). Music education is rooted in nature, making human civilization the society's glue and playing an important role in society for most of human history. People can expand their music education curriculum, where popular music can be integrated with Western classical music and music from different cultures. However, this requires artistic and educational

insights, which means that music educators need to fully integrate various musical traditions and styles (Tan, 2020, p. 69).

How music educators can solve these seemingly out of control and out of control problems is a field worth studying (Palmer, 2018, p. 22). The special form of urban music education has an impact on the normative discourse of music education. Musicians appear in pseudocolors in another time, space and imaginative space to understand music, and many musicians have creative inspiration and deepen their understanding of music education in their hometown (Niknafs, 2018, p. 155). The construction of music is an interactive relationship among art, science and humanity. The diversity of music is combined with the background. The unique vitality of diversity enables people to participate in the components of creativity, organization and interpersonal relationships in new ways (Matney, 2021, p. 3). Music philosophy education is based on philosophy, mainly studying and exploring the internal laws and essence of music education, and has guiding significance for various music education activities (Xi, 2022, p. 20). Each musical tradition and style has its own unique musical elements and characteristics. By learning and performing different musical works, students can expand their musical language and expression abilities. This helps to cultivate students' creative thinking and expression abilities.

Modern philosophers are increasingly concerned about the issue of art education. They believe that applying philosophical knowledge to practice has sufficient feasibility, and the emergence of modern music education philosophy methodology is necessary. It is precisely this that expands and enriches the value thinking space of the music education process, enabling its target students and music teachers to obtain a special state of peace (Zhou, 2023, p. 27). People, living in it, would have a sense of "reverence for the world" in their hearts, and deeply and strongly feel that their hearts and the world "naturally" have identity. Modern music education should pay more attention to how to enrich students' "souls", which can help them maintain a unified understanding of artistic thinking and the surrounding world's artistic information. In view of this, philosophy believes that children's longing for a vast music world must be achieved through their understanding of the "national melodic factors", that is, through the "genetic code" of their own ethnic music, allowing students to understand their own nation's rich spiritual wealth. Previous research on music education has some limitations in educational methods and objectives, requiring a more open and comprehensive perspective to promote the development and innovation of music education.

In order to better explore the essence, goals and values of music education, as well as how to better implement music education, this article conducts an in-depth study of the debate on music education concepts from a philosophical perspective. This article adopts a comparative research method, starting from the dialectical relationship between the essence of

music and philosophy, and analyzes different music education concepts from a philosophical perspective. Finally, from a philosophical perspective, the inspiration for music education reform was studied. The debate on the concept of music education, from a philosophical perspective, provides guidance and reference for the practice of music education through reflection on music education. In the practice of music education, it is necessary to link music education with aesthetic, emotional, humanistic and social aspects. It focuses on cultivating students' comprehensive development and social responsibility, emphasizing individual differences and providing personalized teaching.

## 1 EVALUATION OF PHILOSOPHY AND MUSIC EDUCATION CONCEPTS

### 1.1 ESSENCE OF MUSIC AND PHILOSOPHY

The essence of music is a kind of philosophy. To some extent, music is the embodiment of freedom and creativity in human life, and a free expression of real human nature (Hess, 2018b, p. 128). It conforms to the musical rhythm of human psychology and physiological structure, the music lingers and permeates the soul, allowing people to return to themselves. It is a way of releasing free emotions within human hearts. The essence of philosophy lies in music. The life's philosophical thinking belongs to an abstract form of thinking, which makes human life and emotions universal and symbolic (Sutarna; Anwar, 2022, p. 206). Therefore, philosophy can also be seen as a summary and explanation of abstract music. From this perspective, the earliest classical works on music, in human history, are also philosophical classics. The Greek philosopher Plato once said, "Rhythm and melody have the strongest power to penetrate the deepest part of the soul" (Pelosi, 2010). Therefore, it can become a "wire of thought and philosophy". From this perspective, philosophy contains a spirit of music, and the spirit of music is precisely a manifestation of the aesthetic nature of philosophy itself.

Philosophy is a discipline that studies essential values and fundamental problems (Bhattacharyya, 2018, p. 63). It deeply contemplates the laws of world development, human thinking and human practice, and can extract the most common laws from complex social phenomena. Therefore, it can be said that philosophy is a thinking activity, but not a simple and static thinking one. It is an independent ideological movement, a reflective activity based on practice, and a philosophy of thought that arises from practice and is enriched and developed in the times' development. It also exists in the human brain, has an impact on people's cognition and plays a guiding role in human practical activities. People's ideas are closely related to the cultural background, economic development and their own thinking patterns in which they live. Similarly, the concept of music education arises from normal music teaching practices, but it is also influenced by philosophy. Various philosophical concepts make music education concepts continuously develop and change.

Philosophy is closely related to human life's all aspects, including music education. The progress of philosophy provides sufficient nutrients for music education and, to some extent, guides people's understanding of Chinese music education, with the most typical being the philosophy of music education. For example, the "[...] complete set of basic beliefs about the essence and value of music education" (Hess, 2018b, p. 128) proposed by Ramo, comes from the temporary study of aesthetic music education, and there are many different philosophical schools in the history of philosophical development. Their philosophical ideas are related to human thought and exploration of the essence of music, and have produced a series of music education ideas (Hess, 2018a, p. 573).

## **1.2 DIALECTICAL RELATIONSHIP BETWEEN MUSIC EDUCATION CONCEPT AND PHILOSOPHY**

Music and philosophy are both opposing and interrelated. They contradict each other because they observe and reflect the world in different ways. They are interrelated because they are the human subjective world's two extreme abstractions. One is the abstraction of reason, and the other is the abstraction of spirit (Qu, 2022, p. 153). Existentialist philosophy believes that the research object of philosophy should not only be the human rationality, but also the human soul. It should not only explain society through concepts, judgments and reasoning, but also experience life through passion and love (Joshi; Roy; Manik; Sahoo, 2023, p. 1648). A philosopher, who does not understand music, is often mentally and spiritually blind, and his philosophy is often flawed (Adorno, 2018). Similarly, musicians should also understand philosophy. A musician, who does not understand philosophy, would not understand how vast the world is outside of him. If he does not understand this, he cannot deeply and completely experience life, and there would be no broad mind. Only when the vast world enters his heart, he can create great music, and he can use music to express his thoughts through endless thoughts and feelings.

Marx became a musician because he could not only analyze the world with calm criticism, but also study philosophy with his passion for sacrificing himself for the humanity's progress and prosperity (Feher, 2020, p. 193). He does not avoid darkness, but he praises the dawn of human unity. Therefore, he is known as the proletariat's "first violinist". Beethoven was a philosopher, and without him, one could not understand the laws of history in his works: the weight of darkness, the rise of light, resistance, contemplation, rise, pain and celebration (Qu, 2022, p. 153). In his works, one could not feel the passionate laments, lingering emotions and heroic hearts. Schopenhauer believed that philosophy could do nothing else than to reproduce the world's nature most perfectly and accurately (Jensen, 2018, p. 349). Therefore, when a person is able to provide a complete and accurate conceptual explanation of music, then this immediately becomes true philosophy. At this point, music

and philosophy have astonishing similarities in reproducing the world's essence, and the two have an inherent identity in their fundamental spirit.

## 2 DIFFERENT MUSIC EDUCATION CONCEPTS FROM A PHILOSOPHICAL PERSPECTIVE

### 2.1 PHILOSOPHY OF MUSIC

In the long-term teaching practice, in the internal and external communication process, and after time testing, there are three main mainstream music philosophy views that can be effectively applied in the field of music education in China, namely heteronomy theory, self-discipline theory and practice theory.

#### (1) HETERONOMY THEORY

The 18th and 19th centuries were unprecedented heydays in the history of Western music aesthetics, and “heteronomy” was one of the most representative schools of thought during this period (Hanna, 2018, p. 36). Heteronomy believes that music represents human emotions, and emotions are also the main manifestation of music. Therefore, the laws of things, outside music and sound, are the mutual influence of human emotions. It can be said that the essence of human emotions determines the external structure and subsequent development of musical works, thus playing a decisive role in the composition of music content.

Heteronomy emphasizes the integration and transformation of different music genres to achieve richer expression, allowing listeners to experience the commonalities among different music styles. In this philosophical view, people believe that only those who regard music, as a pure service to other fields and a link to understand non-musical cultures, can truly appreciate the spiritual role of music. The theory of heteronomy was recognized and accepted by musicians and music theorists during the Romantic period.

#### (2) SELF-DISCIPLINE THEORY

Unlike the concept of transcending oneself in heteronomy, self-discipline emphasizes the essence of music itself. Gaz was the first scholar to distinguish self-discipline from heteronomy and introduce it into the theory of music aesthetics. He made a concise summary of self-discipline: “The logic of music lies in the music itself” and “music is determined by itself” (Mladjenovic, 2007, p. 305-332). Attention is focused on the sound effects of the music itself, understanding the inherent meaning of the music work through the effects it produces, rather than things outside of the music. Compared to heteronomy, self-discipline

focuses more on the music itself, allowing students to better utilize their musical thinking in the process of learning music, thus having a positive impact on their understanding and comprehension of music.

However, self-discipline theory ignores the relationship between music and things outside of it, fundamentally denying the ideological category of music and treating it as an isolated and static concept. The theory of self-discipline insists that the connotation of musical works is unrelated to the external world's emotions, which fundamentally cuts off the identity between emotional thinking, on the spiritual level, and the objectively existing real world, leading music to another extreme (Zhu, 2020, p. 28). For example, during the Cao Wei period of the Three Kingdoms one, Xi Kang believed, in his "Sound Without Sorrows", that the realm and beauty of music were not related to human emotions. The heart of sorrow is hidden within, and when it comes to harmony, it arises. Harmony has no meaning, but the heart of sorrow has its own master. Human emotions come from within, and the reason why emotional activities produce sorrow and music is because the heart already has sorrow, and music only plays a guiding role and expresses it.

Music itself has many objective forms that are not influenced by human will, which make it different from other arts. The two philosophical ideas of heteronomy and self-discipline have had a profound impact on the concept of music education, with the most representative being the aesthetic music education, advocated by Ramo in the 1970s (Mantie, 2022, p. 21). It can be said that aesthetic music education is the result of the development of self-discipline theory to a certain extent. It makes school teaching pay more attention to the "formalism" music form, and students' listening and experience of music, and advocate that students improve their music appreciation through it. This idea has also had a profound impact on the national music education. Since the 1990s, due to the influence of postmodernism and multiculturalism, the traditional theory of self-discipline has been criticized, and the theory of heteronomy has been widely used in people's music education (Zhou, 2021, p. 65). Music teaching is a diversified human activity, which should not only be limited to the internal characteristics of music, but also pay more attention to the performance in music teaching.

### (3) PRACTICAL THEORY

The philosophical concepts, practiced in the history of philosophy, are constantly developing and improving. American music educator Elliot proposed that "[...] music is a purposeful human activity" (Mantie, 2022, p. 21). After integrating many rational and practical factors, and based on this, he elaborated on the nature of music and its role in understanding oneself and transforming the world. A scientific exploration was conducted on the relationship between music and nature from a scientific perspective, thereby determining the basic position of music practice in human music culture and forming a practical music



education concept. Practice theory believes that music is a material and objective practice activity for humans, and the study of music should not be limited to the music itself, nor should it go beyond the music itself, focusing on the level of thinking. Instead, attention should be paid to the origin of music and other aspects, as well as the mutual influence between people and objects involved in music practice.

Negation is detached from music itself and the subject engaged in music practice, and the fundamental power of music can only be fully reflected and confirmed in social culture. The theory of practice advocates understanding music from multiple levels and perspectives, and it is itself a diverse musical practice formed by various philosophical views. The theory of practice has broken through the limitations of heteronomy and self-discipline, and has gained a deeper understanding of these seemingly opposing views. From practice to understanding, and from understanding to practice, only by repeating this process, music can be pushed to a new level, and dialectical thinking methods can be scientifically applied from Marxist dialectical materialism, truly understanding music and creating music.

From the perspective of music philosophy, the necessity of constantly updating music courses reflects a profound understanding of the essence and development of music. Music is a constantly evolving and changing art form that develops over time and society. Therefore, educators need to constantly update music courses to ensure that students can keep up with the trend of music development and cope with constantly updated problems in the real world.

Firstly, the rise and development of modern electronic music has become an important part of the music field. This form of music adopts new technologies and tools, such as electronic instruments, synthesizers and audio processing software. Traditional teaching methods often cannot cover the use of these new technologies and tools, so music courses need to be updated to teach students how to create, play and appreciate electronic music.

Secondly, music education should focus on students' personal interests and needs. Each student has their own unique music preferences and goals, and traditional teaching methods may not meet all students' needs. Therefore, updating music courses can provide more diverse teaching content and methods to meet the different students' needs and interests.

In addition, the necessity of addressing continuous updating issues, in the real world, is also important. With the continuous progress of technology and social changes, the music industry is also constantly evolving. Students need to have the ability to adapt to changes. They not only need to learn traditional music technologies and theories, but also understand and master new music technologies and business models. Therefore, updating music courses can help students develop the ability to adapt to change and innovate, enabling them to solve continuous updating problems in the real world.

## **2.2 PHILOSOPHY OF MUSIC EDUCATION**

### **(1) AESTHETICS**

Bennett Reimer proposed an aesthetic philosophy perspective on music education in *A Philosophy of Music Education*. From an aesthetic perspective, the essence of music education is aesthetic education, and all teaching that interacts with art should pursue aesthetic significance (Camlin; Tania, 2021, p. 129). Bennett Reimer believed that the role of music education is first and foremost to develop the innate ability to respond to the artistic power of music. In fact, “responsiveness” is what Bennett Reimer refers to as an “aesthetic perception” of the essence of music. This understanding is the fundamental goal of music education, and can only be achieved through “aesthetic education”. Therefore, the aesthetic philosophy of music education regards aesthetic education as the essence of music education (Li, 2021, p. 202).

After the 1980s, the aesthetic philosophy of paradigm music education was questioned and criticized, mainly due to the development of research in other disciplines, which is a diverse human practice. Music itself is a knowledge ontology and a source of knowledge (Tesar, 2022, p. 1234). It can be seen that Elliot’s music philosophy and existence form the foundation of his music education philosophy. The two basic prerequisites of practical philosophy are that the nature of music education is determined by the nature of music itself. Secondly, the importance of music education depends on the importance of music to people. That is to say, the most logical way to explain the essence and value of music education is to first explain the essence and importance of music. The starting point of practical philosophy and aesthetic philosophy is the same, both examining music from two aspects: the concept and existence of music. In the aesthetic philosophy of music education, aesthetic experience should be placed at the core of music education; while, in the practical philosophy of music education, the focus should be on the practicality of music. Aesthetic philosophy regards students’ ability to perceive music, through aesthetic education, as the fundamental value of music education (Zhu, 2019, p. 27).

### **(2) FUNCTIONALISM**

“Functionalism” is an academic trend of thought rising in the early 20th century. Many scholars have explained the social and cultural system, relations and behavior from the perspective of the operation function of the social and cultural system, and developed their own theoretical paradigm on this basis. “Functionalism” tends to investigate practicality rather than time, which is a prominent feature of “Functionalism” and its biggest defect.

The “Functionalism” school believed that various factors, in the cultural and social structure, work together through a specific role, and jointly maintain a whole of culture and

society. “Functionalism” thought once played a huge role in music research. Functionalism regards music as a kind of thing that assists other aspects of social structure. For example, it only values the role of music in consolidating its dominant position and does not value its religious and ceremonial aspects, and so on. In fact, the functional effects of music are multifaceted. A musical activity or phenomenon may exhibit multiple functional effects at the same time and place, which inevitably involves exploring the classification and definition of music related disciplines.

In the 1960s and 1980s, the aesthetic philosophy of music education dominated the field of music education in the United States. During this period, a series of new social issues have emerged, such as ethnic minority issues, environmental issues, youth education issues, and the spread of sexually transmitted diseases. These have all made the music education industry, in the United States, pay attention to the social function of music education. The development towards functional music education has become a new call and trend in the music education industry in the United States. The functional philosophy of music education originated from this, and its basic value is that music education is an education beneficial to human social needs and development, and plays a huge role in meeting human social needs. Music education should aim to promote comprehensive human development, achieve its basic values and, thus, gain social recognition.

### (3) AESTHETIC EDUCATION THEORY

The philosophy of aesthetic education is a guiding philosophy that is most suitable for the development of national music education. China has a long-standing aesthetic education culture, with records of etiquette and music dating back to the Pre-Qin era (Ya, 2019, p. 47). Confucius was the founder of Confucianism and a great educator. In his educational philosophy, he believed that music is a way to maintain social order and harmony in human relationships, improve moral standards and achieve higher levels of self-cultivation. Afterwards, Mencius inherited and promoted Confucius’ philosophy, combining aesthetic education and moral education in music and etiquette in theory, and applying it to the various social classes’ lives and interactions, thus providing a new aesthetic concept for the country’s music education and having a profound impact on today’s music education.

Against the backdrop of modern school education, music education in China is gradually integrating with the aesthetic concepts of both China and the West. The connotation and extension of music education have been continuously improved with the standards of new culture, and new tasks have been assigned to aesthetic education within the scope of music education. The philosophy of music and aesthetic education positions the function of aesthetic education as cultivating high-quality, high-level, and comprehensively developed quality oriented personalities. Unlike previous philosophy of music education, the philosophy

of aesthetic education not only views aesthetics as a means of education, but also sees it as an important purpose of education. It not only cultivates the artistic aesthetic experience ability of music, but also enhances people's musical cultural literacy and shapes a sound personality. Only in this way, people can cultivate innovative talents with comprehensive development in morality, intelligence, physical fitness and aesthetics, and shoulder the significant responsibility for the development of China's music education industry.

### **3 ENLIGHTENMENT OF PHILOSOPHICAL VISION ON THE REFORM OF MUSIC EDUCATION**

In order to better enhance the level of music education in normal universities and fully leverage the role of philosophy in music education, this paper can start from the following aspects:

#### **3.1 STRENGTHENING THE PHILOSOPHICAL AWARENESS OF MUSIC EDUCATION PRACTICE**

From a philosophical perspective, implementing "multi-dimensional" music education and strengthening the philosophical nature of music education are the key and difficult points of music education reform (Wang; Yin, 2022, p. 92). In today's society, cultural diversity has become a mainstream and, as a means of human expression, music itself has the characteristics of diversity. Applying philosophical practice theory to music education practice theory is a teacher's understanding and comprehension of subjects, majors, courses and other aspects. For music teachers, only by fully recognizing the importance of philosophy and strengthening their awareness of music education philosophy, they can carry out diverse music culture education on the basis of philosophy, opening the door for students to respect and understand multiculturalism (Kos, 2018, p. 204). Specifically, attention should be paid to changing the music teachers' thinking mode, providing regular training to them and combining their teaching abilities with theoretical knowledge. This can enhance their philosophical concepts, lay the ideological foundation for conducting "multi-dimensional" music education and, thereby, improve their teaching effectiveness.

Most of the ideas of music education are based on philosophical concepts. Tracing back to the source, the "view of practice", in philosophical hermeneutics, originates from Aristotle's "reality" theory, whose core is "practical knowledge". "Reality" knowledge is a kind of knowledge that can meet certain people's needs and trigger certain behaviors. Its prominent feature is the emphasis on "Dao". In music education, "philosophy" absorbs the concept of "pragmatism" and emphasizes the role of "ethics" in music education. Music practice has three meanings: firstly, practice is manifested as the state of completion or the result of production. Music appears after meeting certain personal or social conditions, environments and needs, which also become the meaning of music practice. Secondly, practice is a behavior that is

related to music. Only when music practice occurs in music activities, it can be considered as having a social context, and this type of music education activity places more emphasis on the process. The third is “practice” and “understanding”, which is a musical knowledge of “knowing how” or “how to do”. Music is not only a manifestation of sound, but its essential meaning is also influenced by social and cultural backgrounds and people engaged in music activities.

Modern music videos and short viral content that gain popularity, through visual appeal, are playing an increasingly important role in the music industry. These videos and content can be disseminated through social media and other channels, attracting a large number of young viewers. This trend not only changes the business model of the music industry, but also poses new challenges to music education. The depth and complexity of philosophy and culture require long-term learning and understanding, while modern music videos and short viral content often emphasize immediacy and instant effects. This trend may lead to a superficial understanding of philosophy and culture among young audiences.

Therefore, music teachers and the music industry need to find new ways to disseminate philosophy and its ideological guidance to young readers. This may require deeper research and understanding of philosophy and culture, as well as innovative teaching methods and resources. At the same time, music teachers and the music industry also need to pay attention to the depth and connotation of music in modern music videos and short viral content, as well as respect and understanding of philosophy and culture (Yuen, 2008, p. 79). Only in this way, philosophy and its ideological guidance can be effectively disseminated to young readers, while maintaining the quality and depth of music education.

### **3.2 CONDUCTING MUSIC PRACTICE ACTIVITIES**

Conducting music practice activities, from the perspective of practical philosophy, can guide students to widely participate in music production and implement music education reform, which cannot be ignored. The practical philosophy of music education refers to the theoretical analysis of music education from a philosophical perspective. In music education, in normal universities, music teachers should closely combine the cultivation of various abilities with practical operations and use reflective music training as the main method, so that students can gain more knowledge in practical operations. This method mainly consists of four steps. The first is practical positioning; the second is preparation and planning; the third is situational implementation; the fourth is teaching evaluation.

For teachers engaged in music education activities, it is necessary to encourage students to participate more in various music creation activities and integrate practical philosophy concepts into music education. This is an inevitable choice for music education

reform under the perspective of practical philosophy in music education. Specifically, music creation should be guided by “practice”, and a series of music games can be used throughout the preparation and planning process of teaching activities to enhance students’ interest in music courses and guide them to focus on practical and creative activities in specific teaching. In contextualized teaching actions, starting from the elements of rhythm to the creation and lyrics of melody, specific contexts are needed as the foundation. At the same time, teachers should give full play to their effective education of students and improve their musical quality (Falconer, 2019, p. 42). The evaluation of music education should adhere to the principle of “people-oriented”, attach importance to process evaluation, and establish an effective education and teaching system and methods to enable students to receive evaluation in the classroom.

In the post COVID-19 era, the modern generation of smartphone addicts live in a social environment through the Internet, and they may no longer be interested in or impatient with traditional music teaching tools. Therefore, music teachers need to adopt modern teaching methods, combined with electronic music creation tools, to attract their attention and stimulate their interest in music.

Modern teaching methods can include using the internet and social media platforms for online teaching, providing personalized learning experiences through music apps and software, and creating immersive music learning environments, using virtual reality and augmented reality technologies. These methods can enable students to actively participate in and explore music, and improve learning outcomes. At the same time, music teachers should also be connected to electronic music creation tools. These tools include electronic keyboards, music production software and controllers, which can help students develop their skills in music creation and performance. By interacting with these modern tools, students can better understand the process and techniques of music creation, cultivate innovation and expression abilities.

With the global economic slowdown and declining household income, young people are more inclined towards white-collar jobs, and the demand for music education is also changing. Therefore, music education needs to emphasize the necessity of adopting modern music education tools. Modern music education tools can provide flexible learning methods that adapt to students’ time and economic conditions. For example, online courses and learning platforms can enable students to study, at home or at their chosen time, without the need for additional financial burden. At the same time, training music educators also requires the use of modern tools and methods. Music educators should receive training on modern music education tools and techniques in order to better adapt and meet the students’ needs. This will help improve the quality and effectiveness of music education, and cultivate educators with modern music education literacy.

## CONCLUSION

In traditional culture, music is seen as an important way to cultivate one's moral character and cultivation, emphasizing the cultivation of moral character and emotional cultivation. However, in modern society, music education also faces challenges in cultivating creativity, developing individuality and adapting to changes in the economic environment. In order to explore the development direction and path of music education, and balance the inheritance of traditional culture and the modern society's needs, this article studies the debate on music education concepts from a philosophical perspective. Whether it is self-discipline theory, heteronomy theory, or traditional Chinese philosophical ideas, such as Confucianism and Taoism, all have their own rationality. They have played a huge promoting role in the social development of various eras and have had a profound impact on the concept of music education in each era, providing a theoretical basis for the concept of music education in each era.

The current concept of music education is formed by the dual influence of Chinese philosophy and Western one, while philosophy, which seems to have nothing to do with music education, is always accompanied by the concept of music education in different historical stages. The development of music education cannot be separated from the promotion of philosophical thinking. Therefore, people must deeply understand the internal relationship between philosophy and music education, and promote the integration of the two in the new era background. Philosophy has built the foundation for the scientific study of the main reasons and phenomena of modern music education. It still plays a significant role in music education to this day. Music education has its unique characteristics in terms of philosophy, which lies in contemplating the application of philosophical strategies in practical reasons for music education. In the development of music education, it is necessary to attach importance to educational practice. Dialectics has been widely applied, which is based on clarifying contradictions and helps to penetrate into the substantive role of various phenomena and processes. Music education is not only about imparting knowledge and skills, but also cultivating students' emotional and aesthetic abilities, stimulating their creativity and personality development. The content and methods of music education need to be more diverse and open to meet the students' diverse needs and the changes in modern society. In addition, the system of music education also needs to be more flexible and open, promoting the society and families' participation and support.

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