



COMMENT ON “THE CONCEPT OF MUSIC EDUCATION FROM A PHILOSOPHICAL PERSPECTIVE”

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In this critique, the essence and concept of music education are examined through a philosophical lens, comparing educational ideologies East and West, and delving into the role of music education within social and psychological frameworks.

Firstly, philosophical reflections on music are explored. Liu (2024) posits that music education is inextricably linked to society and serves as an ideology that shapes musical behavior. It is suggested that a scientific worldview forms the basis for a proper music education perspective, and diverse pedagogical approaches can inspire musical thinking.

Liu (2024) advocates for the integration of various musical traditions and styles and maintains that the relationship between music education philosophy and philosophy itself is both interdependent and dialectical, with one being a rational abstraction and the other a spiritual one. This underscores the pervasive nature of philosophical thought in music.

As alluded to by Liu (2024), a philosopher void of musical understanding often has a blind spirit, thus drawbacks’ philosophical theories. Conversely, a musician devoid of philosophical contemplation may fail to create music that effectively conveys their thoughts and emotions. Hence, it is imperative to recognize that renowned thinkers and musicians, from Marx to da Vinci, have seamlessly intertwined these two realms. As Liu quotes Schopenhauer, “Only philosophy can most and completely reveal the essence of the world” (Jensen, 2018, p. 349). By its very nature, music expresses how humans perceive the environment and how

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emotions are transmitted. As a result, the philosophical foundation of music instruction needs to be continuously maintained.

Liu (2024) suggests that incorporating Western philosophical approaches into Chinese music education is essential, particularly in the realms of heteronomy, autonomy, and praxis. Goss is lauded for delineating these theories in music aesthetics, and Liu concurs with his views on autonomy, albeit with the acknowledgement of their limitations. The origins of music aesthetic education, which emerged in the 1970s, are attributed to Rameau's advocacy (Mantie, 2022, p. 21), primarily reflecting autonomous theories. However, with the diversification of the 1990s, musical aesthetics expanded beyond the medium itself to incorporate objectivity. Consequently, practical theories arose, with Elliott, an educational psychologist, positing that "music is a purposeful human activity" (Mantie, 2022, p. 21). Liu (2024) contends that our music curriculum must evolve continuously to keep pace with the times, a view particularly pertinent in an era of rapid technological advancement.

Incorporating the philosophy of aesthetics into music education, Liu proposes a higher-order educational model, blending China's rich tradition of aesthetic education with modern school systems. To achieve a "multidimensional" music education, it is imperative to breach traditional musical thought patterns, revolutionize pedagogical methods, and expose students to a multiplicity of cultures and dimensions in music thinking. By understanding the origins of the "practical view" in Aristotle's "realism," we can trace the essence of contemporary musical connotations and guard against the adverse influences of short-form videos on young audiences. This also safeguards against a superficial understanding of philosophy as an exclusive discipline; rather, it is a manifestation of the internal emotions and thoughts of musicians and philosophers. Philosophers are logical and composed in music, but music is passionate and sensitive in philosophy. According to the rules of dialectics, there is a dialectical link between these two domains.

In modern music education, models have amalgamated philosophical concepts from both East and West, no longer confining themselves to simplistic Eastern or Western dichotomies. Music education is inherently intertwined with philosophy at various stages, necessitating a dialectical synthesis. Simple and understandable approaches must be used to close the gap between philosophy and the younger generation, who may view it as remote. The "practice" component becomes paramount in music education philosophy. Teaching scenarios should cater to students' innovation and thirst for knowledge, necessitating teachers to enhance both their pedagogical skills and philosophy. Additionally, educators should embrace modern educational technologies (Falconer, 2019, p. 42).

It is posited that a music education approach underpinned by philosophy is both current and future-oriented. Employing dialectical philosophical thinking and perspectives in musical practice is one of the effective ways to bolster students' aesthetic abilities.

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