

The Enlightenment of Postmodern Educational Ideas on Western Music Historiography

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Abstract: *Currently, China's society is in a critical period of transformation and development, and the post-modern trend of thought has a wide impact, which has also been widely disseminated in the field of higher education in China. In recent years, many scholars have conducted in-depth exploration and practice on the effective application of postmodern education concepts in teaching, but the research and application of music teaching in universities is still in the stage of development and improvement. Therefore, this article takes the western music history in universities as the practical object, expounds the theory and core of postmodern education concepts, and analyzes their application value and significance in the western music history in universities. It explores the enlightenment of postmodern education concepts on the western music teaching in universities in China, with a view to providing some reference and innovation to music teaching workers undergoing teaching innovation.*

Keywords: *Postmodern Education Concept; History of Western Music; Enlightenment*

1. Introduction

The postmodern educational concept is a brand new educational concept developed and optimized based on the postmodern philosophical theory system. Due to its distinctive open thinking and personalized education, it has caused a "whirlwind of influence" in the educational field. From the standpoint of pedagogy, the postmodern educational concept can be said to be a kind of anti-traditional consciousness, which has a positive promoting effect on the reform and innovation of college teaching. Infiltrating postmodern educational concepts into the teaching practice of Western music history is bound to have a significant impact on the enrichment of teaching content, the innovation of teaching methods, and the transformation of classroom subjects in universities.

2. Overview of postmodern education concepts

The concept of postmodern philosophy emerged as the times require in the continuous collision and optimization of modern philosophy and traditional philosophy. The core of its educational philosophy is mainly manifested in the following three aspects: first, breaking through the teaching shackles of "binary opposition", and more advocating "coexistence of multiple elements." In modern teaching concepts, "design and opportunity" and "order and disorder" are often viewed as two opposing binary structures.[1] However, in postmodern teaching concepts, it is pointed out that "design" and "order" also imply the confinement and compulsion on of college students' learning and thinking development. The current teaching practice in colleges and universities also fully demonstrates that too much emphasis on "design" and "order" can also lead to teaching falling into a fixed formula, which greatly limits the autonomy and creativity of college students in learning, but instead makes teaching mechanized, modular, and lose vitality. The postmodern teaching philosophy resists the "dualism" of various models, and requires college teachers to listen more to the voices and needs of students and other teaching objects in the classroom, paying attention to the instability, discontinuity, and complexity of the interaction between relativity and individual experience in classroom teaching.

Secondly, the postmodern educational philosophy advocates breaking through the "totality" of teaching and basing itself on the "diversity" of teaching. The authoritative postmodern theorist Liotar once said, "To simplify to the extreme, we can regard the suspicion of metanarrative as postmodernism." Among them, "metanarrative" refers to a "grand narrative" that interprets world changes and historical development. The postmodern educational concept abandons "grand narration" and pursues "small narration". [2]It can also be considered to replace the overall narration with partial narration. Under the influence of postmodern educational concepts, the overall teaching concept in

universities has been questioned, while the partial teaching concept highlights the importance of differential teaching.

Finally, postmodern educational concepts break the authority of teachers and advocate interactive subjectivity. The "decentralization theory" proposed by the postmodern educational philosophy is to oppose the dominant position of teachers in teaching practice and disapprove of their authoritative position and teaching control. It believes that teacher-student communication and student-student communication are the interactive subjects of teaching dialogue in universities, and that teachers and students should be in an equal position in teaching practice and should participate in the exploration and practice of knowledge together[3].

3. The significance of applying postmodern educational concepts to Western music historiography in colleges and universities

In the development of college teaching in China, many scholars hold a skeptical attitude towards postmodern educational concepts, believing that the "postmodern concepts" nurtured in the capitalist post-industrial social environment lack a proper degree of matching with China's educational history, and are not suitable for teaching practice in Chinese colleges and universities. However, the author believes that postmodern teaching concepts have specific value and significance for the reform and development of teaching in China, and also have a positive role in promoting the history of Western music in universities. This is because:

First, the open teaching concept has a positive guiding value for open college teaching subjects. Postmodern philosophy has won the recognition of modern people and met their spiritual needs with its distinctive openness and theoretical awareness of respecting individual differences. The concept of postmodern education precisely inherits the core of postmodern philosophy. It fully respects the differences in learning factors such as students' growth environment, knowledge content, learning ability, and thinking, and transforms the unitary teaching of knowledge into joint exploration, research, and practice by multiple subjects. This also fully demonstrates the incomparable openness between post-modern education concepts and traditional and modern teaching concepts. Moreover, Western musicology in universities is a highly open subject. According to the basic teaching rules, carrying out the teaching practice of open subjects requires the selection of open teaching concepts to assist. Therefore, the guiding value of postmodern educational concepts for the teaching of Western music history in universities cannot be ignored.[4]

Secondly, postmodern education concepts have certain reference value for the optimization and improvement of the education system. The purpose of infiltrating postmodern educational concepts into the teaching practice of Western musicology in universities is not to overturn previous teaching models. Based on decades of teaching practice in Western music history in Chinese universities, there is no doubt that the previous teaching models have played a positive role in students' learning of the basic knowledge of Western music history. The key significance of applying postmodern education concepts to college teaching is that it largely repairs the shortcomings and shortcomings of modern teaching models, further promoting the optimization and improvement process of teaching models and systems. Compared with modern teaching concepts, postmodern teaching concepts are more humanized and more in line with the current teaching pursuit in universities. It promotes the transformation of college teachers' teaching thinking from attaching importance to identity to paying attention to students' differences, in order to carry out differentiated teaching, practice teaching according to their aptitude, and make students personalized growth and development; we should change the main body of the classroom, allow college students to gain more opportunities for knowledge exploration, research, and practice, and transform a single teaching approach into a diverse dialogue approach. For this reason, the scientific and effective infiltration of postmodern teaching concepts into the teaching practice of Western music history in universities is bound to enhance teaching efficiency, enhance teaching quality, and harvest numerous teaching achievements.

4. The enlightenment of postmodern educational ideas on Western music historiography in colleges and universities

In the practice of music teaching, Western musicology, as a basic college teaching subject, occupies a crucial position. At present, teachers often use expository teaching methods to conduct teaching practice, both in terms of classroom content and teaching practice methods, there are more or less

limitations and shortcomings. The scientific infiltration of postmodern educational concepts can inject fresh vitality into the practice of Western music history in universities. In general, with the penetration of postmodern educational concepts, the teaching content, process, and practice of Western music history have undergone new innovation and optimization.

4.1. Enriching teaching content

The post-modern education concept supports the "coexistence of pluralism", does not agree with the traditional model and mechanized teaching, hopes to break through the bottleneck of traditional teaching, based on the current situation of western music history learning of college students, and flexibly carry out the teaching practice of western music history in colleges and universities. Currently, Western music history in universities often uses the "four stage theory", which refers to the overall development of music during this period, the background time of music production, the composer's music style and genre affiliation, the main works, and the content expressed. This seems to have become the established formula for teaching Western music history in universities. Although this teaching mode can ensure that students understand relevant Western music knowledge, it is seriously lacking in the cultivation of students' creativity, autonomy, inquiry, and practicality in learning. Therefore, with the penetration of postmodern educational concepts, university teachers can add "diversified" knowledge modules to the history of Western music, which not only effectively enriches the teaching content in the classroom, but also activates students' enthusiasm for learning the history of Western music courses, thereby enabling students to actively participate in classroom knowledge exploration and practice, in order to achieve understanding of the history of music development in each period. The diversification of teaching content requires teachers to first organically integrate musical texts with musical historical facts. Because Western musical history is a multi-dimensional and three-dimensional subject with distinct historical penetration, it is necessary to organically integrate Western musical history in universities with musical works of relevant periods when conducting teaching practice in Western musical history in universities.

Practice has proven that the best way to activate students' thirst for knowledge and enthusiasm in music knowledge is to guide students to appreciate outstanding foreign music works, allowing them to experience the era characteristics, emotional expression, and background style contained in the notes during the process of appreciating music. For example, when appreciating two pieces of music, "Trout" and "The Demon King," students will appreciate the differences in the words used by Schubert, the "King of Songs," for different types of music themes, and thus appreciate the subtleties of Schubert's search for each word to fit into the music. This will enable them to better understand the era style and emotional expression contained in the music. At this time, the teacher will start with simple and easy to appreciate music themes, gradually enrich the interpretation of Western music history knowledge and the extension and expansion of music knowledge. If a teacher simply explains the knowledge of Western music history, this will not only make the course knowledge complex and tedious, but also greatly reduce the enthusiasm and interest of students in learning Western music history. Therefore, only by combining textual knowledge of Western music history with representative music works can we achieve high-quality teaching outcomes.

4.2. Innovating the teaching process

The postmodern educational concept breaks through the teaching limitations of "grand narrative" and is based on "small narrative". Therefore, teachers can fully understand the postmodern educational concepts and use the teaching method of "small narrative" as the main method, supplemented by "large narrative" to carry out the teaching of western music history in universities. For other disciplines, the distinctive characteristics of Western music history in universities lie in the rich and diverse teaching content, the large time span of knowledge, the complex relationship between the historical development of music, and the insufficient teaching time of the discipline, which makes it difficult to present the knowledge of Western music history in a complete and comprehensive manner in the classroom. For this reason, the teaching practice of Western music history should apply the teaching model of "induction before deduction", which corresponds to the postmodern educational philosophy of summing up important knowledge and key content in Western music history, using the method of "grand narrative" to explain knowledge, taking "knowledge area" as the starting point of teaching, and introducing the teaching method of "small narrative" after students establish the framework of important knowledge and key content, in order to carry out "dot" teaching for key knowledge and important content, explain specific teaching content in detail, and explore the style characteristics,

rhythm and rhythm of representative works in the development process of Western music history to achieve the organic unity of dot and surface teaching. Such a teaching model can not only help students grasp the key knowledge content and establish a basic knowledge framework, but also enable college students to conduct deeper learning and understanding of the knowledge details under the basic knowledge framework, so that the "marginal" knowledge in teaching has received full attention.

4.3. In teaching practice, pay more attention to "individuality"

The postmodern educational philosophy puts more emphasis on "teacher-student interaction" and "student-student interaction", advocating relying on "decentralized" teaching thinking to reduce the dominant position of teachers in teaching practice and achieve the establishment of an equal relationship between teachers and students. In teaching, teachers should respect the multiple differences in learning ability, learning environment, and knowledge cultivation among college students, and carry out differentiated teaching based on the characteristics of students to ensure their distinctive development. At the same time, the relationship between teachers and students is no longer just the relationship between "disseminators" and "receivers" of knowledge, but rather the "peer partners" in the practice of knowledge exploration.

Therefore, in the teaching practice of western music history in colleges and universities, teachers can adopt a teaching model that focuses on discussion and exploration, supplemented by theoretical teaching, to guide students to identify problems that need to be solved in the discussion and exploration of knowledge, express their own opinions, work together to overcome difficulties. For example, in the process of learning Beethoven's "Destiny", "Moonlight", and "Enthusiasm", teachers can explore with students his creative style, and explore how the characteristics of the era, heroism, and struggle in his works are manifested. "Music prodigy" Mozart and Beethoven are people of the same era. Teachers can also guide students to compare their works, which can better understand the musicians of the same era and also better understand the differences between the two people. This approach can not only enhance students' ability to actively participate in learning, but also broaden their horizons and improve their ability to appreciate music.

5. Conclusion

The infiltration of postmodern educational concepts has brought new changes and breakthroughs to the history of Western music in universities. It not only innovates the basic concepts of western music history in universities, but also optimizes and improves the teaching content and methods accordingly, making the system of western music history in universities more complete and reasonable. The concept of postmodern education is derived from postmodern philosophy. Although it has some advanced concepts, it still needs to be constantly improved and enriched in its application and dissemination in order to achieve greater value and significance in the history of Western music in universities.

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