

The Importance of Music Appreciation for Musical Understanding

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Appreciation of music is an important part of improving the ability to understand and act on music, through which perceptual ability and musical literacy can be enhanced. However, the old and backward model is still used in Chinese music teaching, which leads to high input and low output of music teaching. Appreciation of music is a way to confront whether one's own understanding is correct through the understanding of others, not only to have repeated confirmation of the performer's own understanding, this study explores the importance of music appreciation for music understanding as well as for music performance by examining the literature.

Keywords: Appreciation of Music, Music Understanding, Music Performance

1. Introduction

China's musicological theory was formed late, and there are some misunderstandings in it, which led to the misperception of music understanding, this problem appeared in the 20th century music genre proposed by the irrational music, the German music pedagogue, musicologist Kleine had done an experiment in the Chinese Conservatory of Music, playing the works of different genres for the students to analyze. Most of the students were unable to recognize the stylistic differences in the works, because the perception of another language system is limited when educated in a different cultural background. It is impossible to understand the musical system constructed by the Western symphonic culture without fully accepting the Western musical system, because the music presented by Chinese instruments is single-line, melodic and sinuous with a lot of flavors, and is not an imposing and structured compositional structure (Ren, Ziwei, Xie, Dajing, & Lin, I. 2020). In the development of music theory in China, it is illogical to skip the cognition of rational thinking about music and go directly to the irrational definition. The irrational music genre in the West has gone through the accumulation of music theories from the Middle Ages to the Romantic period, thus emphasizing a process of returning to the performer's ontology, but this process does not exist in Chinese music, and blindly starting irrational music is disrespectful and misunderstanding of music. Any irrational cognition needs rational arguments as a basis. Irrationalism is not a

complete and rigorous philosophical thought, but a way for human beings to look at the world with idealistic thoughts (Xia Jun. 1986). Wallinger's elaboration of the theory of irrationality as the fewer elements humans recognize by virtue of their rationality, the more the human sense of abstract beauty will be greatly enhanced (Yuan Lijun. 2018). The 20th century music genres also continued this idea, and the influence of this idea on music is also mentioned in the history of Western music compiled by the Shanghai Conservatory of Music, which calls the music genre that relies on this theory the Expressionist genre. However, this idea did not appear suddenly, but through the evolution of historical ideas, Expressionism captures the feelings and emotions of the human heart and soul, as Schoenberg said; seeks to achieve the only and greatest goal is to express the self (Yu Runyang. 2016). Its development process has gone through from ancient Greece to the medieval period before finally arriving at the modern irrationalism trend of thought. Hou Xinyu mentioned in his article that Husserl had said that from the perspective of phenomenology, all irrational philosophies still originated from reason (Hou Xinyu, 2020). In the author's opinion, China was in a period of turmoil in the first half of the 20th century, in which it was almost in a state of rupture with the world's music theories, and after China's stabilization, the music theories skipped the irrationality and directly began the process of modern rock music, without a deep understanding of the 20th century's music development, which wrongly believed that the irrationality was to abandon the rational thinking, and to feel the music with the subjective consciousness, and created the Chinese modern music understanding mode. This has led to the modern Chinese model of music understanding.

2. Current Situation of Traditional Chinese Education in Musical Performance

Whether it is music performance or music performance teaching, theory teaching is inevitably a basic requirement. There are two major problems in China's current education system for music performance: firstly, over-emphasis on music skills and under-emphasis on theory; and secondly, insufficient connotation of music performance and the phenomenon of homogenization is serious (Sun Dapeng, 2021). These two problems are not only in the region of Shanxi Province, which is the focus of this paper, but also in many provinces and cities in China where culture and education are relatively backward. At present, the definition of musicology majors in China is vague, and according to Wang Xiaowei's viewpoint published in a recent journal in 2023, some Chinese colleges and universities are discriminatory in their disciplines, which is mainly reflected in the shortage or absence of courses, as well as the fact that teachers have turned the music classroom into a "printing press" in the process of teaching the courses, and the syllabus has been adopted for teaching in a uniform way. In addition, teachers turn the music classroom into a "printing press" in the process of teaching the curriculum, adopting the syllabus in a uniform way, so that music performance majors are unable to achieve the level of music that undergraduate students should have. In the limited time available, students are only practicing for exams (Wang, 2023). There is a lack of professional teachers in the musicology major, and the curriculum of the musicology major is carried out by teachers of music performance, the result of which is a bias in students' perception of the musicology major, thinking that musicology is equivalent to music performance or music education. In his article, Baisheng Dai pointed out sharply that the musicology major has become the second piano and voice discipline (Baisheng Dai, 2022).

This leads to students disregarding the importance of musicology, believing that musicology is nothing more than a subordinate discipline that does not have enough influence on their musical performances, which leads to a lack of attention to the knowledge of musicology in Shanxi Province, followed by a lack of a favorable environment for musicology. In the traditional Chinese education model there is also bad competition that damages the intrinsic value, using scores and rubrics to react to the standard of the performer, when the scores are overemphasized, the performer's understanding of music is distorted, and the understanding of music becomes narrow, the reason for this is that the performer's understanding of the piece of music will be biased according to the requirements of the listener or the teacher, and there is no higher or lower level of such requirements, but in order to get a higher score, they force themselves to cater to the preferences of others and give up the pursuit of better art (Lin, See-Nam. 2020).

3. Significance of the Study

From an academic point of view, the many disciplines in the field of musicology are all aimed at music performance. Musicology elaborates on music history, analyzes musical scores in terms of composition and harmony, defines and demands music performance in terms of music aesthetics, understands music from a comprehensive perspective in terms of music criticism, and appreciates and analyzes musical works in terms of musical sound, and evaluates techniques and performance emotions, etc. The all-round approach of musicology provides a rational premise for music performance. Musicology provides rational preconditions for music performance and can provide theoretical support for music performance at any time.

The practical significance of this study lies in exploring the role of theory and analysis in musicology on music understanding and influencing music performance ability and proving that the discipline of musicology is an important factor in music performance ability through the enhancement of objective theory on subjective thoughts. In response to the current situation of neglecting theoretical knowledge in Chinese colleges and universities, the study is proposed to motivate music performance majors in colleges and universities to pay attention to musicological theory.

4. Literature Review

Musicology provides rational understanding for musical understanding, and musicological analysis is a fusion of musical form and social history and culture (Yao Yaping. 2023). What musicological analysis yields is a musical understanding close to the composer, and the performer's spiritual world should be as close to the composer as possible; the task of performance is to bring the dusty music back to life with a clear musical understanding (Song Jin.2023). Music performance pays homage to the composer by reproducing the real musical understanding, but since most performers cannot communicate directly with the composer, the three dimensions mentioned in musicological analysis: historical analysis, social analysis, and personal analysis of the composer become the way for the performer to communicate with the composer, and familiarity with and understanding of the composer's living environment and personal habits is familiarizing oneself with and understanding the composer's life

environment and personal habits is essential to interpreting a person. Musicological analysis relies on Marxian materialism to distill a series of factors of the composer for analysis and reorganize the information to replicate the history to get the composer's original thought (Du Hong. 2020). This is known as empathy, and in musicological analysis of composers and works, this sense of immersion tends to promote the discovery of musical understanding, and due to empathy, it will also fit perfectly with oneself in the process of musical performance. As Tian Yu (2022) mentioned in his article, "emotional resonance" is a special kind of psychological feeling, that is, when people are appreciating the art works, they have the same or similar psychological feeling to the art works themselves and the performance styles, and this kind of psychological feeling is an optimal emotional state of the artistic emotion in the communication between the composer, the audience and the performers (Tian Yu. 2022). This kind of psychological feeling is a kind of best emotional state in the communication between the composer, the listener and the performer (Tian Yu.2022). Music appreciation is an aesthetic activity, and it is also a series of aesthetic activities such as the music appreciator's understanding of the musical work, and it is also the process of the music appreciator's own emotion and the resonance of the music emotion, and to achieve a certain effective mode of music practice (performance) (Wan Wenli. 2022). Taking advanced or reasonable music understanding as a comparison object is undoubtedly the fastest shortcut to strengthen music understanding. In higher education, music appreciation course is an important course designed to help students improve their ability to understand and appreciate music better (Hao, J. 2023). With the help of the musical understanding of a good performer or music critic, the definition of an unfamiliar musical period can be reached most quickly, preventing one from getting lost by initially going into the wrong musical ideas.

5. Conclusion

The most intuitive way in music appreciation is the musical understanding obtained by aural perception, and to improve the performer's musical performance ability is to improve the musical understanding (Chen Yafei. 2022). In the learning process, borrowing is undoubtedly the quickest way to improve. Use what already exists to blend with itself to enhance its strength and get a more inclusive product. Known as alternative experience in professional terminology, it refers to the fact that an individual gains knowledge about the self by observing the behavior of others, and the higher the congruence between the observer and the observed object, the greater the impact on the music performance will be. The meaning can be understood as when the performer's musical understanding is closer to that of the advanced performer, it represents a higher degree of correctness of one's own musical understanding and will have a greater impact on the musical performance. The shift to audiovisual music presentation methods may increase performers' interest in music. As a result, they develop a more positive attitude towards music performance. At the same time a unique emotion is derived, as one's own musical understanding is affirmed when there is consistency in comparison to the mature musical understanding of advanced performers. Thus music appreciation acts on musical performance through the enhancement of musical understanding.

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