

The Concept of Developing Music Teachers' Creativity under the Condition of Modern Education

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Abstract: With the continuous improvement of technology, the corresponding conditions and methods for education are also improving. Since the level of music teachers have a critical impact on whether they can teach high-level student, this paper focuses on the methods of developing music teachers' creativity under the condition of modern education, so as to make music teachers able to carry out teaching work better. This paper firstly expounds the common methods of creative teaching – the related theories, for example, Kodaly Method and so on. Then according to related theory, a new method of music teaching practice is designed, namely, students are divided into four groups including the rhythm group, passing object group, groove group and singing group, each group is responsible for different tasks in teaching practice, so everyone will actively participate in teaching practice to improve their creative ability. Finally, this paper has verified the music teaching practice, through the comparison of performance before and after the creativity training, the teaching practice proposed in this paper is proved to be effective. In order to further show the reliability of music teaching practice method designed in this paper, the students' performance under music teachers who were trained in creativity or not are also compared, it can be found that the former case is better, thus it is proved that the concept of developing music teachers' creativity under modern education is correct.

1. Introduction

Since the early 20th century, scientists have carried out a series of experiments on creativity. In the latter study of music education, the importance of creativity was discovered and valued. So there were a lot of researches on the creativity of music teacher, including improvisational creative teaching, innovative thinking development, evaluating music creativity, the application of multimedia technology in music creativity cultivation and etc. [1]. Even though creativity is a long, complex and controversial study, it still exists in all aspects of music teaching in an abstract way. Although the creativity study of music education has a history of nearly 100 years, that of in China started a little later, the first study was research on children music creativity in the 1980s [2], and then there was a period of vacuum. At the beginning of the 21st century, there were many music teaching studies related to creativity. But the current research focus is more diffuse and the research methods are not systematic [3-6]. At the same time, many music teachers have insufficient ideas and methods to cultivate students' creativity, and fail to combine theories with practices. Therefore, this paper will carry out some conceptual research on developing the creativity of music teacher under the condition of modern education.

2. Literature Review

The education thought of music creativity originated from Europe and then was transmitted to some countries in Asia, represented by Japan. Ministry of culture of Japan had set creativity as an important education target in music teaching field in the 1980s [7]. Starting from some foreign researches on music creativity, it can be seen that the emphasis on music creativity was increasing,

and after nearly a hundred years of evolution, a very complete and complex education system has been formed. This is a great treasure of music creative teaching in China, which also provides a solid theoretical guidance for future research and practice [8].

From the beginning of 1900s to the 1950s, scientists represented by Satis Coleman, Emile Jacques da and so on advocated that creativity training should be embedded in the music course so as to stimulate creativity of children, the teaching is in the experimental stage, the main target student were children [9]. Their concerns were on improvisational creations, namely, improvisational performance and improvisational play and etc. Then in 1970s, scientists represented by Elliot Eisner, Guilford had studied the creating technique of music to stimulate music creative thinking, and also done quantitative research on musical creativity. The main teaching objects were primary and secondary students. Their concerns were mainly on composition creation on instrumental music. In 1990s, scientists represented by Keith Swanwick, John painter, Webster and so on concerned creativity development from a psychological perspective, and focused on creative processes and creative questions, and creative individual research. Their research scope was mainly on curriculum settings, teacher training and child creative development stage in music teaching process [10]. Since 1990s, scientists represented by David Elliot, John carters and so on focused on cultivating music creative thinking and develop music creativity assessment, then it was incorporated into the music therapeutic area, beneficial for physical and mental development [11]. Their research scope was mainly on music creative environment, music activity and teaching design.

3. Methods

Music teaching is composed of two aspects: theoretical research and practical teaching, the two are complementary and indispensable. Teaching method is a kind of way and means to complete the assigned teaching task. We have to consider the method of education and also that of student learning. Music teaching method has an important position in the process of music education, so it has been continuously studied and improved by a large number of scientists. In terms of cultivating students' creativity, it is necessary to grasp correct education methods, and guide students' to correct learning methods, the setting teaching objectives and tasks can be completed. In the experiments of cultivating students' creativity, educators should take appropriate education methods and combine with a certain degree of open teaching, guide students to think freely, create a good learning atmosphere for music learners. Under the condition of modern education, in the aspect of developing music teachers' creativity, only the suitable teaching method can better realize the teaching goal and develop the creativity of music teacher.

Of all the creativity cultivating methods, the most commonly used is the creative teaching method, and this paper focuses on this method. Creative teaching method is often used in music education teaching, aiming at cultivating music creative thinking of students with different ages, and enhancing the students' music creative ability, of which, the improvisation, music creation and performance creation are the main aspects. For example, the host gives a rhythmic pattern randomly and lets the subjects to perform at once, namely, improvisation. Through a combination of dance and music to create humor interesting story, that is performance creation. In the practice of creative teaching methods, all participants can experience it in person, so as to perceive the cultivation of creativity better [12].

Game teaching method is often used in creative teaching practice, after all love playing is human nature. Teachers often use the musicals, fairy tales, folk tales and so on to carry out teaching, and make the students use story atmosphere to conduct role play and also select suitable melody to compete, thus increasing students' interest and feel the enjoyment of music. Nowadays, science and technology is advanced, so digital music form like software programming is more and more selected by teachers in the process of creativity training, and this approach can greatly improve the students' participation and interests.

In the practice of creative teaching method, the three teaching methods, namely, Kodaly teaching Method, Dalke teaching method and the Orff teaching method, their thoughts were often used [13].

These three ideas are very helpful in the cultivation of creativity. For example, give a melody to student to create a rhythm: the creation can be based on the Kodaly gesture, and the rhythm can be based on the Dalke instrument. In these activities, students are well integrated into the teaching process, and there is no such thing like racking one's brains to create new melodies. Because the students are immersed in the fun of learning, they naturally have their own ideas in the teaching process.

So this paper focuses on the creative teaching method, and integrates the above three teaching methods to design a new type of creative teaching practice, testing the above theoretical research. The practices and theory are an indispensable. There is no denying that the theory guides the practice, and meanwhile only the practice can detect right and wrong of the theory. According to the above method, this paper designs a new type of teaching method to make every participant get into the classroom atmosphere actively. The specific implementation scheme designed in this paper is described as below:

The experimental theme of this scheme is teaching through lively activities, designing music game to enhance students' interest in learning and creating, and encourage students to create actively. In this paper, each 10 music teachers from primary and secondary schools and university were selected as research subject. They were divided into four groups, including singing group, groove group, rhythm group and passing object group, and after a round of games, it can change role between groups, so that everyone can play different roles. The specific positions of four groups are as shown in Figure 1, of which the circles stands for the table, while the box, experimental subjects.

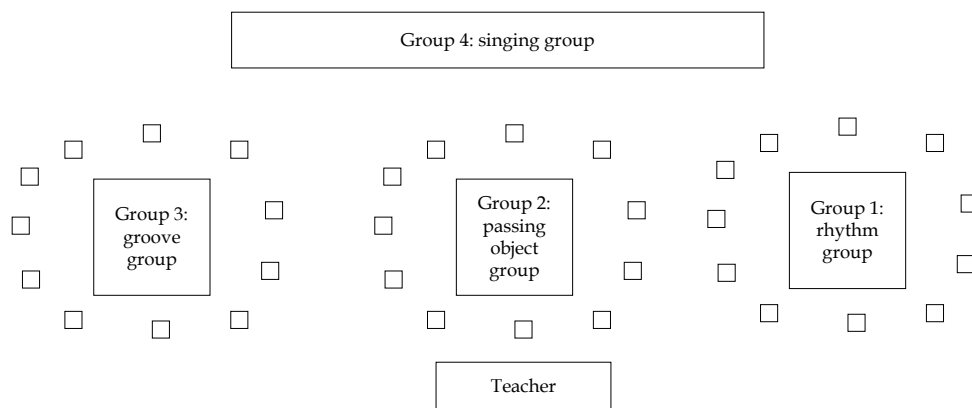


Figure 1. The positions of four experimental subjects in the classroom

It is known to all that the most famous dance in Spain is the flamenco, it shows the Spanish enthusiasm, and easy to be learned. In view of the limitation of experimental practice, this experiment selects the rhythm. Its classic rhythmic pattern consists of two basic rhythms, see them in Figure 2.



Figure 2. Two basic rhythms: 3/4 beats and 6/8 beats and the combination of two basic rhythms

Following the leader, all the subjects play the 3/4+6/8 rhythm pattern. After all the subjects are familiar with the rhythm pattern, one group undertake the task of playing rhythm.

Since all the subjects are familiar with the rhythm, in order to increase the challenging and

interesting, the host let the subjects to pass objects such as books, etc in a specific form with 3/4 + 6/8 rhythm type. The specific rules are as follows: passing the object in anticlockwise under 3/4 beats, one time in two beats; passing the object one time under 6/8 beats, also anticlockwise; passing the object in anticlockwise when 3/4 beats repeat; passing the object in clockwise when 6/8 beats repeat. After all subjects mastering the rule of passing objects, the task is handed over to the passing object group.

All subjects make a circle to learn how to groove. The basic rules are: the subjects stretch out their left foot and withdraw, then stretch the right foot and high five when in 3/4 beats (imagine someone on the other side); clap your hands and legs and repeat once when in 6/8 beats. After mastering, all the subjects surround into two circles, forming a situation where two people stand opposite each other, and repeat the basic rhythm rules mentioned above. And all of them are walking in anticlockwise while extending their right and left feet, and they can replace the partner. Finally, the task is undertaken by group 3.

Firstly, the host requires performing the basic melody, all people sing 3/4 beats and 6/8 beats and the combination of two basic rhythms, meanwhile the first three groups carry out their respective tasks. Then the host let the subjects learn more syllables and train the high notes shown in Figure 3. After all the subjects are familiar with the high notes, they are divided into two groups to perform the harmonic exercises shown in Figure 4. Finally, after all the people mastering the basic melody and harmonic, then the harmonic task is undertook by group 4 -- singing group, then the rest three groups do their own tasks respectively meanwhile conduct basic melody humming.



Figure 3. The musical notation for a high-pitched exercise



Figure 4. The musical notation for harmonic practice

4. Results

The experimental teaching designed in this paper is mentioned above, each group are conducted under the guidance of the host to carry out their music learning tasks. According to the actual situation, we can see that every experimental subject shows enthusiasm, and infuses into the teaching atmosphere actively. Finally, after all groups coordinating with each other, the host randomly select some students to supplement and create the specified incomplete melody within the limited time. The results show that although the creation level of each person is different, the student selected is able to complete the supplement to the melody. When comparing the music teacher himself after participating creative training, it can be found that the creativity is improved.

The most important part of the whole music teaching is creative teaching. In the process of creative teaching, it should not anxious for success for a teacher. Creating inspiration can't be forced, and it sometimes comes from a very small experience. Anxious for success will limit the students' creating ability sometimes.

Only the level of music teacher improved, high-level students can be taught out. Cultivating the creativity of music teachers is to better stimulate students' creative ability. So this paper designs another experiment, 4 primary school music teachers who were trained in creativity and other 4 music teachers who were not trained in creativity are selected, then 8 teachers teach 8 classes of music lesson of grade 5, after a month, we see the teaching results of these eight classes, namely,

within the fixed time, students supplement a specific and incomplete melody, then 8 teachers mark the works, and the score is calculated as a percentage. The average score of these 8 classes are shown in the Table 1, of which, the first four classes are taught by 4 teachers who were received creative training.

Table 1. The comparison of students' average score in the selected classes.

Class	1	2	3	4	5	6	7	8
Average score	86	85.4	87	87.6	80.8	82	81	81.6

From the Table 1, it can be found that though the teaching experiment lasts for only a month, the creative ability of the students in the first four classes is stronger than that of the rest of four classes, which embodies music teachers who were trained in creative training can better stimulate students' creativity, and it also proves that creativity training program designed in this paper is practical and effective.

5. Discussion

In most cases, people usually think that some very famous artists can be extremely creative, such as Beethoven, Chopin and Mozart. But it is not true from the study of this paper. There are actually two different types of creativity: one is creativity for special talent and the other is for self-actualization. The creativity of special talent is usually manifested in the extraordinary talent of the artist, which brings precious art works for society; while creativity for self-actualization is a talent that everyone owns, this creativity may not create great spiritual wealth for everyone, but it creates a new sense for oneself in the process of creation. So music education should also be individualized teaching according to these two kinds of different creativity, on one hand, we should cultivate the creativity at artist level, on the other hand, we should cultivate the creativity facing to the public.

When the subjects including students of all ages, there must be ordinary interest lovers, therefore, as a music educator, creative exercise of special talent cannot be imposed on anyone, instead, students should be taught in accordance with their aptitude and assigned different creative training to different levels of learners.

6. Results

In this paper, the method of developing music teacher creativity under the condition of modern education was carried out theoretical study, on the basis of theoretical research, corresponding teaching experiment was designed, namely, designing a music game that everyone can participate in to increase their interests and participation, the theoretical research was verified, thus the teaching experiment proposed in this paper is practicable and effective. Through theoretical and practical research, it can be found that everyone has creativity, and it will not disappear with age. The research shows that the students' creativity is more likely to cultivate in the class of teacher with creativity, interesting class atmosphere can make students more easily into the teachers' teaching, and also more likely to stimulate students' creative ability. Therefore, this study has some reference value on how to develop music teachers' creativity under modern education.

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