

Research on the Cultivation of Aesthetic Ability in Music Aesthetic Education Practice Teaching in Colleges Based on Big Data

Tianming Bai^{1,2,a,*}

¹Shanxi Technology and Business College, Taiyuan, Shanxi, China

²Philippine Christian University, Manila, Philippine

^abtm@163.com

*Corresponding author

Abstract: At the present stage, schools gradually pay attention to quality education, cultivating students' aesthetic ability as an important link of quality education in schools, naturally also attracting the attention of schools. Music teaching is an important course to enhance students' aesthetic ability. To carry out practical teaching of music, aesthetic education is of great significance to strengthen the construction of moral education and enhance students' aesthetic ability. Based on this, this paper studies the cultivation of students' aesthetic ability in the practice and teaching of music aesthetic education. Through the investigation of the current situation of aesthetic ability cultivation, the following conclusions are drawn: most students' musical aesthetic ability is low; there are 74.84% students' evaluation of music aesthetic teaching is average. After the investigation of the current situation of the cultivation of students' aesthetic ability, this paper puts forward the cultivation strategy of students' aesthetic ability by combining big data (BD), such as cultivating students' aesthetic interest, enhancing aesthetic understanding, carrying out diversified practical activities and evaluating the practical teaching of music aesthetic education.

Keywords: Aesthetic Ability Training, Music Aesthetic Education, Big Data, Music Aesthetic Perception and Understanding

1. Introduction

With the gradual emphasis on quality education, the cultivation of students' aesthetic ability is gradually paid attention to by schools. Cultivating and enhancing students' aesthetic abilities is conducive to strengthening students' personal cultivation, improving their innovation abilities, thinking ability, and experiencing abilities, improving students' life happiness, and creating harmonious social relations. Practice teaching of music aesthetic education is an important platform to cultivate and enhance students' aesthetic ability. Based on this, this paper analyzes the topic of cultivating students' aesthetic ability in the practice teaching of music aesthetic education and discusses the role of BD in the cultivation of students' aesthetic ability.

Many scholars have studied the aesthetic education of music and the aesthetic value of music. Lian Z. H. O. U. analyzed the importance of aesthetic education in instrumental music teaching and the current situation of aesthetic education in instrumental music teaching, and proposed strategies for implementing aesthetic education in instrumental music teaching [1]. Jin Li elaborated the basic connotation of the results-oriented education concept and analyzed the application of the results-oriented education concept in the field of music aesthetic education [2]. Zhang Hui believed that teachers should cultivate students' ability to appreciate, create, and spread beauty, to make students deeply understand and feel music aesthetics, and explore aesthetic psychology and aesthetic education in music education [3]. Sobirov Bakhodir studied the aesthetic characteristics of folk music and emphasized the aesthetic value of music [4]. Woods Peter J studied do-it-yourself music and discussed the aesthetic value of do-it-yourself music [5]. Majidov Dilshod interpreted the development of future teachers' aesthetic culture as teaching students to understand and feel the beauty of nature, the beauty of society and labor relations, and the beauty of life and art, and discussed the role of classical music in improving teachers' aesthetic taste [6]. All above scholars have participated in the research of music aesthetic education and music aesthetic value and put forward valuable suggestions.

In order to cultivate and enhance the students' aesthetic ability, this paper analyzes the cultivation of students' aesthetic ability in the practice teaching of music aesthetic education, carries on the investigation activities of the current situation of the cultivation of students' aesthetic ability, and puts forward the strategies of cultivating students' aesthetic interests and evaluating the practice teaching of music aesthetic education.

2. Significance of Practical Teaching of College Music Aesthetic Education

2.1. Help to Strengthen the Construction of Moral Education

Under the background of quality education, music aesthetic education practice teaching is an important way to strengthen the construction of moral education. For college students, they lack of experience and social experience, and their judgment of things is still not objective and comprehensive. In the practice study of music aesthetic education, students can not only enrich their social experience and enhance their judgment ability, but also perceive the expression of emotion and ambition in the beautiful melody, and form emotional resonance with the music work and the creators of the works, to promote the construction of school moral education [7]. For example, patriotic music can cultivate students' strong patriotic feelings with passionate melodies.

2.2. Enhance Students' Aesthetic Ability

Aesthetic ability is the necessary quality of people's life, helps people perceive the beauty and fun in life, and experience a variety of emotions. The works themselves are the carriers of the emotional expression of the music creators. Through aesthetics, students can deeply understand the emotions and thoughts of the creators of music, purify their own minds, and recognize different cultures in the music aesthetic education which contains rich humanistic spirit and cultural values. Practical teaching of music aesthetic education can guide students to establish, correct aesthetic concepts, and enhance students' ability to perceive, understand, and apply beauty in music [8].

3. Present Situation of Aesthetic Ability Cultivation in Music Aesthetic Education Practice Teaching

This paper selects two universities in N city for investigation, which are named as School D and School F, respectively. A total of 159 students are selected for questionnaire selection, among which 80 students from school D and 79 students from school F participate in the survey. This paper investigates two aspects: students' evaluation of their own aesthetic ability and students' evaluation of teachers' music aesthetic teaching. The basic characteristics of the students in the survey are shown in Table 1.

Table 1: Basic characteristics of students participating in the survey.

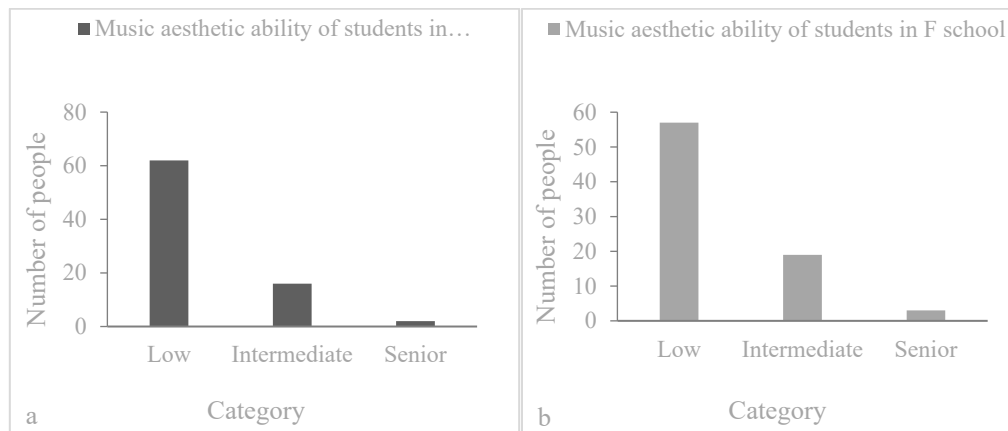
| | School D | School F |
|-----------------|----------|----------|
| Average age | 19.59 | 20.63 |
| Male students | 53 | 64 |
| Female students | 27 | 15 |

3.1. Students' Evaluation of their Own Aesthetic Ability

Students are asked to evaluate their own musical aesthetic ability, and the evaluation criteria are set as low, medium, and high, as shown in Figure 1.

As shown in Figure 1, it can be seen from Figure A that 62 students of D school think their own musical aesthetic ability is low, 16 students of D school think their own musical aesthetic ability is medium, and 2 students of D school think their own musical aesthetic ability is high. As can be seen from Figure B, 57 students of F School think their own musical aesthetic ability is low, 19 students of F school think their own musical aesthetic ability is medium, and 3 students of F school think their own musical aesthetic ability is high. On the whole, there are 154 students from the two schools who think their own musical aesthetic ability is low or medium level, accounting for 96.86% of all students. Among the 154 students, 128 students said that they did not receive professional music education in middle school and are still difficult to understand the musical aesthetics. 16 students said that although they received professional music education in middle school, however, the teachers only put emphasis

on music knowledge and skills, but did not pay attention to music aesthetics. Among the 5 students who think their own aesthetic ability of music is high, 4 students think their own aesthetic perception ability of music is high, and 1 student thinks their own aesthetic understanding ability of music is strong.



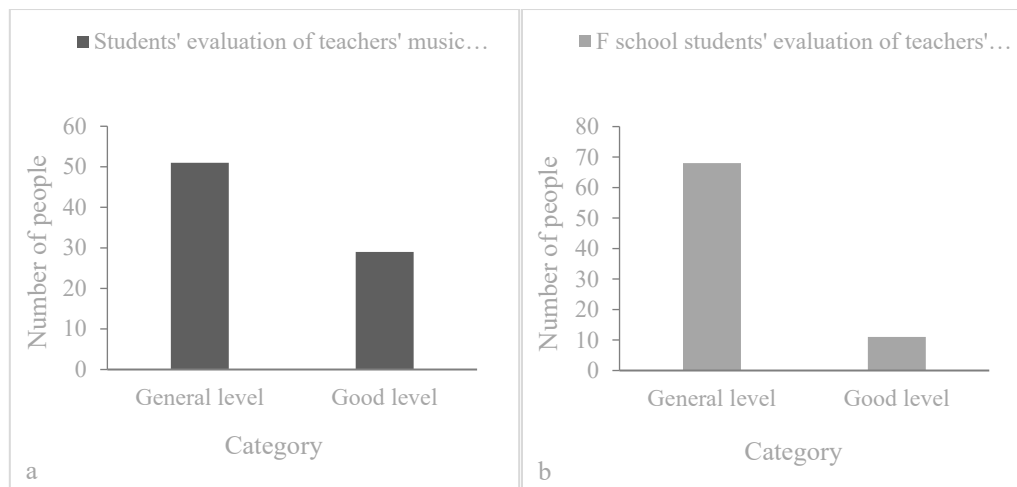
a: Music aesthetic ability of students in School D

b: Music aesthetic ability of students in School F

Figure 1: Students' evaluation of their own aesthetic ability.

3.2. Students' Evaluation of Teachers' Music Aesthetic Teaching

The students are asked to evaluate the teacher's music aesthetic teaching, and the evaluation criteria are set as average and good, as shown in Figure 2.



a: School D students' evaluation of teachers' music aesthetic teaching

b: School F students' evaluation of teachers' music aesthetic teaching

Figure 2: Students' evaluation of teachers' music aesthetic teaching.

As shown in Figure 2, it can be seen from Figure A that 51 students in school D have an average evaluation on music aesthetic teaching, and 29 students think that the teacher's music aesthetic teaching is good. As can be seen from Figure B, there are 68 students in school F who have an average evaluation of music aesthetic teaching, and 11 students who have a good evaluation of music aesthetic teaching. On the whole, 119 students, accounting for 74.84%, gave an average evaluation on music aesthetic teaching. Among the 119 students, 16 students believed that the music teacher did not respect the students' dominant position and still used the traditional infusing style of explanation. There were 12 students who believed that the teaching method of music teachers was single and fixed, and they showed insufficient enthusiasm and motivation for music learning and music aesthetic learning. Three students believed that there was less interaction between teachers and students, and that the teaching methods formulated by the teachers did not adapt to their actual learning ability; two students believed that music teachers did not pay enough attention to music aesthetic education and did not allow students to give full play to their initiatives in music aesthetic education practice.

4. Combine the Cultivation Strategy of BD Students' Aesthetic Ability

This paper puts forward the cultivation strategy of students' aesthetic ability combined with BD, as shown in Figure 3, which specifically includes five contents: cultivating students' aesthetic interest, enhancing students' aesthetic understanding, creating good aesthetic artistic conception, carrying out diversified music aesthetic practice activities, and conducting music aesthetic education practice teaching evaluation.

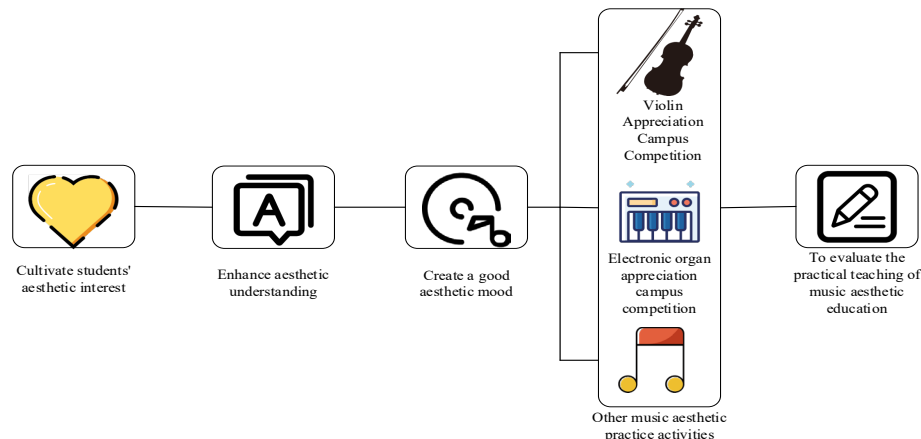


Figure 3: Strategies for cultivating students' aesthetic ability combined with BD.

4.1. Cultivate Students' Aesthetic Interest

Music, as an aesthetic feeling produced by hearing, is full of artistic conceptions and connotations. Teachers should enhance students' aesthetic interest in the practice and teaching of music aesthetic education. Teachers can find some music works with distinct emotional expression, and make students have a sense of inclusion by telling stories, so that students can experience the emotions, artistic conception, and connotations of music, to stimulate students' aesthetic interest. In order to make the purpose of cultivating students' aesthetic interest more clear, teachers can use BD analysis to find the music works that students are interested in.

4.2. Enhance Aesthetic Understanding

Only by enhancing students' aesthetic understanding, can students have a more comprehensive understanding of aesthetics, so as to improve students' aesthetic ability and training efficiency in the process of music aesthetic education. For students, the aesthetic understanding of music cannot be achieved overnight, which requires students to have a certain knowledge of music art and music art cultivation, teachers need to pay attention to the cultivation of music art knowledge and music art cultivation in the daily music aesthetic education teaching. At the same time, teachers should enable students to conduct music aesthetic associations and experiences, and provide students with a variety of types and styles of work by using BD, so that students can master the aesthetic feeling contained in music works by listening to music and comparing music.

4.3. Create a Good Aesthetic Conception

The creation of good aesthetic artistic conceptions is conducive to students' imagination and association of music, and is conducive to improving students' aesthetic perception and understanding the ability of music. Students' imagination and association with music means that students have a unique understanding and feeling of the scene displayed by music, combined with life. Students can create new music images by analyzing music works and creators. By creating a good aesthetic artistic conception and promoting students' imagination and association, students can develop the habit of aesthetic perception of music and other arts, and thus improve the level of students' aesthetic perception of music. At the same time, through the introduction of the background, social environment, the meaning of lyrics, and other aspects of the creation of music, teachers can enable students to give play to their imagination, put themselves into the music scene, and then more deeply feel the charm of music. Therefore, teachers should constantly consolidate students' music foundation, utilize Internet, BD, and other technologies to expand students' music vision, improve students' music literacy, and

enhance students' ability to imagine and associate with music [9]. At the same time, teachers should guide students to avoid blindness in the process of music aesthetics. Before aesthetic appreciation, teachers can use multimedia tools to show students the creation background of music works and the information of music creators. For example, *Symphony of Destiny* shows people the creator's unyielding perseverance, courage and confidence to fight back to fate, and the yearning for a better life. Teachers can use multimedia screens to show students the creation stories of the creators and play videos of *Symphony of Destiny*.

4.4. Carry out Diversified Practical Activities

It is not enough for students to improve their aesthetic ability only by teaching aesthetic knowledge in a music classes or by relying on teachers. Students need to have a deep understanding of music them, and practical activities are conducive to strengthening students' understanding of music, thus promoting the improvement of students' aesthetic level [10]. Teachers can use student associations, radio, etc., to publicize the significance of music aesthetics, improve students' acceptance of music aesthetic practice activities, and stimulate students' interest in participation. Teachers should carry out or help students develop diversified music aesthetic practice activities, encourage and support students to participate in music aesthetic practice activities. For example, teachers can hold a campus competition for violin appreciation, campus competition for electronic organ appreciation, campus competition for song recreation, original music restoration competition, singing imitation competition, and other activities. In the aspect of music selection, teachers can recommend suitable music for students based on their specific situation of BD for their reference. In addition, teachers should reasonably evaluate the quality and effect of music aesthetic practice activities to ensure the effectiveness of music aesthetic practice activities. In a word, the effective development of diversified music aesthetic practice activities is of great significance to improve students' interest in music aesthetics, initiative in music aesthetics, and the ability to understand music aesthetics [11].

4.5. Evaluation of Music Aesthetic Education Practice Teaching

Evaluation is an important link in the practical teaching of music aesthetic education, which can improve the feedback of students' performance and deficiencies in practical teaching, help teachers find the problems existing in the development of practical activities in time, so as to timely adjust the teaching strategies, and thus ensure the improvement of students' aesthetic ability [12].

The evaluation of music aesthetic education practice teaching is divided into four parts: teaching conditions, content, process, and effects, and a hierarchical structure model is constructed:

$$Z = \{Y_1, Y_2, Y_3, Y_4\} \quad (1)$$

$$\begin{cases} Y_1 = \{X_{11}, X_{12}, \dots, X_{1n}\} \\ Y_2 = \{X_{21}, X_{22}, \dots, X_{2n}\} \\ Y_3 = \{X_{31}, X_{32}, \dots, X_{3n}\} \\ Y_4 = \{X_{41}, X_{42}, \dots, X_{4n}\} \end{cases} \quad (2)$$

Among them, Z is the evaluation result of music aesthetic education practice teaching, and $X_{1n}, X_{2n}, X_{3n}, X_{4n}$ is the more specific evaluation index under the four parts of teaching conditions, content, process, and effect.

Establish the judgment matrix at each level and calculate the consistency ratio:

$$CR = \frac{CI}{RI} = \frac{\kappa_{\max}}{(n-1)RI} \quad (3)$$

Where, κ is the maximum characteristic root of the judgment matrix?

5. Conclusion

Cultivating students' aesthetic abilities can enable students to establish a correct outlook on life and values, and enhance their ability to distinguish right from wrong. Music aesthetic education is an important platform for the cultivation of students' aesthetic abilities, which can play an important role in cultivating and enhancing students' aesthetic abilities and cultivating students' aesthetic interest in music. Firstly, this paper discusses the significance of practical teaching of music aesthetic education, that is, it plays a role in promoting the construction of moral education and enhancing students' music aesthetic ability. Then, this paper investigates the current situation of students' aesthetic ability training and draws the conclusion that most students' musical aesthetic ability has not reached the expected level, and students are not satisfied with the current situation of music aesthetic teaching. Finally, this article from five aspects, put forward to improve the status quo of students' aesthetic ability training combined with BD students aesthetic ability training strategy.

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