

The Path of Vocal Teaching in Music Education to Cultivate Students' Aesthetic Ability

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Abstract: The question of how effectively singing lessons can develop pupils' aesthetic abilities is of central importance in music education. To address this question, the present study systematically collects pupils' impressions of singing lessons using a questionnaire, assessed changes in pupils' aesthetic abilities before and after the experimental lessons, and analyses the internal relationships between different aspects of singing lessons and pupils' aesthetic abilities. The results show that during the 30 days of experimental singing instruction, the students' aesthetic perceptual ability increases from 1.22 at the beginning of the experiment to 4.88 at the end of the experiment, their aesthetic evaluation ability increases from 3.01 to 5, and their aesthetic expressive and creative abilities increases from 3.07 and 2.78 to 5. The results of this study show that the comprehensive application of various teaching strategies in the process of teaching singing has significant advantages for the development of students' aesthetic abilities and can effectively promote the comprehensive development of students' aesthetic qualities.

1. Introduction

Music is an important part of human culture and has been an important means of emotional expression and aesthetic experience since ancient times. Music education not only has a significant impact on individual growth and development but also has a positive influence on social culture and the education system. In the field of music education, the teaching of vocal music, with its unique art form and expressive qualities, has become an important means of developing students' aesthetic abilities. With the constant advances in educational philosophy and the rapid development of educational technology [1], ways to more effectively develop students' aesthetic abilities through vocal music education have become an important issue in the field of music education. In recent years, domestic and foreign researchers have conducted in-depth research on the relationship between vocal music education and the development of aesthetic abilities, emphasising the positive

role of vocal music education in developing students' aesthetic perception, aesthetic appreciation, aesthetic expression and aesthetic creativity [2]. However, previous studies have mostly focused on a specific aspect or a single dimension of vocal music teaching, lacking systematic discussion and empirical research on the path to cultivating students' aesthetic ability.

Facing this challenge, this paper aims to explore the specific path of vocal music teaching in music education to cultivate students' aesthetic ability. The motivation for the work stems from a deep understanding of the problems existing in vocal music teaching in current music education practice, that is, how to better integrate aesthetic education elements while ensuring the teaching of vocal skills, so as to comprehensively improve students' aesthetic ability. To achieve this goal, this study designs a comprehensive research method including experimental teaching, questionnaire survey and data analysis. In the experimental teaching part, this study selects a school as a pilot, applies the proposed vocal education model to actual teaching, and tests its effect on students' aesthetic ability through practice. By comparing and analyzing the data changes before and after the experimental teaching, this study reveals the remarkable effectiveness of vocal music teaching in improving students' aesthetic feelings, aesthetic appreciation, aesthetic expression and aesthetic creativity. The study also emphasises the importance of teaching philosophy, teaching methods and teaching practice in vocal music teaching and provides useful guidelines and suggestions for future music education practice. This study not only enriches the theoretical discussion on the relationship between vocal teaching and aesthetic competence education in music education but also strongly supports teaching reform at the practical level.

2. Related Work

Aesthetic education is an important way of developing students' overall qualities and is increasingly gaining attention because of its important role in improving students' aesthetic competence and cultural identity. Aesthetic education is of great significance for contemporary student qualities and aesthetic education, and music, as a central part of aesthetic education, plays an indispensable role in developing students' artistic qualities and musical abilities through the teaching of "musical understanding" and "singing and performing" [3]. Zhu pointed out that current vocal music teaching needs to incorporate elements of traditional Chinese music to enrich teaching content and promote students' understanding and recognition of traditional culture[4]. Ma, on the other hand, based on the current situation of high school music education, studied the teaching concept of aesthetic ability and proposed specific countermeasures [5]. Yunkun analysed the impact of music education on talent cultivation and emphasised the role of music education in cultivating skills, improving aesthetic ability and developing comprehensive ability [6]. Shen, from the perspective of Eco-American Education and in conjunction with deep learning technology, examined traditional music culture and modern educational technology to effectively improve students' musical skills [7]. Sear examined the content of a curriculum framework for popular music teacher education through an action research framework and suggested that the focus should be on aesthetic artistry. Sear investigated the content of a curriculum framework for popular music teacher education through an action research framework and suggested focusing on aesthetic artistry, cultural context, and emotional intention [8]. An, on the other hand, practised and investigated an extracurricular teaching model for teaching singing to children, providing a reference for educators in the field [9].

Although the above studies have conducted in-depth discussions on music education and its impact on students' ability development in different aspects, there are still some shortcomings. Some studies may have certain limitations in sample selection, experimental design or data analysis, which affects the universality and depth of the results. At the same time, the question of how

traditional musical elements can be effectively integrated into contemporary singing lessons and how innovative teaching models can be implemented in different educational settings requires further exploration and refinement. This paper therefore focuses on the exploration and practical application of operational and targeted teaching strategies that not only systematically explore the particular role of voice teaching in the development of students' aesthetic competence but also overcome the limitations of previous research and provide a broad and deep understanding and guidance to the field of music education.

3. Methods

3.1 The Connotation of Aesthetic Education in Vocal Music Teaching

The core position of vocal music teaching in music education cannot be ignored. It is not only about teaching students how to make accurate sounds and master singing skills and methods but more importantly, it is about allowing students to gain aesthetic experience, happiness and enlightenment through special vocal art exercises. This process not only improves students' vocal art literacy but also subtly cultivates their aesthetic expression, imagination and perception of beauty[10].

The development of aesthetic competence is one of the most important goals of singing lessons. Aesthetic education, i.e. aesthetics and aesthetic education, is broad in content, diverse in form and deep in thought. As one of the core contents of arts education, singing lessons are closely linked to aesthetic education. Through singing lessons, pupils can better understand the beauty of music, feel its charm and improve their aesthetic abilities. In the process of teaching singing, teachers can develop pupils' aesthetic abilities in different ways. This paper analyses the internal relationship between vocal teaching and students' aesthetic awareness and explores specific measures of vocal teaching to develop students' aesthetic abilities. A schematic representation of the internal relationship between the two concepts is shown in Figure 1.

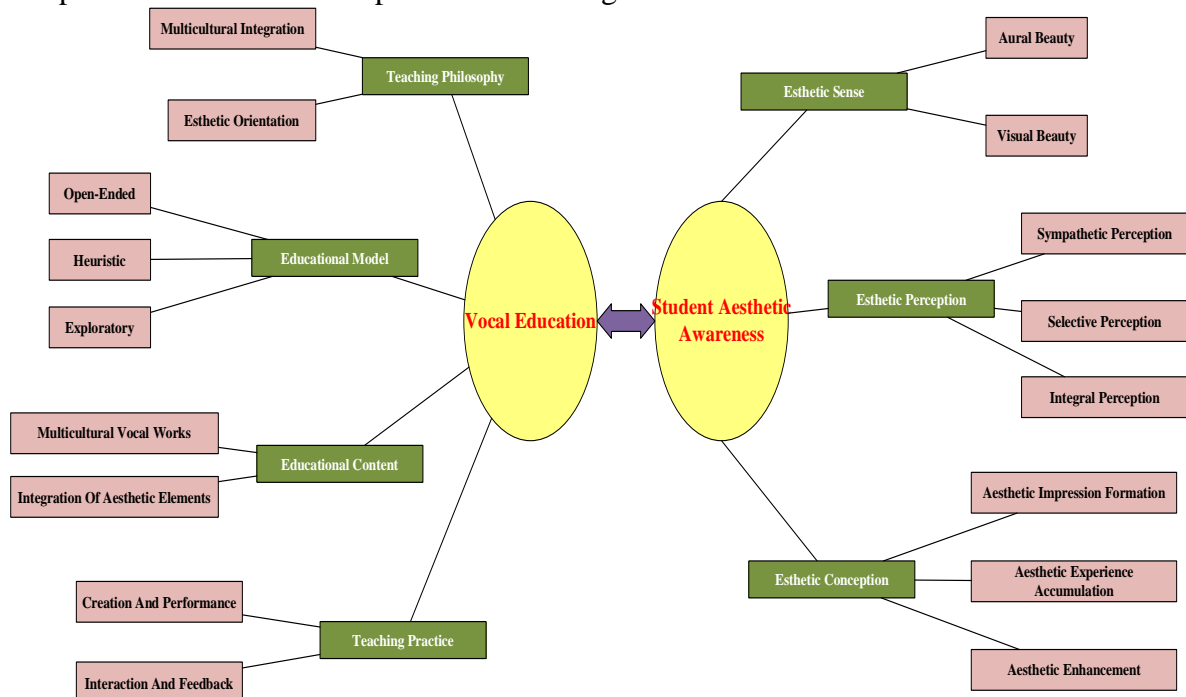


Figure 1. The intrinsic connection between vocal music education and students' aesthetic awareness

3.2 Measures for Cultivating Aesthetic Ability in Vocal Music Teaching

Singing lessons are an important stage not only for teaching technique but also for developing students' aesthetic abilities. It involves many aspects of teaching concepts, methods, content and practice, and is closely linked to the development of the student's aesthetic awareness.

1). Conceptual and Aesthetic Ability Cultivation Fits

Vocal music education actively advocates the concept of multiculturalism. This means starting from national cultural roots and absorbing the essence of a wide range of world cultures to create a diverse and inclusive direction of learning [11]. This concept not only enriches the meaning of singing lessons but also provides a wide space for the development of pupils' aesthetic abilities. The prevalence of multiculturalism exposes pupils to different styles of music, broadens their aesthetic horizons and improves their awareness and appreciation of the beauty of different types of music.

2). Open teaching model promotes the deepening of aesthetic perception

Vocal music teaching should go beyond the traditional "group class" and "individual class" models and explore open teaching strategies such as heuristic and exploratory teaching. These models encourage students to actively explore and experience, and deepen their understanding of vocal art through interaction and discussion. In this process, students' aesthetic sense and perception are activated, and they can more keenly capture the aesthetic elements in music and form unique aesthetic impressions and experiences.

3). Content expansion and cultivation of aesthetic ability in teaching practice

Diversifying the content of vocal lessons is key to developing pupils' aesthetic competence. Incorporating multicultural vocal works not only enriches classroom resources but also provides pupils with a range of aesthetic experiences. The introduction of the necessary background and cultural core in music teaching allows students to deepen their understanding of music. At the same time, the comprehensive quality of the students is cultivated, so that the aesthetic ability of the students can be deeply improved.

4). The feedback effect of aesthetic ability cultivation on vocal music teaching

The improvement of students' aesthetic awareness, in turn, requires continuous improvement and innovation in vocal music teaching. Teaching concepts need to be more open and inclusive, teaching models need to be more flexible and diverse, teaching content needs to be richer and more diverse, and teaching practice needs to pay more attention to depth and breadth [12]. This two-way interactive process promotes a virtuous cycle of vocal music teaching and aesthetic ability cultivation, and jointly promotes the vigorous development of music education.

3.3 Emotional Cultivation Path

Vocal music teaching, with its unique "education through entertainment" approach, has created a relaxed and pleasant learning environment for students. It has not only promoted the improvement of students' aesthetic cognition, intelligence and character but also profoundly embodied the core value of emotional cultivation [13]. In the vast world of vocal music, the profound charm of lyrics, the charming charm of voice and the melodious beauty of melody are interwoven into a delicate tapestry of aesthetic experience. Among them, melody, as the source of aesthetic germination, is closely integrated with emotion, giving vocal works the extraordinary power to touch the heart and convey complex emotions.

Vocal music is not only a simple presentation of beauty but also a profound revelation and exploration of the laws of beauty. Its ultimate goal is to achieve aesthetic education. In the vivid practice of vocal music teaching, students can deeply appreciate the beauty of the integration of humanistic feelings and situations through the affectionate interpretation of works, thereby stimulating multiple emotional resonances such as joy, indignation, and sadness, and delicately

perceive and appreciate the complexity and depth of the emotions of the characters in different works [14-15]. This process has essentially become a bridge for students to continuously improve and elevate their aesthetic abilities. Through vocal training, students can not only be sensitive to the existence of beauty and improve their ability to appreciate beauty but also actively embrace and create beauty, gradually forming a unique artistic expression style. All these achievements are inseparable from the key link of singing vocal works. On the journey of independent singing, students need to have a deep insight into the inner spiritual essence of the work and convey it accurately and vividly, so as to gradually create the unique charm of their personal artistic style.

4. Results and Discussion

4.1 Analysis of the Current Status of Students' Aesthetic Ability

To assess pupils' aesthetic competence, schools where a pilot study of music education is conducted are selected and data is collected using a questionnaire. The questionnaire focused on four aspects: aesthetic perceptual competence, aesthetic appreciation competence, aesthetic expressive competence and aesthetic creative competence. The current status of students' vocal learning and aesthetic perception is analysed using descriptive statistics in SPSS software to calculate the mean values of the above four variables and to reflect the degree of basic assessment of students' vocal learning and aesthetic perception. Specific data are presented in Table 1.

Table 1. Current status of vocal music teaching and students' aesthetic awareness

Index	Minimum value	Maximum values	Average value	Standard deviation
Aesthetic perception ability	1	5	3.21	0.4147
Aesthetic appreciation ability	1	5	3.49	0.2348
Aesthetic expression ability	1.2	5	4.36	0.2978
Aesthetic creativity ability	1	4.8	3.33	0.4297

According to the data in Table 1, students perform best in aesthetic expression ability, with an average value of 4.36, showing a high level of artistic expression; aesthetic appreciation ability followed closely, with an average value of 3.49, indicating that students have good artistic appreciation. The average values of aesthetic perception ability and aesthetic creation ability are 3.21 and 3.33, respectively. Although there is a certain foundation, there is still room for improvement. The standard deviation data reflects the degree of dispersion of students in various abilities, suggesting that teachers need to pay attention to individual differences in teaching and improve them in a targeted manner.

4.2 Experimental Application and Student Feedback Evaluation

This study applies the proposed vocal music education model to the teaching process of students and conducts a 30-day experimental teaching. During this stage, the researchers paid close attention to the students' learning progress and feedback in order to comprehensively evaluate the impact of the education model on students' aesthetic ability and students' overall evaluation of vocal music education. The experimental situation is shown in Figure 2.

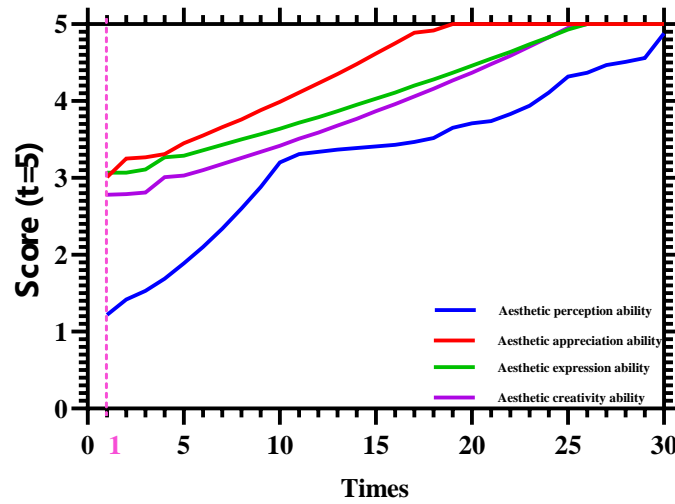


Figure 2. Changes in students' aesthetic abilities

As can be seen from the data in Figure 2, pupils' aesthetic competence improved significantly. As the experiment progresses, the scores continues to increase, indicating that the new educational model effectively facilitates the overall development of pupils' aesthetic competence. In a short period of time, pupils make the leap from initial perception to deep appreciation and creative expression, confirming the great effectiveness of the vocal training model in the development of pupils' aesthetic competence.

At the same time, a section on the evaluation of vocal training is added to the questionnaire in order to gain a better understanding of students' perceptions and opinions about vocal training. The questionnaire is designed to collect students' opinions on four aspects: teaching philosophy, teaching methods, teaching content and teaching practice, and subjective evaluations of the role of vocal training in the development of individual aesthetic abilities. Specific data are presented in Figure 3, but due to space limitations, only the evaluations of 15 randomly selected students are presented in this paper.

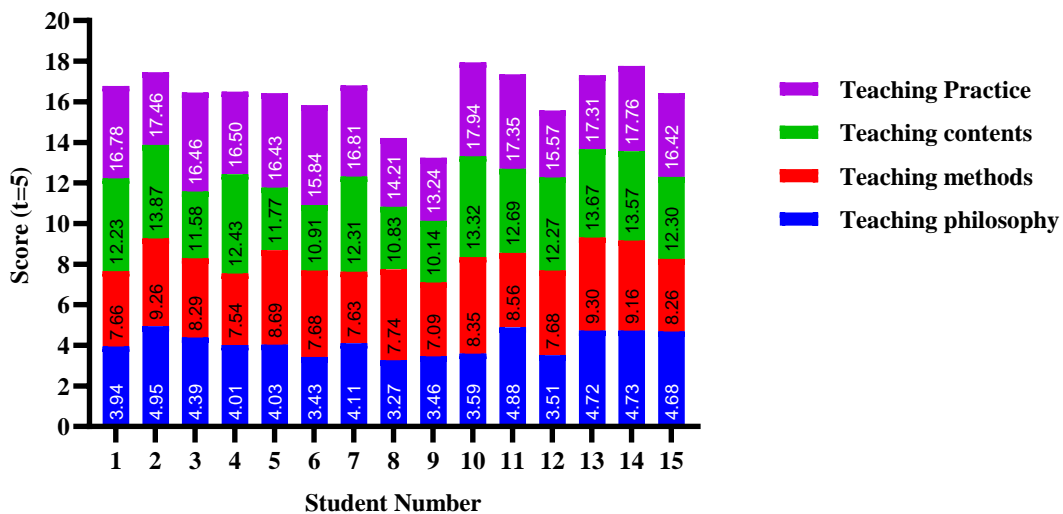


Figure 3. Students' evaluation of the new teaching model

According to the data in Figure 3, students' evaluation of vocal music education is generally positive, but there are differences in different aspects. The teaching concept and teaching content received high evaluation, with an average score close to or exceeding 4 points, indicating that students recognize its foresight and practicality. The evaluation of teaching methods is slightly differentiated, with some students giving high evaluations (4.76 points), but there are also low feedbacks (3.27 points), indicating that the teaching methods are adaptable to different students. The evaluation of the teaching practice link varies greatly, ranging from 3.1 points to 4.93 points, which may be affected by personal participation and practical effects.

4.3 Correlation Analysis Between Vocal Music Teaching and Students' Aesthetic Ability

In order to deeply understand the intrinsic connection between vocal music teaching and students' aesthetic ability, the study uses the Pearson correlation coefficient as an analysis tool and conducts a detailed correlation analysis with the help of SPSS software. The Pearson correlation coefficients between the variables of aesthetic feeling, aesthetic appreciation, aesthetic expression, aesthetic creation, teaching concept, teaching method, teaching content and teaching practice are statistically analyzed. The detailed data are shown in Table 2.

Table 2. Correlation between vocal music teaching and students' aesthetic ability

Variable	Aesthetic perception	Aesthetic appreciation	Aesthetic expression	Aesthetic creation	Teaching philosophy	Teaching methods	Teaching contents	Teaching practice
Aesthetic perception	1	-	-	-	-	-	-	-
Aesthetic appreciation	0.6499	1	-	-	-	-	-	-
Aesthetic expression	0.4732	0.4692	1	-	-	-	-	-
Aesthetic creation	0.5870	0.4562	0.6689	1	-	-	-	-
Teaching philosophy	0.7138	0.6060	0.7268	0.5211	1	-	-	-
Teaching methods	0.6619	0.4692	0.4712	0.7248	0.6489	1	-	-
Teaching contents	0.4742	0.7288	0.6659	0.5471	0.4512	0.5690	1	-
Teaching practice	0.5561	0.5141	0.6539	0.5431	0.5291	0.6010	0.5980	1

The data in Table 2 shows that there is a significant positive correlation between the variables in vocal music teaching. Indicating that they together constitute the multidimensional structure of students' aesthetic ability. Teaching concepts and teaching methods are positively correlated with the above aesthetic abilities, especially the correlation between teaching concepts and various dimensions of aesthetic ability is generally high, showing its importance in improving students' aesthetic ability.

5. Conclusion

Through experimental teaching, the study finds that the aesthetic ability of students after vocal music teaching has achieved significant improvement in various indicators, and this result verifies

the effectiveness of vocal music teaching in cultivating students' aesthetic ability. Correlation coefficient analysis also confirmed a positive relationship between various aspects of the singing lessons and pupils' aesthetic competence. Especially the high correlation between teaching concepts and various dimensions of aesthetic ability, highlighting the key role of advanced teaching concepts in improving students' aesthetic ability. However, this study also acknowledges that there are certain limitations, such as limited sample size and short experimental time, which may affect the generalizability and depth of the results. In conclusion, it is suggested that future studies increase the sample size and extend the experimental period in order to obtain more comprehensive and generalisable results.

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