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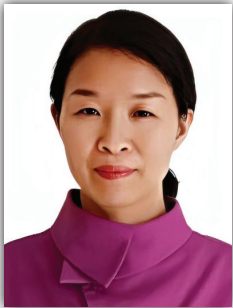
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INVESTIGATION AND RESEARCH OF THE PRESENT SITUATION OF COLLEGE STUDENTS' AESTHETIC VALUESES FORMED BY CHINESE MUSIC

A Aesthetic values education is an important part of education for college students in China, and it is also an important content of aesthetic education, which is related to the effective progress of all-round quality education for college students. Aesthetic education has unique functions that cannot be replaced by other education. In recent years, the cultivation of college students' aesthetic values has become a focus of attention in all walks of life. At present, there are many research results with high academic value and significance in academic circles. Establishing healthy, correct and lofty aesthetic values is of great significance for college students to improve their aesthetic cultivation, follow the laws of beauty to shape themselves, and pursue a perfect personality. Relevant studies have proved that aesthetic values have many internal elements, such as aesthetic needs, motives, tastes, ideals and other aesthetic tendencies, and the aesthetic cognition, aesthetic emotion and aesthetic belief associated with it. The generation of aesthetic is a process of psychological transformation and change. Scholars have arranged and combined these psychological factors in different ways, and regard aesthetic values as a psychological structure. Taking the author's work unit, the Henan Institute of Science and Technology, as an example, this paper takes the aesthetic values formed by college students through China's music as a dynamic generation process, designs a questionnaire according to the order of aesthetic needs, aesthetic tastes, aesthetic cognition, aesthetic judgment and aesthetic reaction of music, and summarizes and describes the questionnaire results, from which the problems existing in the process of forming aesthetic values by college students through China's music can be found. The causes are deeply analysed, so as to provide some reasonable methods and ideas for China universities to focus on the educational practice of young college students, scientifically and correctly guide college students to form aesthetic values by using positive and noble aesthetic objects, and promote the all-round development of individuals.

Keywords: college students; China music; aesthetic values; aesthetic needs; aesthetic taste; aesthetic cognition; aesthetic judgment; aesthetic response

СПЕЦИФІКА ФОРМУВАННЯ ЕСТЕТИЧНИХ ЦІННОСТЕЙ СТУДЕНТІВ КОЛЕДЖУ НА ЗАНЯТТЯХ З НАВЧАЛЬНИХ ДИСЦИПЛІН ЗАСОБАМИ МУЗИЧНИХ ІНСТРУМЕНТІВ

S Виховання естетичних цінностей є важливою частиною освіти студентів коледжів у Китаї, а також важливим змістом естетичної освіти, що пов'язано з ефективним прогресом всебічної якісної освіти студентів коледжів. Естетичне виховання має унікальні функції та завдання, які не можуть бути замінені іншим вихованням. В останні роки виховання естетичних

цінностей студентської молоді стало об'єктом пильної уваги з боку всіх верств суспільства. На даний час існує багато результатів досліджень, які мають високу наукову цінність і просвітницьке значення в академічних колах. Формування здорових, правильних і високих естетичних цінностей має велике значення для студентів коледжів для поліпшення їхнього естетичного виховання, дотримання законів краси для формування себе і прагнення до досконалої особистості. Відповідні дослідження довели, що естетичні цінності мають багато внутрішніх елементів, таких як естетичні потреби, мотиви, смаки, ідеали та інші естетичні тенденції, а також пов'язані з ними естетичне пізнання, естетичні емоції та естетичні переконання. Формування естетичного – це процес психологічного перероблення та зміни. Вчені по-різному впорядковували та поєднували ці психологічні фактори та розглядали естетичні цінності як психологічну структуру. На прикладі робочого підрозділу автора, Хенанського науково-технічного інституту, ця стаття розглядає естетичні цінності, сформовані студентами коледжу через музику Китаю, як динамічний процес формування, розробляє анкету відповідно до порядку естетичних потреб, естетичних смаків, естетичного пізнання, естетичного судження та естетичної реакції на музику, а також узагальнює та описує результати анкети, з яких можна виявити проблеми, що існують у процесі формування естетичних цінностей студентів коледжу через китайську музику. Глибоко проаналізовано причини, щоб запропонувати деякі розумні методи та ідеї для університетів Китаю, щоб зосередити увагу на освітній практиці молодих студентів коледжів, науково та правильно спрямувати студентів коледжів на формування естетичних цінностей, використовуючи позитивні та благородні естетичні об'єкти, та сприяти всебічному розвитку особистостей.

Ключові слова: студенти коледжу; китайська музика; естетичні цінності; естетичні потреби; естетичний смак; естетичне пізнання; естетичне судження; естетична реакція

Introduction. Today, with the rapid development of global scientific and technological information, various undertakings in China have also made rapid progress, and people's aesthetic activities have undergone tremendous changes. The spread of new media, personalized pursuit and even the drive of economic interests have greatly affected the aesthetic judgment and pursuit of college students in China. Various literary and artistic works, creative advertisements, and alternative aesthetics conveyed in fashion on the Internet have aroused strong social concern. The answers to such questions as "What is beauty", "What is beauty", "Is there no limit to aesthetic individualization" and "Is there a standard of beauty" show individual aesthetic values. As an important part of college students' aesthetic and humanistic quality, aesthetic values can guide and regulate individual activities of advocating beauty, perceiving beauty, experiencing beauty and creating beauty at the level of consciousness and behaviour. As an excellent traditional culture in China, it plays a very important role in cultivating college students' aesthetic values. Therefore, this paper combines the background of the times, analyses the structure and content of the concept of college students' aesthetic values with the help of China's music, and understands the current college students' musical aesthetic needs, musical aesthetic tastes, musical aesthetic cognition, musical aesthetic judgment and musical aesthetic reflection, so as to promote the timely adjustment of personnel training programs in China universities and actively promote the reform of higher education.

Relevance of the study and problem statement. Relevance of the study and problem statement. Each country develops its own concepts of aesthetic education and presents them in legislative and regulatory documents. In recent years, the Ministry of Education in China has also developed a number of documents on aesthetic education, which provide important measures for schools at all levels to comprehensively strengthen and improve aesthetic education. These documents indicate the direction and way to improve and develop aesthetic education in colleges and

universities in the new era. Therefore, the research and analysis of the current state of college students' aesthetic values shaped by Chinese music should meet the new requirements of reforming and developing aesthetic education in colleges and universities in the new era.

Analysis of recent publications. The research on the current status of music aesthetic values among college students mainly focuses on aesthetic needs, aesthetic tastes, and aesthetic cognition. "China Music gathers the collective wisdom and emotional experience of the people in different periods, different regions, different identities and different experiences in China" [3, p. 3].

Values are classified: by the object of learning – material, moral and spiritual; by the purpose of learning – selfish, altruistic; by the level of generality – concrete, abstract; by the way of manifestation – situational, stable; by the role in human activity – terminal, instrumental; by the content of activity – cognitive, subject-transformative (creative, aesthetic, scientific, religious, etc.); by affiliation – personal (individual), group collective, social [15]. We consider values by the content of the activity: aesthetic. Li Xin divides the aesthetic needs of college students into four levels based on their musical literacy and aesthetic taste: the flat level, in a state of extreme lack of basic music knowledge and ability, has a strong desire to learn music knowledge and cultivate music ability; In the fashion world, one is in a blind self-state with a passion for music, and has a practical and specific need for music learning, they hope to receive guidance and improvement; Entering the social class, one is in a state of possessing certain music skills and having a certain understanding of basic music knowledge, and urgently needs to learn standardized music theory and humanistic knowledge to promote a deeper understanding of music. The suspended layer is in a state of high musical literacy and mastery of certain music theories, with a greater pursuit of exploring the essence of music [6, p. 36-37]. Liu Yanfei focused on the music acceptance of university students and explored their acceptance and influence on the current

music, especially popular music, from the perspective of aesthetic acceptance. She concluded that compared to other types of music, contemporary university students are more fond of popular music, and current popular music can basically meet their music needs [10, p. 20-34]. Tang Chen combined qualitative research and quantitative research methods, described the current situation of public music education in ordinary universities in Hangzhou. A survey and statistics were conducted on the aesthetic taste of music among college students, and detailed data comparison, legend presentation, and theoretical text analysis were used to demonstrate the common characteristics of music aesthetic taste among college students, as well as the influence of factors such as gender, major, personality, family background, and instrumental learning experience on their music aesthetic taste [1, p. 11-64]. Zhao Xiyuan used questionnaire survey and interview methods to study the music aesthetic perception ability of non-music major college students from two dimensions: music aesthetic perception ability and music aesthetic perception ability. He summarized the path suitable for higher normal colleges to cultivate the music aesthetic perception ability of non-music major students [8, p. 24-48]. Meng Le et al. investigated the music perception ability of Uyghur and Han university students who did not receive professional music training using music clips from the Montreal Aphasia Diagnosis Test (MBA) in Experiment 1. In Experiment 2, a cross channel music emotion priming paradigm was used to examine the processing of music emotions by Uyghur and Han university students. Conclusion: Under the influence of music exposure and cultural experience, Uyghur university students exhibit advantages in music perception and emotional processing, indicating that music exposure and cultural experience play a crucial role in the development of music abilities [4, p. 241-249]. Hu Zhuangli explored ways to cultivate the music perception ability of college students by strengthening the learning of music elements, familiarizing himself with music expression forms, emphasizing the cultivation of music subject thinking, emphasizing music listening guidance, establishing correct aesthetic concepts, and establishing interactive and exploratory open classrooms [14, p. 107-109]. "Aesthetic values (beauty, harmony, sublime, low, tragic, comic, etc. and their components – measure, proportion, rhythm, symmetry / asymmetry, etc.), Ukrainian scientists underline, manifest themselves in different ways in art, natural and social environment, but aesthetic evaluation of phenomena, processes, objects, relations always correlates with the criteria associated with the ideas of beauty and harmony" [16, p.16].

In summary, research on the current situation of college students forming aesthetic values through music is mostly limited to the study of one of the elements. Scholars have explored not only the macro level, such as the guidance path of music aesthetic taste and the cultivation path of music aesthetic perception ability, from the perspectives of

aesthetic subjects and aesthetic objects, but also the micro level, such as specific teaching methods.

Identifying previously unresolved parts of the problem.

The various elements of the aesthetic values of college students together form an organic and interconnected whole, which is a dynamic process of formation. However, previous related studies have separated these elements for partial exploration, and there has been no discussion on how college students form aesthetic values through Chinese music. This study may promote universities to actively improve their music and aesthetic education training programs for college students.

The purpose of the article. It is to understand the current situation of Chinese university students forming aesthetic values through Chinese music, identify existing problems, and analyse their causes.

The research method of the article. In order to understand the current situation of China college students' aesthetic values formed by China music, find out the existing problems and analyse their causes, this study uses the research method of questionnaire survey, taking college students in China as the research object. Due to the huge number of colleges and universities in China, some students from Henan Institute of Science and Technology, a comprehensive university where the author works, were randomly sampled. There was no subjective sampling, which met the sampling standard, and the conclusion was universal. This questionnaire was distributed through the "WeChat Questionnaire" software program, using the combination of online survey and offline test. Teachers who are public music courses organize college students who are studying this course to fill in questions about personal basic situation, music aesthetic needs, music aesthetic taste, music aesthetic judgment and music aesthetic response, and at the same time complete the test of music aesthetic cognitive ability of listening to music to answer questions in class according to the order of question setting, thus ensuring the recovery rate and effectiveness of the questionnaire. 101 questionnaires were distributed this time, and 101 valid questionnaires were received, with a recovery rate of 100%.

Presentation of the main material.

1. *Basis for survey design and analysis: the structural analysis process of the concept of aesthetic values.*

"Aesthetic values are a set of psychological structure system that guides the aesthetic subject to be caused by aesthetic needs, meets aesthetic needs through the aesthetic relationship between subject and object, and reaches the peak experience of aesthetic pleasure" [11, p. 109]. In other words, aesthetic values are the process of constantly changing and processing aesthetic psychology. Ye Zezhou put forward the essential relationship of aesthetic values in his thesis "Research Progress of Aesthetic Values and Analysis of Its Conceptual Structure" (see Figure 1 [11, p. 109] for details).

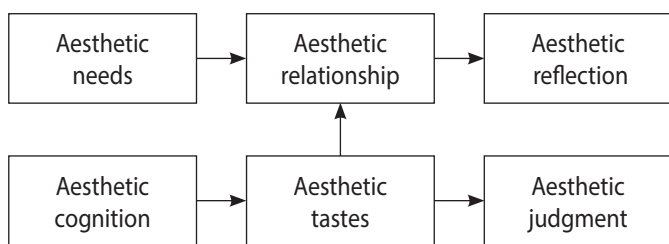


Figure 1. Relationship between elements of aesthetic values

According to this relationship diagram, we can clearly describe the generation process of the dynamic aesthetic values that the aesthetic subject takes its own aesthetic needs as the starting point, and finally forms the aesthetic response to the aesthetic object through the interactive activities of the aesthetic object. Based on the analytical theory of Dr. Ye Zezhou's conceptual structure of aesthetic values, the characteristics and existing problems of college students' aesthetic values can be systematically and objectively analysed by taking the constituent elements contained in the process of generating aesthetic values and the relationship between them as the basis of the investigation and research on the present situation of college students' aesthetic values.

2. Statistics and description of survey results.

2.1. College Students' Aesthetic Needs for China's Music.

Aesthetic needs is a state of seeking to satisfy people's feelings of experience satisfaction and pleasure, and it is the premise and foundation of the existence of aesthetic value. It has developed in the long process of communication with the outside world, and it is a «high-level aesthetic emotion with accumulated rational content» [2, p. 5-6]. As shown in Table 1, among the options of "the main purpose of choosing China Music as a public elective course", 71.49% chose "to satisfy personal hobbies", 69.31% chose "to improve self-cultivation", 30.69% chose "to earn credits" and 12.87% chose other purposes. Among the options of "frequency of enjoying China's music in peacetime", 54.46% chose "occasional appreciation", 25.74% chose "frequent appreciation", 16.83% chose "everyday appreciation" and 0.00% chose "never appreciation". Among the options of "the purpose of actively enjoying China's music", 77.23% chose to relax, 52.48% chose to cultivate interest, 51.49% chose as background music, 19.80% chose to develop intelligence, 17% chose to treat diseases and 17% chose for other purposes. From the data analysis of this study, it can be concluded that college students have many needs for China's music, including aesthetic needs, but there are some differences.

Table 1

Aesthetic needs of college students for China's music

Subject	Option	Number of people	Proportion
17. What's your main purpose in choosing the public music course in China?	Satisfy personal hobbies;	72	71.49%
	Improve one's self-cultivation;	70	69.31%
	Gather credits;	31	30.69%
	Others.	13	12.87%
18. How often do you enjoy China music?	Appreciate it every day;	17	16.83%
	Appreciate it often;	26	25.74%
	Enjoy occasionally;	55	54.46%
	Never appreciate it.	0	0.00%
19. What is the purpose of your active appreciation of China music?	Cultivate interest;	53	52.48%
	Leisure and relaxation;	78	77.23%
	Treat diseases;	17	16.83%
	Develop intelligence;	20	19.80%
	As background music, do other work at the same time;	52	51.49%
	Others.	13	12.87%

2.2. Aesthetic relationship between college students and China's music.

Aesthetic relationship refers to the interaction between aesthetic subject and aesthetic object on the basis of aesthetic need stimulation. The most important part of aesthetic values is "the aesthetic subject's reflection on the relationship between his own aesthetic needs and aesthetic objects" [12, p. 27]. This interactive activity is influenced by

the individual himself and the external environment, and mainly consists of three components: aesthetic interest, aesthetic cognition and aesthetic judgment.

2.2.1. China Music Aesthetic Taste of College Students.

Aesthetic taste refers to the aesthetic tendency (aesthetic tendency) expressed in the form of personal preference, which is the tendency of individual spirit [13, p. 111-118].

As shown in Table 2, among the options of "What kind of music do you like", 67.33% chose "pop music", 52.48% chose "electronic music" and 45.54 chose "China folk songs". China's national instrumental music accounts for 39.60%, China's traditional opera accounts for 34.65%, China's folk art accounts for 34.65%, western classical music accounts for 29.70%, western art songs account for 17.82%, national music of other countries and regions accounts for 12.87%, and western opera aria. In the question "Do you like the music in your hometown or other parts of China?", 64.36% of them like it, 30.69% are neutral and 0.00% don't like it. Among the options of "your favorite music style", 78.22% chose "relaxed and lively", 64.36% chose "lyrical and melodious",

64.36% chose "strong sense of rhythm", 61.39% chose "beautiful melody", 41.58% chose "exciting changes" and "magnificent momentum". Thus, college students' musical aesthetic tastes are diversified, and these types of music, such as pop music, electronic music and anime music, are more favored by college students because of the development of electronic technology. Comparatively speaking, China music has a smaller audience among college students, and even some college students are indifferent to the music in their hometown or other parts of China. College students generally prefer youthful, peaceful and beautiful music styles to music with profound musical connotations and heavy emotions.

Table 2

College students' aesthetic taste in China music

Subject	Option	Number of people	Proportion
20. Which of the following music types do you prefer?	China opera;	35	34.65%
	China folk songs;	46	45.54%
	China Quyi;	35	34.65%
	China national instrumental music;	40	39.60%
	Electronic music;	53	52.48%
	Western classical music;	30	29.70%
	Western opera aria;	11	10.89%
	Western art songs;	18	17.82%
	Pop music;	68	67.33%
	Anime music;	42	41.58%
21. Do you like the music in your hometown or other parts of China?	National music of other countries and regions in the world.	13	12.87%
	Like;	65	64.36%
	Neutral;	31	30.69%
22. What's your favorite music style?	I don't like it.	0	0.00%
	Lighthearted and lively;	79	78.22%
	Stimulating change;	42	41.58%
	Lyrical and melodious;	65	64.36%
	Complex and profound;	30	29.70%
	Strong sense of rhythm;	65	64.36%
	Melodious;	62	61.39%
	Having national characteristics;	32	31.68%
	Sad and low-spirited;	22	21.78%
	Magnificent;	34	33.66%
Others.	13	12.87%	

2.2.2. College Students' Aesthetic Cognition of China's Music

Aesthetic cognition refers to the formation of aesthetic experience through sensory perception and perception of the characteristics of things. Teng Shouyao distinguished the difference between aesthetic feeling and aesthetic perception in detail. In his view, the former is a reflection

of the individual characteristics of things, while the latter is a holistic grasp of the complete image of different characteristics of things, forming the aesthetic image of things (aesthetic objects) and jointly "creating and leading to an independent aesthetic world" [5, p. 57]. Compared with the general perception, the aesthetic perception still has the emotional experience of the subject and is influenced by the

interference of emotional factors. As shown in Table 3, among the options of "What instrument is this piece of music played", 65.35% were correctly answered; The number of people who answered correctly in the question "How is the speed of this piece of music" accounted for 65.35%; The number of people who answered correctly in the question "How did

the intensity of this piece of music change" accounted for 28.71%; The number of people who answered correctly in the question "How many beats is this piece of music" accounted for 64.36%; The number of people who answered correctly in the question "The melody direction of this piece of music is" accounted for 26.73%.

Table 3

College students' aesthetic perception of China music

Subject	Option	Number of people	Proportion
23. What instrument is this piece of music played with? (Erhu's "Two Springs Reflecting the Moon")	Jinghu;	11	10.89%
	Banhu;	12	11.88%
	Erhu;	66	65.35%
	Ma Touqin.	6	5.94%
24. What's the speed of this piece of music? (Erhu's "Two Springs Reflecting the Moon")	Fast;	26	25.74%
	Slow.	66	65.35%
25. How did the intensity of this piece of music change? (Theme music of the opening part of violin concerto "butterfly lovers")	From strong to weak;	17	16.83%
	From weak to strong;	38	37.62%
	From strong to weak and then to strong;	13	12.87%
	From weak to strong and then to weak.	29	28.71%
26. What time is this piece of music? (Korean music "Daoraki")	Two beats: strong and weak;	27	26.73%
	Triple time: strong, weak and weak.	65	64.36%
27. The melody trend of this piece of music is (the first two sentences of Hebei folk song "Chinese cabbage")	Up, up;	20	19.80%
	Down, down;	27	26.73%
	Up, down;	43	42.57%
	Down, up.	5	4.95%

From the above data, it can be seen that most students are familiar with the common national musical instruments in China, and can feel the speed and rhythm of music, but their ability to feel the change of music intensity and pitch is poor.

As shown in Table 4, among the options of "How many phrases are there in this piece of music", 60.40% were correctly answered; The number of people who answered correctly in the question "Which of the five tones is this piece of music in China" accounted for 10.89%; The number of people who answered correctly in the question "What is the tone of this music" accounted for 41.58%; "The number of people who answered correctly in the options of which areas of China are these pieces of music, accounting for 62.38%; Among the options of "What are you most concerned about when listening to this piece of music", 43.56% chose "music itself (such as melody, speed, strength, voice color of singer or musical instrument, musical style characteristics, etc.)", 37.62% chose "expressing content (such as emotion, lyrics, connotation, artistic conception, etc.) and "selecting". The number of people who answered correctly the question "What is the mood of this piece of music" accounted for 61.39%; "What kind of content or emotion does this piece

of music show?" The number of people who answered the question correctly accounted for 57.43%.

It can be seen that college students' aesthetic perception of China's music is also limited. Most students can grasp the simple music structure, mood and regional style of music, but most students can't grasp the mode and tonality of music and the tone and content of music well. Some students pay more attention to the music form (the aspect that is most easily felt by intuition) when listening to music. Comparatively speaking, they pay less attention to the content of music, and pay attention to their own inner feelings and complex creative techniques and techniques.

2.2.3. College Students' Aesthetic Judgment of China's Music.

Aesthetic judgment refers to the discovery of aesthetic objects in the form of subjective purpose [7, p. 5]. This form that meets the purpose or needs is the inherent aesthetic standard of aesthetic subject, and it becomes an aesthetic ideal when it develops into a perfect and advanced form. As shown in Table 5, among the options of "Can China music bring you beautiful feelings", 48.51% are fully capable, 43.56% are partially capable and 0.99% are completely incapable. Among the options of "What aspects of China music make

College students' aesthetic perception of China's music

Subject	Option	Number of people	Proportion
28. How many phrases does this piece of music have? (Shandong folk song "Yimeng Mountain Minor")	1;	4	3.96%
	2;	14	13.86%
	3;	11	10.89%
	4;	61	60.40%
	Others.	1	0.99%
29. This piece of music is one of the five tones in China? (Mongolian folk song "Gadamerin")	Palace (singing do);	19	18.81%
	Quotient (singing re);	20	19.80%
	Horn (singing mi);	29	28.71%
	Sign (sing sol);	18	17.82%
	Feather (singing la).	11	10.89%
30. What is the tone of this piece of music? (Shandong folk song "Bao Leng Diao")	Asking;	20	19.80%
	Laugh;	42	41.58%
	Sigh;	12	11.88%
	Cry;	11	10.89%
	Shout;	8	7.92%
	Others.	3	2.97%
31. Which region or nationality are these pieces of music from in China? (Shaanxi folk song Lan Hua Hua, Tibetan tap dance music fragment, Dai music fragment, Xinjiang music fragment)	Shandong, Guangdong, Jiangsu and Xinjiang;	12	11.88%
	Anhui, Fujian, Yunnan, Northeast China;	14	13.86%
	Northern Shaanxi, Tibet, Yunnan and Xinjiang;	63	62.38%
	Northern Shaanxi, Tibet, Hunan and Sichuan.	Three	2.97%
32. When listening to this piece of music, what are you most concerned about? (Pipe solo "Rivers and Rivers")	Music itself (such as melody, speed, strength, voice color of singer or instrument, music style characteristics, etc.);	44	43.56%
	Performance content (such as emotion, lyrics, connotation, artistic conception, etc.);	38	37.62%
	One's own inner feelings;	9	8.91%
	Complex creative techniques and superb performance skills;	2	1.98%
	Pay no attention to anything, just listen.	2	1.98%
33. What is the mood of this piece of music? (Pipe solo "Rivers and Rivers")	Happiness;	25	24.75%
	Sadness;	62	61.39%
	Anger;	4	3.96%
	Fear.	1	0.99%
34. What kind of content or emotion does this piece of music show? (Pipe solo "Rivers and Rivers")	Fierce fighting;	11	10.89%
	The pain of losing a loved one;	58	57.43%
	Indulge in sweet love;	11	10.89%
	Play happily;	8	7.92%
	Others.	6	5.94%

College students' aesthetic judgment on China's music

Subject	Option	Number of people	Proportion
35. Do you think China music can bring you beautiful feelings?	Fully capable;	49	48.51%
	Partial energy;	44	43.56%
	Not at all.	1	0.99%
36. What aspects of China music make you feel beautiful?	Form (such as melody, timbre, strength, speed, etc.);	66	65.35%
	Emotion, ideological content, etc.	66	65.35%
	Artistic conception and atmosphere of music rendering.	56	55.45%
37. What do you think is the standard of music beauty in China?	In line with the facts.	40	39.60%
	The content is full of life;	66	65.35%
	The timbre is distinctive;	64	63.37%
	The artistic conception is long and quiet;	60	59.41%
	The melody is very charming;	64	63.37%
	Others.	8	7.92%

you feel beautiful", 65.35% chose "melody, timbre, strength, speed, etc. in form", 65.35% chose "emotion, ideological content, etc." and 55.45% chose "artistic conception and atmosphere in music rendering". Among the options of "What do you think is the standard of China's musical beauty", 65.35% are full of life flavor, 63.37% are distinctive in timbre, 63.37% are very charming in melody, 59.41% are far-reaching in artistic conception, 39.60% are in line with the facts and others.

It can be seen that about half of college students fully agree with the aesthetic value of China's music, while less than half of them agree that only part of China's music has aesthetic value. Most college students think that China's music can give people a beautiful feeling in form, content and atmosphere, and the evaluation standard of China's music beauty is not single, but multi-angle, mainly judging from content and form.

2.3. College students' aesthetic response to China's music.

The aesthetic reaction is that when the aesthetic judgment is completed, the subject can get a pleasant physical and mental experience to meet the aesthetic needs [9, p. 1847-1854]. However, different forms of aesthetic objects bring great differences to individuals, so pleasure is broad, diverse and complex, such as beauty, strong beauty, comedy and tragedy. As shown in Table 6, among the options of «Can the public music courses offered by your university meet your aesthetic needs», 54.46% are selected as «partially satisfied», 35.64% as «completely satisfied» and 0.00% as «completely unsatisfied»; Among the options of «Does China Music Meet Your Appreciation Requirements», 54.46% chose «Very Good, Fully Meet My Appreciation Requirements», 37.62% chose «Good, Partially Meet My Appreciation Requirements» and 0.00% chose «Not Good, Not Meet My Appreciation Requirements at All». Among the options of "What is the important role of college students in learning

China's music culture", 64.36% chose «Very important, cultivate one's morality, enhance national pride and sense of national responsibility, and love China's music culture more», 23.76% chose «Great, and gradually become interested in China's music», 1.98% chose "No role, but still not interested in China's music" and "No interest". It can be seen that the music public course offered in colleges and universities cannot meet the aesthetic needs of most college students. More than half of college students think that China's music fully meets their own appreciation requirements, while for some college students, only some China's music meets their appreciation requirements. College students generally recognize the positive role of China's music.

3. Existing problems in the process of college students' forming aesthetic values through China's music

According to the investigation and study on the present situation of college students' aesthetic values formed through China's music, there are the following problems:

3.1. College students' aesthetic needs for China's music are not pure. From the survey, it can be found that 30.69% of college students choose to take the public course of China Music only to collect credits, and 12.87% of college students have other purposes, which is utilitarian. Most students only enjoy China's music occasionally, and even actively appreciate China's music for leisure and entertainment, and even just take China's music as the background music, paying no attention to music at all.

3.2. lack of college students' sense of identity with China's music culture. At present, some college students' China music culture shows an indifferent attitude, while China's music is unpopular among contemporary college students. In the survey of college students' favorite types of music and the types of music they listen to most often, few college students choose China music, and they don't give high recognition

Table 6

The aesthetic reaction of college students to China's music

Subject	Option	Number of people	Proportion
38. Can the public music courses offered by your university meet your aesthetic needs?	Fully satisfied;	26	35.64%
	Partially satisfied;	55	54.46%
	Completely unsatisfied.	0	0.00%
39. What is your comprehensive evaluation of China's music?	Very good, completely in line with my appreciation requirements;	55	54.46%
	Better, part of it meets my appreciation requirements;	38	37.62%
	No, it doesn't meet my appreciation requirements at all.	0	0.00%
40. What do you think is the important role for college students to learn China music culture?	It plays a very important role in cultivating self-cultivation, enhancing national pride and sense of national responsibility, and loving China music culture more;	65	64.36%
	Great role, gradually interested in China music;	24	23.76%
	It doesn't have any effect, and I still have no interest in China music;	2	1.98%
	Have a negative effect, dislike of China music.	0	0.00%

to various genres of China music. Most of them tend to use high-tech synthetic pop music, electronic music and so on, which are closer to their own times. Moreover, college students know little about the music in their hometown. Most students have only heard a few folk songs or operas, and even quite a few students don't know the music in their hometown at all.

3.3. *College students' aesthetic cognition of China's music is insufficient.* Some college students lack the ability of music aesthetic cognition. I'm not familiar with the timbre of Chinese musical instruments, and I'm not sensitive to musical elements such as speed, and I'm even less sensitive to the strength and pitch of music. For example, only 28.71% of the people answered the question "The change of the strength of music" correctly, and only 26.73% answered the question "The melody trend of music" correctly. The perception of China's music structure, mode tonality, tone, style, mood and emotional content is also limited, and the intuition of mode tonality is very lacking, only 10.89% of people can answer correctly. Most college students don't pay much attention to the deep connotation of music, but pay more attention to the sound forms of music, such as melody, speed, strength, voice color of singers or musical instruments, music style and characteristics.

3.4. *College students' lack of aesthetic judgment on China's music.* Some college students think that some of China's music has no aesthetic value, and they can't feel the beauty of China's music form (such as melody, timbre, strength, speed, etc.), emotion, ideological content and artistic conception and atmosphere of music rendering.

3.5. *College students' pleasant physical and mental experience through China's music is insufficient.* The survey results show that only more than half of college students think that China music can bring them a pleasant physical and mental experience, and 37.62% of college students think that

only some China music can bring them a pleasant physical and mental experience. College students generally think that learning China music is becoming more and more interested in China music and even more fond of China music culture. In other words, most college students don't know much about China music at present, so the degree of pleasure brought by China music is not high.

4. *Analysis of the causes of the existing problems of college students forming aesthetic values through China's music*

4.1. *Before the university, there are still some deficiencies in the cultivation of college students' aesthetic cognitive ability of China music.*

China is a big agricultural country with a large rural population, and most college students come from rural areas. In this survey, college students from rural areas and counties and towns accounted for 49.50% and 32.67% respectively, and only 19.80% came from cities. In recent years, with the introduction of the national aesthetic education policy, although some progress has been made in the field of basic music education, parents in cities pay more attention to the cultivation of children's musical ability because of the gap between rural and urban economic and cultural development and the difference in educational concepts. Comparatively speaking, children living in rural areas are very lacking in the cultivation of musical ability because of their limited economic conditions, and even think that learning musical knowledge is improper. According to the survey data, only 16.83% of the students have studied China's national musical instruments (such as guqin, guzheng, pipa, erhu, dulcimer, bamboo flute, cucurbit silk, etc.), and only 2.97% of the students have a high level of performance and can play many difficult music. 3.96% of college students have a high level of performance and can play some moderate music; 17% of college students have a very limited performance

level and can only play a few simple pieces of music. Only 20% of college students have studied China local folk songs (such as folk songs in their hometown or folk songs in other places such as northern Shaanxi, Jiangsu, Tibet and Xinjiang, etc.), operas (such as Beijing Opera, Henan Opera, Huangmei Opera, Yuediao and Shaanxi Opera, etc.), folk arts (such as Jingyun Drum, Henan Pendant, Pingtan and Fengyang Flower Drum, etc.) or national dances (such as Yangko Dance and Dai Dance in the northeast of Han nationality) Only 1.98% of college students have a high performance level and can perform many difficult songs or plays, 3.96% have a high performance level and can perform some moderate songs or plays, and 20.79% have a very limited performance level and can only perform a few simple songs or plays.

4.2. The propaganda and guidance of school music education to China music is not deep enough.

In the question "How well do you know China music such as China local folk songs, operas, folk art and folk instrumental music", 59.41% choose "I know a little, have heard or seen it", 19.80% chose "I don't know anything at all", 17.82% chose "I know a lot". Moreover, judging from the topic "Ways to understand China local folk songs, operas, folk art and folk instrumental music, etc.", the way of "teaching by music teachers in school music classrooms" accounts for 40.59%, which is far lower than the way of communication through media such as film and television, internet and literary evenings. There are 80.20% college students who want to know about China's music, but they are at a loss and don't know where to learn. 81.19% of college students support the school to set up China music courses, 52.46% want to set up music appreciation courses, 33.66% want to learn China folk instruments in China music courses, 65.35% want to learn folk instruments, 54.46% want to learn China local folk songs, 45.54% want to learn China operas, and 45.54% want to learn China operas. It can be seen that the propaganda and guidance of school music education to China music is not deep enough. As far as colleges and universities are concerned, the number of open music courses is limited, and the content of China music involved is even limited, which leads to the failure to meet the aesthetic needs of students and the lack of in-depth understanding of China music.

4.3. The impact of multi-cultural trends of music.

In the era of rapid development of global network technology, electronic technology products are updated frequently, and media social software emerges one after another. These products of globalization, which represent the high development of human civilization, bring a lot of convenience to people's lives, but at the same time, they are gradually dissolving the regionality, nationality and tradition of people and culture, making them diversified, entertaining and famous. Many music works synthesized by high-tech production are widely spread through mass media and social software, and many media accounts and commercial websites overproduce, hype, package hot people and some music works, and frantically market online celebrity stars and

music works, so as to attract public attention and earn traffic economy. Cyberspace has formed a whole set of morbid traffic marketing model of "over marketing-attracting traffic-increasing fans-realizing continuously". The youth group, represented by college students, is an active group. They like the dynamic rhythm and strong contrast, and are also willing to participate in various forms of activities with novel contents. Young people have become important recipients of music, and their growth has changed the whole pattern of music appreciation and acceptance. However, because young people are still in the learning period of accepting knowledge, their knowledge cultivation is not rich and comprehensive, and their aesthetic intuition is strong. Compared with fine and profound beauty and art, those simple beauty and art can be accepted by them faster. Therefore, it can be said that contemporary college students are facing the lack of traditional consciousness and the crisis of cultural identity and identity caused by the "loose" absorption of music culture. Undoubtedly, cultural identity and aesthetic taste can be diversified, but national culture should be firmly grasped. A nation is called a nation because of its unique culture and ideology. If culture disappears, then the so-called nation is also in name only. Nowadays, the inheritance of national music and culture has reached an urgent moment. As the cradle of cultivating all-round high-end talents, ordinary colleges and universities should undertake this social responsibility and mission.

Conclusion. To sum up, through the analysis of the present situation of college students' aesthetic values formed by China's music, it is shown that many factors, such as the lack of China's music aesthetic cognitive ability before college, the insufficient publicity and guidance of school music education to China's music, and the impact of diverse music cultural trends, lead to many problems such as the impure aesthetic needs of college students for China's music, the lack of identity with China's music culture, the lack of aesthetic cognitive ability for China's music, the lack of aesthetic judgment ability for China's music and the lack of pleasant physical and mental experience gained through China's music. In a word, there are still some gaps and contradictions between the present situation that college students form aesthetic values through China's music and our pursuit and expectation of the value of college music aesthetic education. As far as the aesthetic education of music in colleges and universities is concerned, the key factor influencing the formation of college students' aesthetic values is the overall planning and design of the public music course in China. Based on the training objectives, colleges and universities should build a closely related China Music Public Elective Curriculum Group as a whole, and effectively integrate other related factors (teachers, schools and social resources) that affect the implementation of the curriculum, establish a holistic connection, form a joint effort to promote the all-round development of students, and create an educational practice environment for educating "beauties" and "all-round people".

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