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Research Article

Improvement of Music Teaching Efficiency Based on Learner Emotional Model*

Renfu Geng¹

ChangShu Institute of Technology

Abstract

As an aesthetically pleasing course, music plays an extremely important role in primary and secondary schools and even higher education. It is the main channel for the popularization of primary and secondary education to art and the only way to practice it. It is also a compulsory course for schools to achieve aesthetic education. . Music education is different from traditional education in other disciplines. It emphasizes the emotional experience of educators and emphasizes the emotional exchange and perception between teachers and students. In general, music education is a comprehensive quality education course that integrates psychology and music aesthetics. However, traditional music education only flows on the surface of the curriculum and ignores the emotional experience in the teaching process, thus failing to achieve the purpose of so-called aesthetic education. Therefore, it is very necessary and meaningful to study the framework of emotional education system in music education in a timely and effective way. Based on emotional psychology, aesthetics and educational psychology, this thesis focuses on the emotional teaching in music education, and constructs an effective and effective music emotional teaching system, and proposes specific strategies and measures for the current status of music education. In the specific practice verification section, this paper conducts experimental teaching based on a sample of 200 students and gives a questionnaire to verify the acceptability and effectiveness of the proposed teaching system. Practice shows that the music education system based on the student's emotional experience proposed in this paper has significant effects on cultivating students' positive and healthy feelings and aesthetics.

Keywords

Music Education • Emotional Experience of Teachers and Students • Emotional Health • Aesthetic Health

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¹Correspondence to: Renfu Geng (MA), School of Humanities, Changshu Institute of Technology, Changshu 215500, China. Email: grf5618@163.com

As a carrier of human emotions, music communicates with every different person and even every country (Royston, 2017; Kiliç, 2017). Music education, as the basic course that students must learn now, is also a carrier for students to enjoy their body and mind and satisfy their emotional needs and bursts. As the core of music education, aesthetic education bears the experience and evaluation of shaping students' beauty, and at the same time determines the emotional health of students to a certain extent. However, traditional music education does not take into account the status and role of emotional experience in music education. Traditional music education is often too boring. When students receive music education, they are often passively educated, resulting in the entire music classroom. The subjectivity has gone wrong. At the same time, although the introduction of multimedia technology into the classroom, the application of these information technology tends to flow in the form, which in turn reduces the emotional experience of students in the music classroom. In addition, in the school and the student body, the music is often neglected to shape the aesthetic health of the student and the music education is regarded as a weak subject to learn (Prichard, 2017; Pike, 2017; Valentin, *et al.*, 2016). Therefore, based on the above, it is very necessary to present a music education system based on students' emotional experience in a timely and effective manner (Anderson, Farcomeni, Pittau & Zelli, 2016; Campanelli, Gray, Blake & Hope, 2016).

At present, there are many studies on music education at home and abroad. The most basic conclusion is that music education is aesthetic education (Manaris, Stevens & Brown, 2016; Tomlinson, 2016). In the study of music education based on musical emotional experience, some scholars put forward the emotional network teaching in music education based on emotional psychology to realize the emotional experience in music education. The dynamic network only emphasizes the importance of emotional factors in teaching and it is only based on the research of teaching psychology, and the research only stays at the theoretical level and does not give specific implementation strategies (Ahmethan, 2016; Estelami, 2016; Semien *et al.*, 2016). Some scholars also emphasize that the comprehensive use of the three elements in music teaching is the three sources of teaching materials, teachers and students. In the teaching process, the teaching links of induction, cultivation, motivation and regulation are carried out in time, but this music education mode is too focused. "Emotional experience" ignores the importance of aesthetic education (Iftar & Gül, 2016; Guccio, Martorana & Mazza, 2016; Jiang, Yu & Zhu, 2016).

Based on the above discussion about the shortcomings of traditional music education, this paper will propose a music education framework system based on the emotional experience of teachers and students based on emotional psychology, aesthetics and educational psychology theory, and give practical strategies and methods in practice. This paper will be based on a 200-member student group to conduct practical verification, and collect information through questionnaires after the trial to understand the acceptability and effectiveness of the proposed system.

This article is organized as follows: The second section of this paper will give a framework of music education system based on emotional experience based on emotional psychology, aesthetics and educational psychology. In the third section of this paper, the framework proposed in the second section of the paper gives

a specific strategic plan. The fourth section of this paper will be based on a 200-person experimental sample for practical verification. Finally, a summary of this article will be made.

Related Work

This section will mainly analyze the theoretical basis analysis of the music education system based on emotional experience and the construction of the corresponding framework system. In the theoretical analysis and research, the author mainly analyzes the emotional psychology, aesthetics and educational psychology to lay the foundation for the whole emotional education system based on emotional experience. At the same time, the research based on this theory further deepens the system framework based on emotional experience music education. Figure 1 shows the framework of the entire related work:

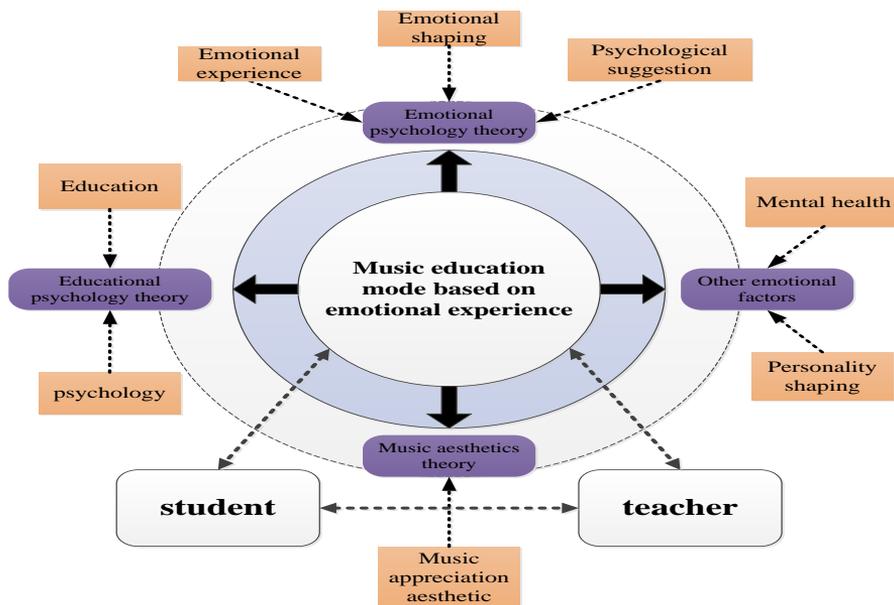


Figure 1. The framework of the entire related work

Related work: motional psychology, aesthetics, and educational psychology

Emotional psychology is a combination of emotion and psychology. Compared with traditional psychology, it pays more attention to emotional experience and pays more attention to the cultivation of emotions. It overlaps with music aesthetics to a certain extent, and it concentrates in the development process. It embodies the three dimensions of music aesthetic attitude, music aesthetic ability and corresponding music aesthetic taste. Musical emotional psychology education and corresponding aesthetic education are the basis of relevant music teaching activities. It is the key to cultivating students or music learners about music aesthetic creativity and cognitive

ability in a certain atmosphere. The specific details include the content can be summarized as: the feeling and sensitivity of music, the imagination of music, the memory of music, and the emotional response and musical performance of music.

Of course, the emotional experience of music and the perception of aesthetics are based on a certain psychological basis. The reliance on emotional psychology and aesthetic psychology in the curriculum objectives and curriculum content of music education is more obvious. It is mainly reflected in the aesthetic attitude of music, the aesthetic ability of music and the aesthetic taste of music. The psychological expectation requires the assistance of the corresponding psychological knowledge in the process of aesthetic emotion development, the development of aesthetic behavior and the cultivation of aesthetic ability to achieve the goal of healthy and stable development. Figure 2 shows the corresponding relationship between the course objectives and the corresponding emotional psychology and aesthetic psychology. It can be seen from the figure that the relevant course objectives and corresponding phased goals in the actual music education are based on the corresponding Emotional psychology and aesthetic psychology are established, and based on this, the aesthetic emotional development goal, the aesthetic behavior development goal and the corresponding aesthetic taste behavior are formed.

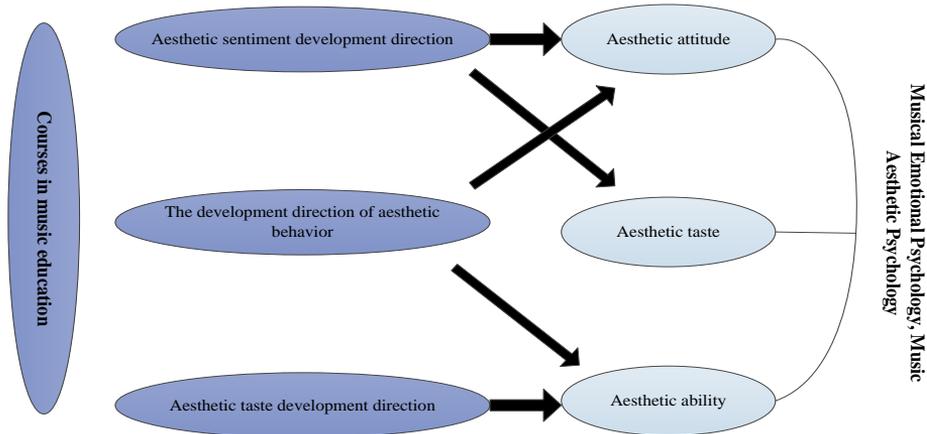


Figure 2. The corresponding relationship between the course objectives and the corresponding emotional psychology and aesthetic psychology

Educational psychology, as a tool for aesthetic psychology and corresponding emotional psychology, requires effective and effective use of the basic knowledge of pedagogy for effective teaching in music education. The application of educational psychology in music education is essentially different from the teaching of other subjects, which is relatively minor compared to aesthetic emotions.

Based on the above-mentioned expositions on music aesthetics and emotions, this paper investigates and analyzes the current aesthetic and emotional psychological conditions of students in music education, and develops the research plan based on the physiological characteristics of students and the corresponding psychological development characteristics. The basic work of music education research based on emotional

experience. In the actual research, it is found that the most important age stage for the implementation of music education is the youth stage. At this stage, it is an important stage for the formation of beauty and aesthetic taste. The actual analysis can be seen in the adolescent stage, the corresponding psychology is in the stage of image thinking to abstract thinking, and the corresponding will quality is constantly developing and being stimulated and influenced by the outside world. At this stage, the personality of the teenager is preliminary. Formed, but lacking stability. In the actual survey, a questionnaire survey was conducted on adolescents with a sample of 200. The corresponding content is a discussion about whether there is a need for music lessons. It is not necessary, necessary, and careless to set up three answers. The results of the questionnaire are shown in Table 1. It can be seen from the table that the current adolescents' desire for music education is still strong. As shown in Table 2, the corresponding students' survey of the current music class's likeness level shows that most students feel that the current music lesson is boring, which shows that the current music education flows on the surface teaching without considering the students' emotional experience.

Table 1
The Results of the Questionnaire One

Questionnaire: Is it necessary to open a current music class?			
Total number of samples	Questionnaire answer	Number of people	The proportion
200	Necessary	163	81.5%
	It doesn't matter	12	6%
	No need	25	12.5%

Table 2
The Results of the Questionnaire Two

Questionnaire: Are you satisfied with the current music class?			
Total number of samples	Questionnaire answer	Number of people	The proportion
200	Satisfaction	35	17.5%
	Dissatisfied with boring	112	56%
	No feelings	53	26.5%

In the selection of music types, this paper also surveys based on the above samples, as shown in Figure 3. It can be seen from the figure that the current preference for music in the youth stage is mostly concentrated on popular music. Its main features are rhythm and tone. It is in line with the aesthetics of young people's music, and it is also in line with the current emotional needs of young people. At the same time, the results of this survey are also the basis of music education based on emotional experience.

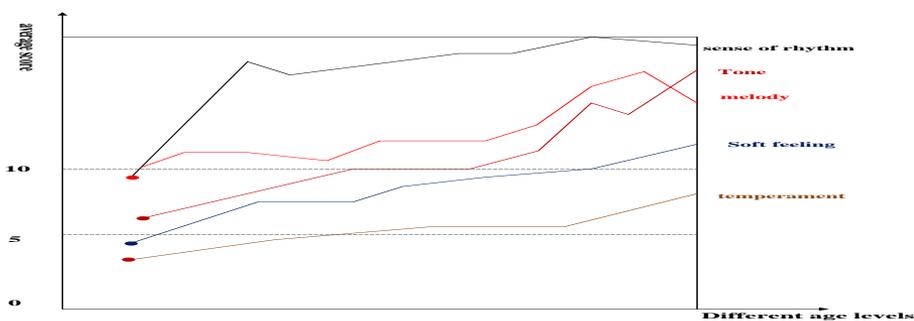


Figure 3. Adolescents' preference curve for music

Related work: A music education system framework based on emotional experience

Based on the above analysis of emotional psychology, aesthetic psychology and corresponding educational psychology theory, this paper proposes a music education system framework based on emotional experience. As shown in Figure 4, the core content of the framework is emotional experience. Based on emotional experience, it assists with music courses, aesthetic education, aesthetic experience, music art, music practice and corresponding music aesthetic activities. In the above-mentioned series of music education process, the students' aesthetic experience is strengthened, and the students' emotional factors in the process are concerned. In the actual music teaching, the students' inner emotions are stimulated, so that the students can fully perceive, create, experience, and emotionally move people in the music classroom.

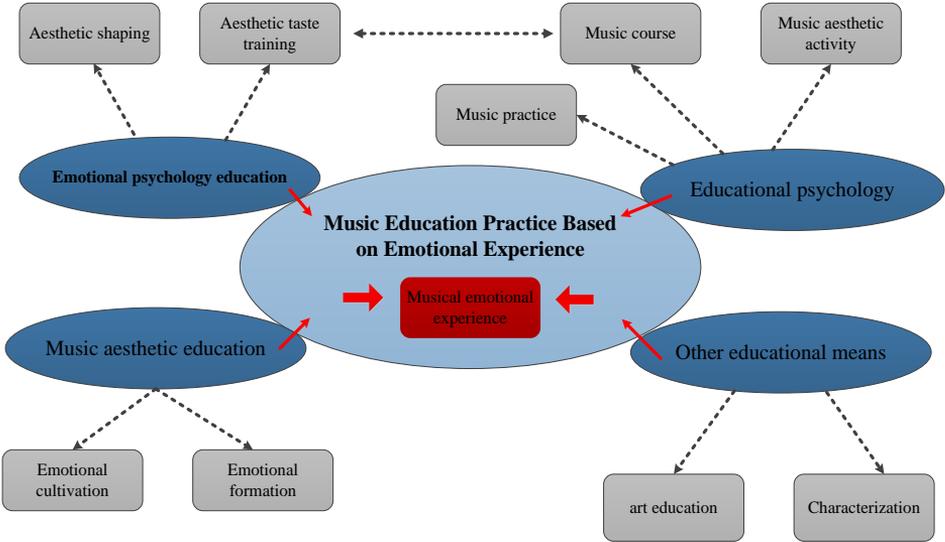


Figure 4. Music Education Architecture Based on Emotional Experience

Specific strategies and solutions for music education based on emotional experience

Based on the above-mentioned music education system architecture based on emotional experience, this section will focus on specific program measures for implementing the architecture. This section will focus on the core main strategy and the auxiliary strategy. The corresponding main strategy will focus on the emotional experience. The auxiliary strategy is to ensure the effective implementation of the core strategy.

The core strategy proposed in this paper is the teacher-student emotional communication based on music education content and the corresponding emotional experience strategy. In the process of music education, teachers and students need to follow the basic basis of emotional teaching psychology, that is, teachers and

students need to timely transmit cognitive information in the process of teaching. In this process, teachers need to guide students to music works. The stratification analysis of the emotional factors involved also requires the active creation of context to guide students to experience the artistic conception and beauty of music.

The corresponding auxiliary strategies mainly follow the following four:

1. Adjust the matching of teaching content in music education. According to the current physiological and psychological construction level of the students, the content and objectives of the music teaching course are matched according to different stages, so as to meet the students' emotional needs, and also help to cultivate students' aesthetic taste and timely create a healthy aesthetic psychology. .

2. Keep abreast of the background of music creation and deepen the aesthetic understanding of music. Since its birth, music has always been the product of human emotions. Its content often contains the cultural background of music and the environment in which the creators live and the state of mind at that time. Therefore, guiding students to understand the background of music in time and increase the horizontal connection between music and other disciplines can indirectly cultivate students' aesthetic taste and ability to perceive music. The corresponding implementation of the actual life can be achieved through the students' independent understanding of the creative background of the musical works and the teachers guiding the students to carry out in-depth understanding.

3. A complete and repeated appreciation of good music works in a timely manner. Appreciation of excellent music works Teachers need to guide students to taste the beauty of the music in a timely manner, so that the students' emotions can be integrated into the corresponding works. In this process, teachers need to fully integrate the students' emotional factors as well as their own emotional factors and the current human environment.

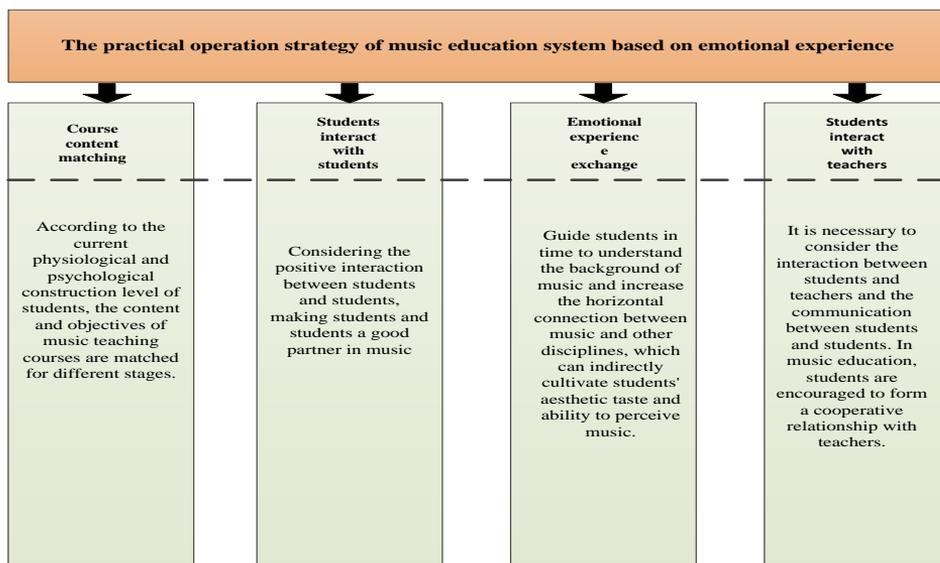


Figure 5. The corresponding strategy detail framework

4. Actively create an emotional environment for music education. Music itself is an auditory experience, and its requirements for the situation are very strict. In terms of specific implementation, teachers should actively create situations using physical objects to stimulate students' emotional resonance. Of course, proper instrumental music performance in actual music teaching is also conducive to the creation of emotional situations.

In the music education system based on emotional experience proposed in this paper, students are essentially the dominant system of the whole system. Therefore, in the actual strategy, it is also necessary to consider the interaction between students and teachers and the communication between students and students. It actively promotes the formation of a cooperative relationship between the students and the teacher's classroom relationship, and at the same time promotes the formation of a musical partner relationship between the students and the students. The corresponding strategy detail framework is shown in Figure 5.

Practice and Analysis

Based on the emotional education-based music education model proposed in this paper, the above three sections have been analyzed and discussed for its principle, theoretical support and corresponding architecture. This section will conduct a practical test based on the above theory based on a student sample of 200. Feedback with the questionnaire. The experimental sample of this paper is adolescent students, who come from different grades in a junior high school. This paper conducted a one-month music education experiment for these samples. The corresponding experimental results are shown in Table 3. The students shown in the table are the students. According to the satisfaction survey results of the music education model proposed in this paper, it can be seen from the table that after the music education model based on emotional experience, most teenagers feel that music education is more diverse and rich, and also basically recognize music. Education shapes its aesthetics and shapes its emotional personality.

Table 3
The Corresponding Experimental Results

Questionnaire: Are you satisfied with the current music class?					
Total number of samples	Questionnaire answer	Number of people before practice	The proportion before practice	Number of people after practice	The proportion after practice
200	Satisfaction	35	17.5%	178	89%
	Dissatisfied with boring	112	56%	7	3.5%
	No feelings	53	26.5%	15	7.5%

Figure 6 shows the corresponding questionnaire satisfaction line chart. From this figure, it can be seen more clearly that, based on the system proposed in this paper, students' enthusiasm for music education is more high, and music education can shape their aesthetics. And the corresponding emotional personality also shows a high degree of certainty.

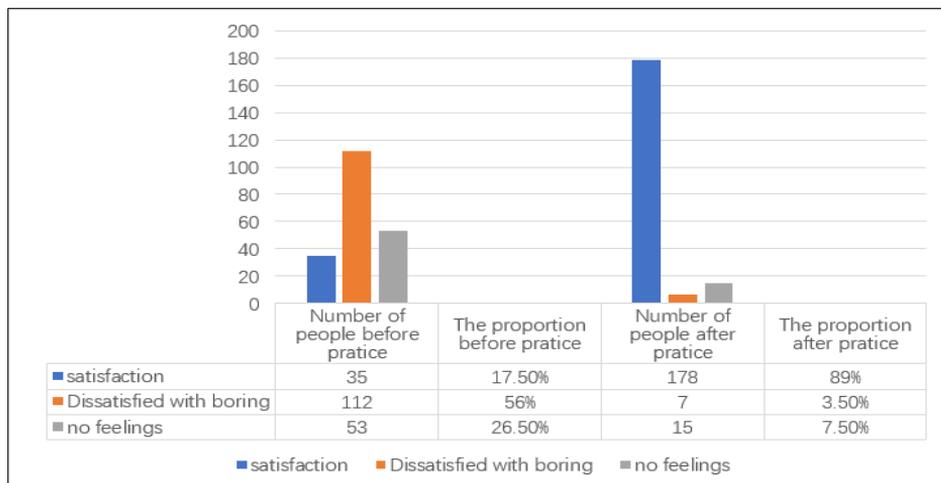


Figure 6. The corresponding histogram

Conclusion

Based on the analysis of emotional psychology, aesthetics and corresponding educational psychology, this thesis constructs a music education system framework based on emotional experience. At the same time, based on this framework, the corresponding five strategies are given. Specific implementation. Finally, based on the music education framework of emotional experience, this paper conducts the practical experiment and questionnaire survey of the experimental samples. The final results show that the music education model based on emotional experience proposed in this paper has superiority and strong acceptance.

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