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The Effect Of Music Pedagogical Factors On Student Music Aesthetic Ability: Mediating Roles Of Learning Motivation And Teaching Impression

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ABSTRACT

In recent years, universities across the country have increasingly emphasized the importance of music aesthetic education in students' aesthetic education. Different teaching methods of music teachers have an important influence on the cultivation of music aesthetic ability of non-music major students in universities. This study aimed to measure the different levels of influence on student music aesthetic ability through different teaching pedagogical factors in teaching pedagogy, music teaching curriculum, and use of new media. At the same time, students' learning motivation and teachers' teaching impressions will result in an impact on students' learning outcomes in the music course. Students' different learning motivations and attitudes thus affect student music aesthetic ability. This study utilized a quantitative survey method in finding the relationship between the variables. The data of variables were collected using the questionnaire and the questionnaire was modified using factor analysis. The questionnaires were formally distributed among third-year university students from four public universities in Zheng Zhou City, Henan Province. There are 43,046 students in the third year of the four universities. 422 questionnaires were distributed, and 406 valid questionnaires were collected. The 406 valid data were analyzed by using SPSS and AMOS. The data was then analyzed using structural equation modeling and linear regression analysis. The results show that among the 3 music pedagogical factors, teaching pedagogy ($B=0.338$, $p<0.001$), music teaching curriculum ($B=0.267$, $p<0.001$) and use of new media ($B=0.309$, $p<0.001$) have different levels of effect on student music aesthetic ability, respectively. Besides, learning motivation ($B=0.500$, $p<0.001$) and teaching impression ($B=0.539$, $p<0.001$) have significant mediating effects in the relationship between the teaching pedagogical factors and student music aesthetic ability. In response to the results of the study, recommendations and strategies for music teachers' teaching methods in teaching future music courses are proposed. These suggestions and strategies can effectively improve student music aesthetic ability, as well as improve teachers' teaching methods and enhance teaching effectiveness.

KEYWORDS: *music aesthetic ability, teaching pedagogy, music teaching curriculum, use of new media, learning motivation, teaching impression*

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1. INTRODUCTION

Music aesthetic ability is a kind of aesthetic activity ability, music aesthetic ability contains music literacy, music appreciation and music expression. It enhances people's spiritual lives by allowing them to appreciate music and understand its profound meaning. As an important part of quality education in universities, many universities have listed music appreciation courses as the basic courses of humanistic quality education, cultivating high-quality talents with all-round development through music education, and improving the cultural literacy and aesthetic ability of students in universities (Helena et.al., 2021). The universities' music education courses deploy a variety of new media teaching tools to enhance the teaching for the improvement of students' music appreciation ability. After reviewing a large number of literature materials on pedagogy, music aesthetic ability, new media teaching methods, and music appreciation, we find out the factors affecting students' music appreciation ability and pedagogical methods so as to improve the teaching effect of music teachers in music teaching classrooms and students' music aesthetic ability.

Universities do not place enough emphasis on the value of aesthetic education, despite the fact that social growth demands

that students have musical aesthetic education skills. In the process of education and learning, both students and universities place a higher value on intellectual education while ignoring aesthetic education, which leads to the eventual marginalization of aesthetic education (Jiang, 2020). If the status of aesthetic education in universities can not be improved, it is difficult for universities and students to feel the positive influence of aesthetic education on human development and the aesthetic methods provided by aesthetic education to people in learning and life, and the

development of aesthetic education in universities will be even slower (Guo Shengjian&Wu Xiaoli,2022). Part of the students' music aesthetic ability, the understanding of beauty, only stays in the perceptual stage of understanding, that as long as it can bring pleasant feelings to their own sensory organs can be called “beauty” (Yao Yuzhao,2020). Although some students can categorize beauty into inner beauty and outer beauty, they lack a systematic understanding of beauty. Most of the students do not understand the real connotation and essence of beauty, which fully demonstrates the lack of university students' ability to recognize beauty (Feng Ting, 2015).

Music teachers are lacking in competency teaching music education at university. At present, there are problems in the field of music education in China, such as an unsound teaching system, an unscientific theoretical curriculum, and insufficient music practice (Yanfei Li, 2023). Many universities are letting the teachers of music majors in the music department, or even teachers of other majors who are interested in aesthetic education majors, be the teachers of aesthetic education courses. The aesthetic education courses are typically offered as electives, which leads teachers in the music department to prioritize their specialized teaching courses over these electives. Teachers who are interested in aesthetic education, on the other hand, do not specialize in teaching, and everyone's aesthetic skills vary. Some aesthetic educators have high artistic qualities, but there are deficiencies in cultural and aesthetic qualities. Teachers' teaching experience and students' purpose and motivation to learn music appreciation courses also play an influential role (Zhu Qingzhu&Chen Lu, 2021). The teaching mode of music appreciation courses is relatively rigid. Teachers in teaching music appreciation courses, music appreciation content is constantly enriched in order to fully meet the demands of university music and art teaching and the need for real-time changes in music teaching concepts (Li Tong, 2022). However, from the current stage of university music appreciation course teaching situation, due to which the teaching mode used is relatively single, failing to make full use of new media and intelligent teaching methods (Li Jiao & Meng Zhuo, 2023). This leads to the music teaching system in universities, which directly affects the quality of music appreciation teaching ability in universities.

2. LITERATURE REVIEW

Music aesthetic ability refers to the ability of students to experience the beauty of music. Music appreciation has the most direct and specific aesthetic education value and is therefore regarded as an effective way to cultivate student music aesthetic ability. It takes a certain musical work as the aesthetic object, with those who participate in appreciation activities as the aesthetic subject, forming a special aesthetic perspective (Danijela, 2021). By listening to the sound system, one can experience and appreciate the beauty of music, possessing good music aesthetic abilities. It is of great significance to enrich emotions, cultivate sentiments, improve cultural literacy, enhance physical and mental health, and form a complete personality. Gradually guide students into classic Chinese and foreign music in the classroom, gradually reaching a higher level of aesthetic appreciation, in order to achieve the ability of music aesthetic education (Fumei Xu & Yu Xia, 2022). Aesthetic education is a core part of music education. Liu Yilan (2019) believes that it can help students establish correct aesthetic views and tastes and enhance their interest in learning music. Liu Yilan (2019, It can effectively enhance students' aesthetic values and abilities and shape their correct values. Aesthetic ability is a necessary skill for everyone in social activities. Dan Lili (2019) proposed that strengthening the cultivation of student music aesthetic ability in quality education can help improve their aesthetic level and shape their correct values. Dan Lili (2019), although there are different methods and perspectives for cultivating student music aesthetic ability, most scholars believe that the cultivation of music aesthetic ability plays an irreplaceable role for students. During the process, students not only master music knowledge and increase their imagination and creativity, but also experience and recognize beauty, improve their aesthetic level, enhance their emotional and moral values, cultivate healthy and positive aesthetic taste, and so on.

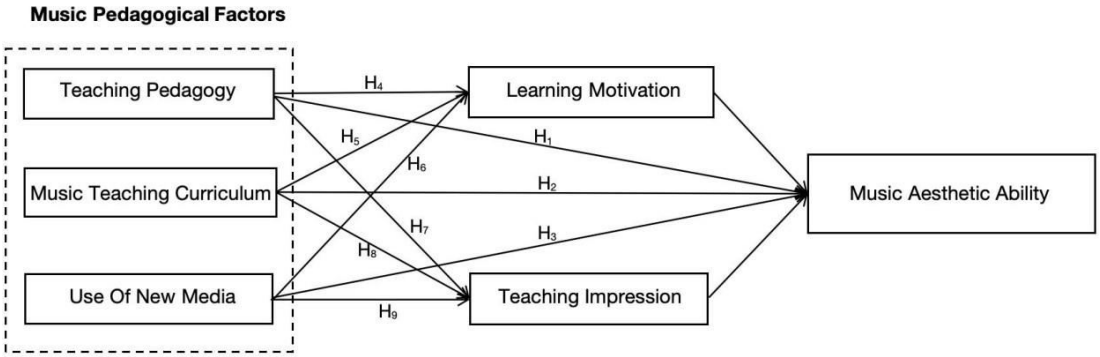
As the core literacy of aesthetic education, music aesthetic ability bears the aesthetic requirements of art itself. In the aesthetic education requirements of core literacy, music education needs to convey artistic beauty to students through music appreciation. Apply the learned music theory knowledge to music appreciation practice. Secondly, based on the requirement of comprehensiveness, music teaching content is also diverse and should integrate various ethnic music texts and other content to improve the comprehensive ability of music majors and cultivate their comprehensive aesthetic ability (Fumei Xu&Yu Xia, 2022). Finally, in teaching methods, university music education should balance the content distribution of theoretical teaching and practical teaching, based on basic music theory knowledge, transform it into specific music aesthetic practice, and demonstrate the application of music theory knowledge in music appreciation during the teaching process. Fully unleashing creativity among students is an important direction in modern music education and teaching. According to Zhang Zhanguo, the aesthetic education course categories in universities and universities tend to

build a comprehensive, orderly, penetrative, and multi-level aesthetic education curriculum, which contains aesthetic education principle courses, art courses, aesthetic education penetrative courses, invisible courses (campus culture, aesthetic education activities), and so on, and is carried out in the way of combining compulsory courses with elective courses. However, in the curriculum system of school music education, it is important to have clear evaluation criteria, which will help educators establish reasonable teaching expectations and allow for situations and scales to change. Although the goal of school music education is not to cultivate professional musicians, highly objective music performance techniques and understanding of the form of music can provide clear and feasible evaluation criteria for music teachers to measure student learning progress.According to the requirements of comprehensive aesthetic knowledge and artistic creation in music appreciation, music education in universities should also consider optimizing the content of music courses, conducting practical exploration of modular music theory knowledge, and focusing on cultivating the music aesthetic ability of university students. Bate (2018), music education will lose the criterion for measuring all values. Music education cannot construct a reasonable and comprehensive curriculum system if it only involves piecing together fragmented teaching activities. Completely abandoning the traditional "imparting-receiving" state of knowledge in music education, more emphasis is placed on the interactivity, constructiveness, and experiential nature of new media music education teaching activities, emphasizing and advocating the process of music learners' self-construction, thinking, and experience of knowledge. Students are required to self-regulate and self-control in the new media music learning environment and obtain the development and improvement of their subject abilities under the new media music learning mode (Lin, Chen & Liu, 2017).

3. RESEARCH METHODS

This study utilized a survey method, through which a more effective understanding of the current status of the training of the research subjects can be achieved. The basic tool of the questionnaire survey is a tightly designed questionnaire, and the survey process is that the investigator distributes the questionnaire to the respondents, and the respondents answer in a recorded form, thus completing the collection of data and information. This study was a quantitative study with a cross-sectional survey design and a questionnaire of 50 items from 7 sections.

This study involved third-year students of four universities in 2 administrative districts of Zhengzhou City were invited to participate in the questionnaire survey. According to the data of Zhengzhou city, the total number of third-year students who had taken courses such as music appreciation from the four selected universities from two administrative districts of Zhengzhou, China. Therefore, according to the sampling table of Morgan & Krejcie (1970), the sample size to be collected in this study is 384. In order to replacement invalid questionnaires, this study collected 10% more sample size. Therefore, the sample size of 422 were collected but after organizing and screening the data, the valid data was 406. The personal information of the students in the questionnaire included their gender, grade level in university, music study background, and majors studied. The focus was on pedagogy such as music education, teachers teaching new media, students' learning motivation, teachers' teaching impression, and student music aesthetic ability.



H_4: Teaching Pedagogy (TP)—Learning Motivation(LM)—Music Aesthetic Ability (MAA)

H_5: Music Teaching Curriculum (MTC)—Learning Motivation(LM)—Music Aesthetic Ability (MAA)

H_6: Use Of New Media(UM)—Learning Motivation(LM)—Music Aesthetic Ability (MAA)

H_7: Teaching Pedagogy (TP)—Teaching Impression(TI)—Music Aesthetic Ability (MAA)

H_8: Music Teaching Curriculum (MTC)—Teaching Impression(TI)—Music Aesthetic Ability (MAA)

H_9: Use Of New Media(UM)—Teaching Impression(TI)—Music Aesthetic Ability (MAA)

Figure 1: Conceptual Framework

4. RESULTS

Table 1: Gender Differences According to Variables (N=406)

Variable	Gender(M±SD) Female (n=238)	Male (n=168)	*t*	*p*
Teaching Pedagogy	3.61 ± 0.84	3.61 ± 1.00	-0.013	0.99
Music Teaching Curriculum	2.30 ± 0.88	2.34 ± 1.03	-0.401	0.688
Use of New Media	3.79 ± 0.78	3.84 ± 0.84	-0.568	0.57
Learning Motivation	4.32 ± 1.12	4.13 ± 1.10	1.765	0.078
Teaching Impressing	4.38 ± 1.08	4.28 ± 1.04	0.994	0.321
Music Aesthetic Ability	3.76 ± 0.82	3.66 ± 0.95	1.15	0.251

* p<0.05 ** p<0.01 *** p<0.001

Based on the data collected, an independent sampled t-test was conducted to analyse gender differences according to the variables by gender.There was no significant difference in music aesthetic ability between students of different genders (t=1.15, p>0.05). Music aesthetic ability is a comprehensive ability that involves multiple aspects such as perception, understanding, appreciation, and emotional expression of music. The differences in this ability are more due to personal interests, educational experiences, cultural backgrounds, and other factors rather than gender. Whether a student can appreciate the aesthetic value of music is not closely related to their gender but rather depends more on their personal interest in music and opportunities for exposure. For example, students' family background, the depth and breadth of music education, and their personal participation in music activities are all important factors that might affect their ability to appreciate music aesthetics, and these factors are not included in this study.

Table 2: Academic Disciplines Differences According to Variables (N=406)

Variable	Academic Disciplines (M ± SD) Liberal Arts (n=179)	Science (n=151)	Arts and Sports (n=76)	*F*	*p*
Teaching Pedagogy	3.75 ± 0.83	3.47 ± 0.97	3.68 ± 0.88	1.709	0.165
Music Teaching Curriculum	2.26 ± 0.69	2.15 ± 0.89	2.38 ± 1.02	3.423	0.017*
Use of New Media	3.63 ± 0.78	3.80 ± 0.87	3.82 ± 0.77	1.961	0.119
Learning Motivation	4.20 ± 0.77	4.19 ± 1.01	4.11 ± 1.30	2.056	0.106
Teaching Impressing	4.50 ± 0.73	4.46 ± 1.07	4.03 ± 1.12	5.859	0.001***
Music Aesthetic Ability	3.86 ± 0.54	3.74 ± 0.91	3.58 ± 0.99	1.78	0.15

* p<0.05 ** p<0.01 *** p<0.001

In term of academic disciplines, there was no significant differences for most of the variables through the analysis of ANOVA. Music aesthetic ability (F=1.78, p>0.05), teaching pedagogy (F=1.709, p>0.05), Use of New Media (F=1.961, p>0.05), and learning motivation (F=2.056, p>0.05) are among the variable that had insignificant differences by academic disciplines. These be due to the modern education system is increasingly emphasizing the cultivation of comprehensive qualities, rather than just the imparting of professional knowledge. In many schools, students not only have to study the core courses of their disciplines, but also have access to various interdisciplinary courses, including general education courses such as music and art. These courses aim to enhance students' overall quality and cultivate their appreciation for art forms such as music. Therefore, regardless of students' disciplines they can acquire certain music knowledge and art appreciation skills by participating in these courses. For most non-music major students, music appreciation courses, music history courses, and cultural activities outside the classroom have helped cultivate their musical aesthetic abilities to a certain extent. Therefore, despite differences in majors, there is no significant difference in student music aesthetic ability. However, music teaching curriculum and teaching impressing had significant academic disciplines with the values F=3.423 (p<0.05) and F=5.859 (p<0.05) respectively. This might be due to the particiapnts who participated in this study are from different majors such as liberal arts, science and arts and sports education who take music appreciation courses. Music teachers would take initiatives to make the music pieces for appreciation easier to understand based on the students (Edward, 2021). Students could learn easily with a special teaching impression on the teacher's teaching. Relatively, the music teaching curriclum was significant by disciplines might be due to the disciplines nature for example science majors such as mathematics or computer science majors, science majors teachers teach more stereotypical courses are relatively serious (Wu, 2007).

Table 3: KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.895
Approx. Chi-Square		19924.437
Bartlett's Test of Sphericity		
	df	1128
	Sig.	.000

Table 3 indicates the combination of KMO and Bartlett tests, the results shows the applicability and validity level of the scale. If the scale KMO value is greater than 0.7, at the same time the Bartlett significance level of the sphericity test is 0.000 ($p<0.001$), it can be considered that the scale has good validity and is suitable for factor analysis to further verify the rationality of the scale's internal structure and measurement dimensions. In this analysis, KMO=0.895, $p<0.05$. Therefore, it is suitable for exploratory factor analysis .

Table 4: Multiple Regression Analysis between the IVs and DV (N=406)

Regression coefficient		**Collinearity diagnostics**	
	B ***t***	**VIF**	**Tolerance**
Constant	0.687*** (3.437)	-	-
Teaching Pedagogy	0.338*** (8.606)	1.093	0.915
Music Teaching Curriculum	0.267*** (7.274)	1.028	0.973
Use of New Media	0.309*** (6.950)	1.084	0.923
F (3,402)	84.638***		
R^2	0.387		
Adjust R^2	0.383		

Note: *$p<0.05$ **$p<0.01$ ***$p<0.001$; IV-independent variables (teaching pedagogy, music teaching curriculum, use of new media; DV-dependent variables (music aesthetic ability)

Table 4 shows the multiple regression for teaching pedagogy, music teaching curriculum and use of new media on music aesthetic ability with the total effect of R^2=0.387. This test was verified by the F(3,402) = 84.638, $p<0.001$, the D-W = 1.980 and the VIF was less than 5. Hence, there was significantly different, no autocorrelation and good collienearity among the variables. The results show the effect of teaching pedagogy on music aesthetic ability is positive and significant with B=0.338 ($p<0.001$) and therefore the hypothesis H1 is supported. While, the effect of the music teaching curriculum on music aesthetic ability is positive and significant B=0.267 ($p<0.001$) which has supprted hypothesis H2. The use of new media had positive significant effect with B=0.309 ($p<0.001$) on music aesthetic ability contributed to the acceptance of hypothesis H3. The analysis shows that all 3 factors positively and significantly influence music aesthetic ability. However, teaching pedagogy had the greatest impact on music aesthetic ability followed by the use of new media and music teaching curriculum. This shows the factors that significantly impacted university students' musical aesthetic abilities, with a general impact of almost 38%. By acknowledging conventional components like pedagogy, curriculum, and teaching aids, this is essential in giving the general understanding to forecast the ability of music aesthetics.

Table 5: Mediating Analysis of Learning Motivation between IVs and DV (N=406)

	Music Aesthetic Ability (Model 1)	**Learning Motivation (Model 2)**	**LM=>MAA (Model 3)**
	B ***t***	***B*** ***t***	***B*** ***t***
Constant	0.687***(3.437)	1.185***(4.259)	0.094 (0.640)
Teaching Pedagogy	0.338***(8.606)	0.256***(4.685)	0.210***(7.241)
Music Teaching Curriculum	0.267***(7.274)	0.256***(5.013)	0.139***(5.107)
Use of New Media	0.309***(6.950)	0.397***(6.408)	0.111**(3.296)
Learning Motivation	-	-	0.500***(19.432)
F(3,402)	84.638***	42.245***	217.343***
R^2	0.387	0.240	0.684
Adjust R^2	0.383	0.234	0.681

Note: *$p<0.05$ **$p<0.01$ ***$p<0.001$; IV-independent variables (teaching pedagogy, music teaching curriculum, use of new media; DV-dependent variables (music aesthetic ability)

According to Table 5, Model 1 was constructed to describe the fundamental influences of teaching pedagogy, music teaching curriculum, and use of new media on music aesthetic ability. Besides, Model 2 projects the influence of learning motivation on music aesthetic ability. Finally, the mediating effect was analysed through Model 3, whereby the learning motivation mediated the regression results between the independent and dependent variables.The results show there were significant mediating effects of learning motivation for teaching pedagogy, music teaching curriculum, and use of new media on music aesthetic ability, which is positive and significant B=0.500 ($p<0.001$). Therefore, the mediating role of learning motivation significantly supported the hypotheses of H4, H5 and H6. In mediating analysis, learning motivation played the largest mediating effect in the use of new media pathway to music aesthetic ability which was B=0.199 ($p<0.001$) compared to a slight effect in the teaching pedagogy and music teaching curriculum pathways to music aesthetic ability pathways are both B=0.128 ($p<0.001$).

Table 6: Mediating Analysis of Teaching Impression between IVs and DV (N=406)

	Music Aesthetic Ability (Model 4)	**Teaching Impressing (Model 5)**	**TI=>MAA (Model 6)**
	B ***t***	***B*** ***t***	***B*** ***t***
constant	0.687*** (3.437)	1.823*** (6.692)	-0.295* (-2.064)
Teaching Pedagogy	0.338*** (8.606)	0.258*** (4.819)	0.199*** (7.250)
Music Teaching Curriculum	0.267*** (7.274)	0.217*** (4.330)	0.150*** (5.889)
Use of New Media	0.309*** (6.950)	0.281*** (4.626)	0.158*** (5.093)
Teaching Impression	-	-	0.539*** (21.676)
F(3,402)	84.638***	30.685***	254.976***
R^2	0.387	0.186	0.718
Adjust R^2	0.383	0.180	0.715

Note: *$p<0.05$ **$p<0.01$ ***$p<0.001$; IV-independent variables (teaching pedagogy, music teaching curriculum, use of new media; DV-dependent variables (music aesthetic ability)

According to Table 6, the mediating analysis shows the effects of teaching impression between the teaching pedagogy, music teaching curriculum, and use of new media and music aesthetic ability. The results show that teaching impression has a positive and significant effect on music aesthetic ability B=0.539 ($p<0.001$). Therefore, teaching impression is significantly mediating the variables tested and supported the Hypotheses of H7, H8 and H9. The analysis shows that the teaching impression played the largest mediating role in relation to the use of the new media and music aesthetic ability which is B=0.151 ($p<0.001$). This explains that new media does provide an important finding in reflecting learners' motivation as well as teachers' teaching impression. Besides, the teaching impression is also playing the important role in mediating the pathway between teaching pedagogy (B=0.139, $p<0.001$) and music teaching curriculum (B=0.117, $p<0.001$) with music aesthetic ability. Finally, teaching impression played the smallest mediating role in the music teaching curriculum pathway to music aesthetic ability.

Table 7: Model fitting results of Structural Equation Model

Fit index	**Critical value**	**Current Value**	**Result**
Chi-square		801.477	
Degrees of Freedom		421	
Chi-square/degrees of freedom	<3	1.904	Supported
RMSEA	<0.10	0.047	Supported
GFI	> 0.8	0.893	Supported
AGFI	> 0.8	0.874	Supported
NFI	>0.8	0.910	Supported
IFI	>0.9	0.955	Supported
TLI	>0.9	0.950	Supported
CFI	>0.9	0.955	Supported

It can be seen from Table 7 shows that the model fitting results of the structural equation model are chi-square/ degrees of freedom=1.904, less than the threshold value of 3. RMSEA=0.047, less than the threshold value of 0.1. GFI=0.893, AGFI=0.874, NFI=0.910, greater than the threshold value of 0.8. IFI=0.955, TLI=0.950, CFI=0.955, greater than the threshold value of 0.9. Therefore, the model fitting effect meets the requirements, and no correction is

needed.

The model tested can be visualized in Figure 2, which shows the direct and indirect effect of independent variables towards dependent variable.Besides,the mediation of learning motivation and teaching impression can always be seen through the figure.

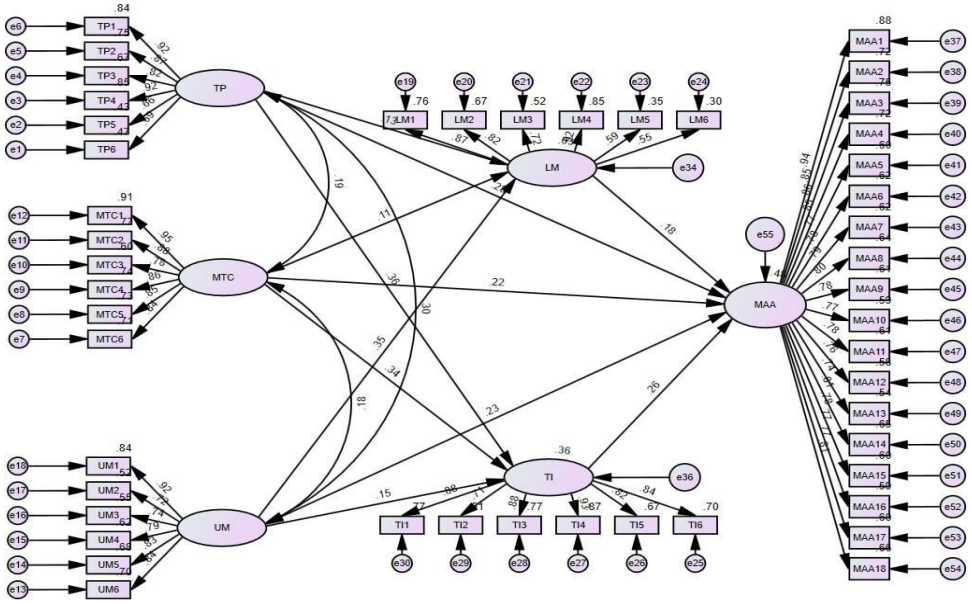


Figure 2: Structural Equation Modeling (SEM)

5. DISCUSSION

5.1Music Pedagogical Factors and Student Music Aesthetic Ability.

In the study, it was found that among the three music pedagogical factors, teaching pedagogy has the greatest impact on student music aesthetic ability. The area that has the most pedagogical influence is the mastery of theories and practices of music teachers on the establishment of music curricula. Content can only be presented in relation to the real circumstances and needs of the students if the teaching materials and objectives are clearly understood (Lunenberg & Dengink, 2020). This type of pre-classroom instruction is more likely to help students who are studying music appreciation feel less overwhelmed and boost their confidence in their ability to learn, which will help them perform better.

Classroom teaching using new media is the second most influential pedagogical factor on students aesthetic learning. The study found that the contemporary university student group is different from the previous university student group, and the network has a far-reaching influence on the contemporary university students.Compared with traditional media, new media has shown absolute advantages in the process of music aesthetic education in universities, and at the same time, it also brings opportunities for the development of student music aesthetic ability quality education. The comprehensive network new media not only provides the media foundation for the birth of network music aesthetic education, but also provides a good media form for the development of students' comprehensive music aesthetic education (Irina Engeness, 2021).

The component that had the least impact on student music aesthetic abilities was the curriculum for teaching music. Students from a variety of majors, including physics, art, physical education, and liberal arts, took part in this study.

Descriptive studies also showed notable variations in music education programs. This could be explained by the fact that science students typically learn more in music theory classes since they possess higher logical and mathematical reasoning abilities. The ability to appreciate music is influenced by the varying levels of receptivity of students from diverse majors, such as the arts and sciences, to thinking and learning in music appreciation classes (Wang, Xue et al.,2023).

5.2Student Learning Motivation mediates the relationship between Music Pedagogical Factors and Student Music Aesthetic Ability.

Student learning motivation plays the greatest mediating role in the relationship between teacher use of new media and student music aesthetic ability. The use of new media as a product of the times and technology, by virtue of its interactivity, openness, and sharing, has formed a new way of life and learning in the university, which is an important platform for students in universities to acquire knowledge and information. Many students can take the initiative and selectively choose

the music works and other aesthetic resources that match their interests by searching on the Internet. This will invariably improve the students' learning motivation of music appreciation. University music aesthetic education work in the use of network new media under the influence of teachers through the use of network new media for university students to provide a new learning environment and resources (Yang Li & Ruoran Sun,2023).

Besides, university students' motivations for taking music elective courses, however, are complex and varied, ranging from relieving stressful academic life to completing credits and so on. As a music teacher, the use of different teaching methods ultimately provides university students with the ability to learn music appreciation independently and provides some help to improve student music aesthetic ability. (Guofeng Liu,2020). On the other hand, student learning motivation mediates the relationship between the school's music teaching curriculum and student music aesthetic ability in the same way as teachers' teaching pedagogy, which tied for second place. For non-music majors in the university, even though they are full of love and learning motivation for the music appreciation course, the impact of taking a music appreciation course through one semester on improving student music aesthetic ability is relatively small due to the low music course schedule (Zhuo Yu&Bo Wah Leung, 2019). At this point, students' learning motivation in learning music can be aided by a relative increase in motivation and attention in the classroom.

5.3 Teacher Teaching Impression mediates the relationship between Music Pedagogical Factors and Student Music Aesthetic Ability.

As the students who participated in this research study were from different majors such as arts, science, and arts and physical education. Through the descriptive analysis in which students were analyzed according to their majors, there was a significant difference in the teaching impression of teachers by students from different majors. Meanwhile, teaching impression and learning motivation as a mediating variable, teacher teaching impression produces a more significant impact than the mediating variable of learning motivation.

Teacher teaching impression has the greatest mediating role in the relationship between teacher use of new media and student music aesthetic ability. In this era of information updating accelerating the aging of knowledge and the diversification of social values, good music teachers have rich musical literacy, and they pay attention to and value students' points of interest through the communication between teachers and students in the classroom. Music teachers, according to the focus of students' interests, use of new media to show the most popular music, seize the attention of students to music learning, so that students are actively involved in music appreciation and other courses of study and interaction. The use of new media technology and platforms and the integration of the higher education model have become an inevitable trend. This situation continues to give students experience in a novel and interesting music appreciation teaching impression, but also for university student music aesthetic ability to improve the role of the promotion (Elisabeth& Martin, 2020).

In classroom teaching, teachers use advanced and scientific teaching methods to motivate students as a conducive factor to increase students' classroom participation and attention in learning. POIn terms of the application strategies of teachers' teaching, teachers should be guided by the idea of respecting the main position of the student group. By adopting a variety of ways such as introduction, inspiration, and transfer in artistic situations, students are driven to learn music appreciation courses and are able to integrate music perception into their lives (Peter, Paul&Gary, 2021). In the face of students of different majors, some teachers in the music classroom teaching lack patience and sloppy preparation, and the content of the class is arbitrary. These negative teaching impressions of teachers can lead to students' aversion to learning music appreciation and other courses, and students' musical aesthetic ability can only remain stagnant.

However, in universities, music appreciation courses are offered as common subjects, and their schedules are relatively lower contact across disciplines. Students may not be able to choose other music-related courses after they have chosen to take a piano music appreciation course. This leads to the fact that students are exposed to only one or two music teachers during their university studies. Thus, there is no comparative teaching impression of the music teachers. As a result, students are exposed to relatively little music appreciation, which naturally has a smaller impact on student music aesthetic ability. Schools combine the concept of aesthetic education in the context of music appreciation to explore the optimization of the structure and content of aesthetic education, such as music appreciation (Yang Li&Ruoran Sun, 2023).

6. RECOMMENDATIONS

In view of the current situation of university music teachers' understanding and application of new media in China, universities should encourage and promote teachers' use of new media and improve the utilization rate of new media in music teaching, and universities can also organize training programs to train teachers in the use of new media so that teachers have the opportunity to master the skills of using new media. Only by thoroughly comprehending new media knowledge will we be able to properly understand and utilize it.

Teachers' pedagogical skills, professionalism, and cultural competency play a vital role in the teaching activities of university music aesthetic education. In addition to that, China's new curriculum reform also requires the existing teaching staff to constantly update their knowledge reserve, innovate their thinking, expand their knowledge level, and achieve the common improvement of teaching level and comprehensive ability. Therefore, it is necessary for teachers to fully demonstrate their strengths to make positive self-promotion, to show their own characteristics and charisma, and to further impress students for their learning purposes.

University awareness of continuous quality improvement (CQI) should be fully established and implemented seriously in order to solve the core issue and promote music aesthetic education. This could be achieved through class schedules, contact and credit hours, class size, etc., and the frequency and intensity of the courses. Students' cultural literacy, practical skills, and cognitive abilities may all be enhanced by further exposure. It is important to integrate extracurricular activities, students' stage performance and competition experiences, and music practical activities. Universities also further optimize the methods, structures, and approaches of music aesthetic education activities when planning such events. Students are more engaged and driven to enhance their overall music aesthetic skills when they actively participate.

7. CONCLUSION

This study elaborates on the requirements and importance of music aesthetic education for modern university students by discussing the fundamentals of the subject and analyzing the three teaching pedagogical components, like teaching pedagogy, music teaching curriculum, and use of new media.Besides, student music aesthetic ability is positively impacted by the mediating variables of learning motivation and instructor teaching impression.However, this paper offers some practical strategies for raising university student music aesthetic proficiency. Both society and academic institutions are increasingly focusing on the aesthetic education of music students as a crucial component of high-quality education. Growingly conscious of the significance of enhancing music's aesthetic qualities for students' ideological and political education, they mentor pupils through their own music instruction.

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