Research Article

Approaches and Methods of Music Education Innovation Based on Digital Image Technology

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Image processing technology can develop appropriate interactions and functions according to different scenarios, enhance the immersion and participation of online teaching, comprehensively improve the quality of teaching and learning, provide technical support for the improvement of online learning, and play an important role in music teaching. School music courses can broaden students’ thinking, broaden their horizons, enrich their cultural connotation, and enable them to have a deep cultural heritage. With the deepening of education reform, the demand for talents is no longer single but requires talents to develop in an all-around way to meet the needs of social development. As an art education, music can lead students to touch and understand beauty, which has a positive impact on the cultivation of students’ aesthetic consciousness and the spread of personal thinking. Therefore, it is necessary to have an innovative consciousness of music education, so that students’ physical and mental development can be comprehensive. Therefore, this paper starts with finding out some innovative ways and methods of music education.

1. Introduction

With the rise and popularization of digitization in the world, digital technologies such as computer technology, computer music hardware technology and software technology, digital notation technology, digital graphics editing technology, digital video editing technology, and digital media technology have also been developed by leaps and bounds. Digitally assisted music teaching has laid a technical foundation. Furthermore, with the deepening of China’s reform and opening up, the foundation of the national economy has also continued to be solid, and the government’s financial investment in educational facilities has increased substantially. Base. In this context, digital-assisted music teaching in China has ushered in a good historical opportunity. Digital-assisted music teaching is no longer an image of music teachers but has really come to us. Through the application of digital auxiliary teaching methods, the auditory sound, visual image, performance pictures, static shape, paper spectrum, etc., are integrated into one, and the abstract sound body is given a figurative representation, so as to play an intuitive and figurative role, easy to understand, studious, multiplier effect. However, digitally assisted music teaching is a new teaching method after all. Its teaching theoretical system is only gradually emerging, and its teaching practice effect has not been tested by history. Therefore, digitally assisted music teaching needs our music teachers to conduct in-depth exploration and extensive research to make it serve our music teaching and improve the efficiency and quality of music teaching. How to scientifically use digital-aided teaching methods and give full play to the auxiliary role and initiative of digital-aided music teaching methods in music teaching is the main problem of this research. Through the interpretation and research of a large number of existing achievements in this field, we will take the essence and remove the dross, find out the existing problems while absorbing positive energy, and reveal the root and essence of the existence of the problem; finally, combined with the actual music teaching, we carry out extensive investigation and research, so as to identify
problems, identify gaps, and have a targeted and accurate grasp of organic and dynamic theory and practice, essentially revealing the effectiveness and advantages and disadvantages of digital-assisted music teaching and teaching, and finally exploring a scientific method. This is the way to digitally assisted music teaching. Music education is to train students' personality, will, and cultural communication with music as a bridge or carrier, so that students can participate in social activities and ultimately serve society. Confucius, a great educator in ancient China, thought that music was a part of education. The six arts ceremony, music, shooting, royal, book, and number included music education. Confucius believed that “prosper in poetry, stand in propriety, and succeed in music”. It is also believed that music can play a role in moral education. Only those who have received music education are benevolent people, that is, people with high moral quality. Music has non-noumenon content, so music education must be educational.

2. Characteristics of Music Education

People are aesthetic subjects with rich emotions. If they only master rational scientific skills and knowledge, human sensibility will be suppressed and human personality will not be reflected. Music education formally through the mobilization of the aesthetic subject’s sense of hearing, with emotion as the intermediary, links and communicates the aesthetic subject and the aesthetic object, thus forming an organic whole process of life activities. In this process, the boundary between the subject and the object disappears, the object and the self become one, and the emotion and scene blend together, so as to achieve the aesthetic education of the aesthetic subject. The emotional characteristics of music determine the emotional experience and emotional communication throughout the aesthetic activities. Therefore, in the process of music education, through the emotion expressed by music and the artistic image created by lyrical techniques, people will have emotions and spiritual resonance, such as pleasure, pain, anger, excitement, and sadness, so as to achieve the purpose of emotional communication between people and music and to cultivate sentiment, stimulate people’s optimistic and upward spirit, and get aesthetic effect [1].

Creativity is the most gorgeous flower in the long history of human beings and the most fundamental source of human society and development. At present, with the continuous progress of human science and technology civilization, the problem of creativity and its cultivation will be further deepened and developed all over the world. Music education is just a rich carrier to cultivate imagination and creativity. No other subject can have this function more than music education because the abstraction, fuzziness, and creativity of music provide a broad space for imaginative thinking, while the reality and directivity of music provide possibility for associative thinking. Through music education, we can directly and fully inspire human’s creative consciousness and ability. Through music education, music is integrated into the world of human life, and its personality is fully expressed, so as to stimulate imagination and expression and provide a good way for the development of different ways of thinking and behavior.

The 21st century is an era of rapid development of science and technology and knowledge economy, as well as an era of economic globalization and cultural diversity. Facing such an era, the Chinese nation is faced with the historical task of great rejuvenation. It is necessary to cultivate a large number of comprehensive talents with not only rich scientific knowledge and higher professional quality but also higher humanistic and cultural quality. Music education is an important part of comprehensive quality education. Its status and role are more and more prominent. It has moved from the edge of society to the center of society and has become one of the important power sources of social production, with distinct social and time characteristics. Social is the fundamental attribute of human beings. A harmonious aesthetic relationship should be established between human beings and society so as to achieve the healthy development of society. Music education is an important means to make the society develop harmoniously. [2] The relationship is shown in Figure 1.

3. Problems in Music Education Innovation

In our current basic education, the school pays attention to the teaching of cultural knowledge, light arts and sports, and aesthetic education, which results in that music only appears on the curriculum in the school, but the students do not get the basic education that the subject should have. People’s paranoia in cognition is also the reason why music cannot develop properly. It shows that we only pay attention to the external value of music curriculum, especially the value of morality, but ignore the internal and essential value of music curriculum—the aesthetic value of music. Ignoring the unique role of music education in developing students’ potential, cultivating creativity, improving personality, and beautifying life will inevitably lead to the serious lack of aesthetic and artistic quality in music teaching practice. In addition, it violates the law of general music education, which leads to the extreme phenomenon of music education. Regardless of the law of students’ physical and mental development and the characteristics of music aesthetic education, there is a serious tendency of specialization in teaching content, requirements, and education forms; or it cannot find the needs of students’ internal aesthetic sentiment, just go to complexity and simplicity: a tape recorder with the beating of pause key will finish one music lesson after another, how can students get the basis of music in the process of leaving basic education. In the end, the students’ interest in music was completely destroyed.

Some people say that “the so-called music education is to add a few more music courses and appreciation courses in the school”; some students think that music quality education has little to do with employment and little to do with the acquisition of graduation diploma. Because of utilitarian awareness, students lack initiative and enthusiasm in learning music courses. In fact, music education is not a pure learning of skills or theoretical knowledge, its essence is a kind of aesthetic activity, which is to achieve aesthetic
through music, cultivate the mind, and sublimate the sentiment. It has been proved that music education plays an important role in broadening students’ vision, cultivating their ability of innovation, improving their aesthetic ability, cultivating their good moral sentiment, improving their overall quality, and promoting their all-round development.

Many schools neglect the law in the process of music teaching and cannot fully combine the actual situation of students to teach. It is seriously contrary to the creativity of music discipline itself. In terms of teaching methods and teaching forms, students’ participation is ignored, teachers’ teaching is emphasized, knowledge and skills are emphasized, pleasure process is ignored, and teaching results are emphasized. This kind of teaching mode with professional tendency is not conducive to the realization of the self value and teaching objectives of general music curriculum [3].

The traditional teaching concept based on music knowledge pays too much attention to the study and skill training of music knowledge; pursues the discipline, specialization, and systematization of music discipline; and has too many and difficult contents, so that students can not feel the sense of success in the process of learning which should be pleasant. It produces hard to learn, tired of learning, and bad music learning effects. The specific performance is ignoring the intrinsic and essential value of music curriculum, namely, aesthetic value, only paying attention to the external value of music curriculum, especially the value of morality; only paying attention to nonaesthetic history, knowledge, technology, and speculative experience, but ignoring aesthetic imagination, association, creation, and emotional experience. Ignore the unique role of music education in cultivating creativity, developing potential, beautifying life, improving personality, etc.; be accustomed to simply transplant the educational objectives of other courses into the objectives of music courses, but ignore the aesthetic educational objectives of music education itself; and only pay attention to the teaching and training of music knowledge and skills.

In schools, teachers do not care about students’ extracurricular music needs, do not care about the colorful social music life, cut off the close connection with the society, block the channels of school music education absorbing nutrition from social life, deprive students of the right to experience the colorful music life, but only satisfied with music education in the music classroom; they are limited to students singing songs of the 1950s, Listen to the music 100 years ago without considering students’ interests and hobbies; in modern music textbooks, there are too few contemporary music works, and the selection of classic music works is more sufficient, which makes the students who originally are vigorous, pursuing novelty and fantasizing about the future dissatisfied with the current teaching materials, thus affecting students’ active exploration of the music world. Some problems in music education are shown in Figure 2.

4. Innovative Methods of Music Education

In the past music teaching, teachers just focus on the basic theory and method of music to instill ideas into students. In the classroom, the main position of the students is ignored, only the teacher takes the rhythm, and the students follow suit. The teacher tells them to remember what they should learn, and there is no room for their own independent thinking, just like the children in clothes, who have great dependence on the teachers and lack of independent ability. The study enthusiasm is not strong, the thinking activity ability is weak, and the innovation ability is more impossible to mention. Teachers should optimize teaching methods, learn to give the classroom to students, guide students to actively divergent thinking, pay attention to the development of students’ interests, actively guide students to explore music learning, inspire students’ thinking activeness, create an interactive classroom between teachers and students, teachers should learn to make friends with students, pay attention to listening to students’ suggestions, and improve teaching methods; thus, mutual promote and make progress with each other to lay the foundation for the cultivation of innovation ability [4].

A successful person cannot do without a guide. Teachers are the bridge between students and knowledge. In music education, the ultimate goal is to develop morality, intelligence, body, and beauty. Teachers play an important role in education, so does the cultivation of creative thinking in music education. Music education and professional education are not the same. Each course of professional courses has a fixed theoretical teaching support. After a short period of study, you can learn a small success. Music learning requires students to have accumulated knowledge and ability, and music theory knowledge can be integrated because music education is a gradually in-depth process. In this process, teachers need to guide students, so as to cultivate innovative music talents. First of all, in teaching, teachers should use modern teaching tools, such as multimedia to show students music knowledge, deepen students’ impression, enhance understanding and memory, and also stimulate students’ interest in music. Secondly, we should leave the opportunity for students to express themselves. For
students’ views on music, we should affirm their ideas and give them proper encouragement because this is students’ innovative thinking. Teachers should pay attention to it and never erase students’ different musical talents. Finally, the cultivation of students’ innovation ability is not only on the oral level but also on the practical action. Teachers should have a targeted assessment of students’ ability, give play to the value of teaching, and give positive guidance to students.

In music learning and education, if teachers are too rigid and do not know how to change, the classroom will become dull, lifeless, the classroom atmosphere is low, and the learning efficiency is low. Music education is not immutable, it will change with the development of the time, and new knowledge will emerge. Therefore, teachers should not only keep up with the pace of knowledge development, make up for the lack of their own knowledge in time, and improve their own knowledge system, but also optimize the innovative teaching awareness in time and pay attention to the guiding education of students’ innovative thinking.

Its purpose is to stimulate students’ study concentration and initiative. Therefore, teachers can investigate and collect music and songs with high popularity among young people as teaching materials. Familiar concerts resonate well with students and create a relaxed and pleasant atmosphere in teaching. On this basis, choose music related or similar in style to discuss with students, create more opportunities for students to speak, encourage students to actively participate in teaching activities, and share their own analysis and suggestions. Students’ thinking activity and innovation ability can be effectively stimulated. Students can feel the beauty and rich connotation of music works, improve their music literacy, and help students develop healthy psychology.

Teachers should not only follow the curriculum standard but should also not limited to it. Teachers should guide students to extend their eyes from the inside of class to the outside of class and put textbook knowledge in the broad background of natural society. For example, many students bring pop songs to the classroom, and teachers and students discuss the melody, rhythm, emotion, harmony, and so on. Such activities are not only the embodiment of the value of music learning but also conducive to the cultivation of students’ initial innovation ability. In a word, music education is one of the effective ways to cultivate students’ comprehensive quality. It plays an important role in the development of students’ personality, the improvement of personality, and the cultivation of practical, compound, and pioneering talents in the new century. In today’s all-round implementation of quality-oriented education, we must truly implement the party’s education policy, make students “develop in an all-round way with five educations,” and cultivate high-quality pillars of China’s modernization construction that meet the challenges of the era of knowledge economy.

Teachers should guide students to discover and explore in life, enhance the practical awareness of music learning, use music knowledge learned, solve practical problems in life, improve cultural quality and aesthetic ability, and promote all-round development. Music education must be closely combined with students’ life and social practice to highlight the main position of students. We should fully realize that music education is a kind of basic quality education for all students and promote the all-round development of students. We should make students consciously regard music as their life-long life needs and become music lovers with high quality, rather than being musicians. To establish the concept of students’ dominant position, we should learn in life, use in practice, and create in use. Realize the leap from “knowledge-based” to “human development oriented”. Teachers become students’ learning partners, students become the real masters of music, and make music classroom teaching glow with infinite vitality [5].

It can be cultivated through the following three aspects: first, actively cultivate students’ perception ability and pay attention to the cultivation of listening ability. Through tone, timbre, strength, and time value, let students perceive and understand sound, and then listen to melody, harmony, human voice, and music instrument. In the vocalization practice and sight singing, the students are required to sing and play according to the music spectrum, so as to “count lines at a glance”. Secondly, actively cultivate the students’ performance ability. When teaching music, according to the content of the works, guide students to start from melody, rhythm, style, and other aspects, while firmly mastering the basic knowledge of music, use the old knowledge to analyze works, such as phrases, tunes, works style, and so on, so as to improve students’ understanding ability. [6] Third, actively cultivate students’ appreciation ability in music teaching, in addition to letting students enjoy music works in teaching materials. To expand the field of music, we can also combine listening practice to develop students’ ability to enjoy music. [7, 8] Three abilities of music education are shown in Figure 3.

![Figure 2: Some problems in music education.](image-url)
5. Conclusion and Discussion

In the operation mechanism of modern music education, music teachers must be encouraged to carry out scientific research in combination with their own music art practice. They should give full play to their independent thinking ability and strive to be creative. They should be good at learning and learning from other people’s achievements in the exhibition of music and even the whole culture and education. In order to keep up with the pace of the times, music educators should strive to explore the reform and innovation of music education and teaching methods, so as to create a generation of all-round development of high-quality talents.

Digital-assisted music teaching is a new teaching method born with the development of the times and the progress of science and technology. It is a new force and an inevitable trend in the development of music education in the future. Through the use of digital technology to assist music teaching, an orderly, perceptual, and rich overall construction of music “sound” is carried out, accompanied by the integration of auditory sound experience, visual stereoscopic images, dynamic performance pictures, and static instantaneous modeling, giving abstraction. The “sound body” is represented by images; it visualizes abstract contents, simplifies complex processes, concretizes generalized contents, visualizes invisible forms, and makes boring contents interesting, so as to play an intuitive, three-dimensional, image, and easy-to-use role. In solving the problem, you can get the answer accurately and quickly, with twice the result with half the effort. However, digitally assisted music teaching is also a “double-edged sword”. If it can be used scientifically and the importance of it is appropriate, it will give full play to its advantages and avoid its shortcomings. There is no doubt about the effect of improving music teaching. Teaching can also be disastrous. We should recognize the two sides of digital-assisted music teaching and look at digital-assisted music teaching in two. Starting from the essence of music education, combined with the actual needs of music teaching, give full play to the advantages of digital-assisted music teaching and make up for the traditional music teaching. It will eventually improve the effectiveness of music teaching.

Data Availability

The datasets used and/or analyzed during the current study are available from the corresponding author on reasonable request.

Conflicts of Interest

The author(s) declare no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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