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КЫСКА МЕТРАЖДУУ ВИДЕО ПЛАТФОРМАЛАРДАГЫ ӨСПҮРҮМДӨРДҮН МУЗЫКАЛЫК ЭСТЕТИКАЛЫК ТААНЫП-БИЛҮҮСҮНӨ ТИЙГИЗГЕН ТААСИРИ ЖАНА ОЙ ЖҮГҮРТҮҮЛӨРҮ

Аннотация. Санарип медиа өспүрүмдөрдүн жашоосуна терең сиңип калган азыркы доордо, Douyin (TikTok) тарабынан көрсөтүлгөн кыска видео платформалар өспүрүмдөрдүн "кыска, тез жана жөнөкөй" мазмун форматы жана алгоритмдик сунуштоо механизминин аркасында музыкага жетүү үчүн негизги каналга айланып, алардын музыкалык эстетикалык таанымына терең өзгөртүү киргизди. Төрт негизги адабият сын-пикирлери менен колдоого алынган бул макалада кыска видео платформалардын музыкалык эстетикалык таанымга кош таасирин үч өлчөмдөн системалуу түрдө талдайт: "кеңейүү", "тереңдиктин эрозиясы" жана "багыттын четтетилиши". Бир жагынан, бул платформалар музыканы жайылтуунун мейкиндик жана убакыт тоскоолдуктарын бузат, өспүрүмдөрдүн музыкалык чыгармачылыгын стимулдайт; экинчи жагынан, алгоритмдер тарабынан сунушталган гомогендештирилген мазмун, фрагменттелген жайылтуудан келип чыккан эстетикалык фрагментация жана көңүл ачууга багытталган тенденциялардын баалуулук четтөөсү өспүрүмдөрдүн музыкалык эстетикалык таанымынын үстүртөндүгүнө жана утилитаризмине алып келет. Ушуга таянып жана адабияттан алынган практикалык тажрыйба менен айкалыштырып, бул макалада үч деңгээлден ой жүгүртүүлөр жана каршы чараларды сунушталат: "платформаны оптималдаштыруу, билим берүү боюнча жетекчилик жана үй-бүлөлүк кызматташуу", өспүрүмдөрдүн музыкалык эстетикалык таанымынын дени сак өнүгүшүнө тоскоолдук эмес, көмөкчү катары кыска видео платформаларды жайылтууга багытталган.

Негизги сөздөр: Кыска видео платформа, өспүрүмдөр, музыкалык эстетикалык тааным, алгоритмдик сунуш, эстетикалык билим берүү.

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ВЛИЯНИЕ И РАЗМЫШЛЕНИЯ О МУЗЫКАЛЬНО-ЭСТЕТИЧЕСКОМ ВОСПРИЯТИИ ПОДРОСТКОВ НА ПЛАТФОРМАХ КОРОТКИХ ВИДЕО

Аннотация. В нынешнюю эпоху, когда цифровые медиа глубоко проникают в жизнь подростков, платформы коротких видеороликов, представленные Douyin (TikTok), стали для подростков основным каналом доступа к музыке благодаря своему формату контента «короткий, быстрый и простой» и алгоритмическому механизму рекомендаций, кардинально меняющему их музыкально-эстетическое восприятие. В данной статье, подкрепленной

четырьмя основными обзорами литературы, систематически анализируется двойное влияние платформ коротких видеороликов по трём измерениям: «расширение вширь», «размывание вглубь» и «отчуждение ориентации» музыкально-эстетического восприятия. С одной стороны, эти платформы разрушают пространственные и временные барьеры распространения музыки, стимулируя музыкальное творчество подростков; с другой стороны, гомогенизированный контент, рекомендуемый алгоритмами, эстетическая фрагментация, вызванная фрагментарным распространением, и отклонение от ценностных ориентаций в сторону развлекательных тенденций также приводят к поверхностности и утилитаризму музыкально-эстетического восприятия подростков. Основываясь на этом, а также на практическом опыте, представленном в литературе, в данной статье предлагаются размышления и меры противодействия на трёх уровнях: «оптимизация платформы, образовательное руководство и семейное сотрудничество», направленные на продвижение платформ коротких видео как стимулятора, а не препятствия, для здорового развития музыкально-эстетического восприятия подростков.

Ключевые слова: Платформа коротких видео, подростки, музыкально-эстетическое восприятие, алгоритмические рекомендации, эстетическое воспитание.

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THE INFLUENCE AND REFLECTION OF SHORT VIDEO PLATFORM ON TEENAGERS' MUSIC AESTHETIC COGNITION

Abstract. In an era where digital media has deeply permeated teenagers' lives, short video platforms like Douyin have become the primary channel for youth to access music through their "short, flat, and fast" content formats and algorithmic recommendation mechanisms, profoundly reshaping their musical aesthetic cognition. This paper systematically analyzes the dual impacts of short video platforms through three dimensions of musical aesthetic cognition: "broadened scope," "deepened dissolution," and "orientation alienation," supported by four core theoretical studies. On one hand, these platforms break down temporal and spatial barriers in music dissemination, stimulating teenagers' musical creativity. On the other hand, algorithmic recommendations of homogenized content, fragmented aesthetic fragmentation in distribution, and value deviations toward entertainment-oriented tendencies have led to superficial and utilitarian musical aesthetic cognition among teenagers. Based on this analysis and practical experiences from existing literature, the paper proposes reflections and countermeasures at three levels: "platform optimization, educational guidance, and family collaboration." The aim is to transform short video platforms into facilitators of healthy development in teenagers' musical aesthetic cognition rather than obstacles.

Keywords: short video platforms, adolescents, music aesthetic cognition, algorithmic recommendation, aesthetic education.

I. Introduction

With the popularization of mobile internet, short video platforms have become an important part of teenagers' cultural life. According to the "China Youth Internet Usage Report (2024)", teenagers aged 12-18 spend over 1.5 hours per day on short video platforms, with "music-related content" being

one of the most popular categories. The research by Wang Jinyang and Liu Jiliang points out that platforms like TikTok, through the integration of "music + short videos", have extended music from "special appreciation" scenarios (such as concerts and album listening) to "daily companionship" scenarios (such as commuting and breaks), completely changing how teenagers interact with and perceive music [4, p. 86-97].

This transformation presents both opportunities and challenges. Chen Lina's research demonstrates that music content on short video platforms can stimulate teenagers' creativity, such as through activities like "musical adaptation" and "creative scoring," enabling youth to actively engage in musical aesthetic practices [2, p. 4-6]. However, Wang Zhaoyang and Wu Ke's analysis of Japanese teenagers' TikTok usage patterns reveals that the platform's algorithmic recommendation mechanisms may trap adolescents in "information cocoons," limiting their musical aesthetic perspectives [3, p. 47-60]. Against this backdrop, systematically examining how short video platforms influence teenagers' musical aesthetic cognition and clarifying their positive values and potential risks has become an unavoidable priority in digital-era music education. Supported by four core studies and considering the formation patterns of adolescents' musical aesthetic cognition, this paper conducts an in-depth exploration.

2. The positive influence of short video platforms on teenagers' musical aesthetic cognition

The unique dissemination features and content formats of short video platforms provide teenagers with unparalleled advantages in developing musical aesthetic cognition compared to traditional media. These advantages are primarily reflected in three dimensions: 'expanding aesthetic breadth', 'stimulating aesthetic creativity', and 'cross-cultural aesthetic exposure', which are highly consistent with the research conclusions in the literature.

2.1 Breaking down communication barriers and expanding the breadth of musical aesthetics

Traditional music dissemination is constrained by issues such as "scarce channels" and "high costs," with teenagers' exposure to music mostly concentrated on mainstream pop music, making it difficult to access diverse genres like classical music, ethnic music, and world music. However, short video platforms, leveraging "low-threshold dissemination" and "massive content pools," have completely broken down this barrier, providing teenagers with a broader perspective on musical aesthetics. Research by Liu Junran et al. based on the HSM model indicates that the "decentralized dissemination" characteristic of short video platforms enables niche music (such as China's ethnic minority folk songs and European classical music clips) to gain massive exposure through "secondary creation" — for example, a user combined Bach's "Minuet in G Major" with campus life scenes to create a short video, which garnered over 50 million views, introducing hundreds of thousands of teenagers to classical music for the first time [1, p. 207-217].

This communication advantage is not only reflected in "genre breadth" but also in "geographical breadth". Wang Chaoyang and Wu Ke's analysis of Japanese teenagers' TikTok usage characteristics found that the cross-cultural communication capability of short video platforms enables teenagers to conveniently access music cultures from different countries: Japanese teenagers listen to China's classical music through the platform, while Chinese teenagers learn about Japanese anime music, Korean K-Pop, and Latin American dance music through the platform. This cross-cultural exposure requires no specialized education or consumption, but can be achieved simply by daily video scrolling [3]. Wang Jinyang and Liu Jiliang also mentioned that the "Ethnic Music Challenge" on TikTok (such as the #Xinjiang Dance Music Challenge) allows teenagers to encounter traditional music like Uyghur Muqam and Tibetan Nangma while having fun, expanding their understanding of ethnic music and addressing the shortcomings of insufficient ethnic music content in school music education [4].

2.2 Stimulate participation enthusiasm and cultivate musical aesthetic creativity

Musical aesthetic cognition encompasses not only "perception and understanding" but also "creation and expression". Short video platforms have effectively lowered the barriers to music creation for teenagers by providing "low-threshold production tools" and "interactive incentive mechanisms", thereby stimulating their aesthetic creativity—a finding that aligns closely with Chen Lina's research. Chen Lina highlights that features like "music editing", "special effects scoring", and "creative collaboration" enable teenagers to engage in musical aesthetic practices without requiring professional musical knowledge. For instance, through the platform's "one-click mixing" feature, users can blend different musical styles (such as pop songs and Peking Opera excerpts) to create personalized scores. The "collaboration" function allows teenagers to work with others on "multi-part harmonies", helping them understand the collaborative aesthetics of music through hands-on practice [2, p. 4-6].

This creative stimulation is also reflected in the "connection between music and life." Short video platforms encourage teenagers to integrate music into daily scenarios, endowing life scenes with aesthetic significance through "creative soundtracks." For instance, teenagers use ethnic music to score videos of hometown landscapes, understanding the "connection between music and regional culture" through creation; they employ classical music to accompany reading and painting scenes, exploring "the adaptation of music to life's atmosphere." Wang Jinyang and Liu Jiliang's research found that teenagers who participated in such creative activities demonstrated significantly better "musical aesthetic expression abilities" than non-participants, with 82% of respondents stating "through creation, they better understand the emotions and cultural connotations conveyed by music" [4]. Additionally, the platform's "like, comment, share" mechanism provides instant feedback for teenagers' creations. This positive reinforcement further enhances their enthusiasm for musical aesthetic creation, forming a virtuous cycle of "creation – feedback – improvement."

2.3 Create new aesthetic scenes and reshape the musical aesthetic experience

Traditional music appreciation typically occurs in "specialized settings" (such as music classes or concerts), emphasizing "focused listening" and "rational analysis". In contrast, short video platforms integrate music aesthetics into teenagers' fragmented daily schedules through multisensory integration of "visual + auditory" elements, reshaping musical experiences to better align with their cognitive characteristics. Liu Junran et al.'s HSM model research indicates that the "audio-visual integration" format of short videos enhances the "concreteness" of musical aesthetic cognition. For instance, pairing Beethoven's "Fate Symphony" with motivational scenes like "running against the wind" allows teenagers to intuitively grasp the "spirit of resistance" conveyed through the music. Similarly, combining Dai ethnic folk songs with peacock dance videos enables them to perceive the "rhythmic cadence" through dance movements. This multisensory experience proves more accessible to teenagers than mere auditory appreciation [1, p. 207-217].

The research by Wang Chaoyang and Wu Ke on Japanese teenagers also found that the "interactivity" of short video platforms shifts musical aesthetics from "passive reception" to "active participation". For example, when Japanese teenagers participate in TikTok's "music challenge", they need to design dance moves or storylines according to the music's rhythm, a process that requires them to accurately perceive the "beat, speed, and emotion" of the music and convey their aesthetic understanding through physical expression [3, p. 47-60]. In China, teenagers participating in the "lyric adaptation" challenge need to create lyrics that fit the theme by combining the music's melody, deepening their understanding of "musical emotional expression" through the adaptation of text and music. This "participatory aesthetic" experience transforms teenagers from "spectators" to

"participants" in musical aesthetic cognition, making it easier to form profound and lasting aesthetic memories.

3. The negative influence of short video platforms on teenagers' musical aesthetic cognition

While short video platforms have positively transformed teenagers' musical aesthetic perception, their limitations in algorithmic logic, content formats, and dissemination characteristics have led to issues such as 'deep erosion,' 'distorted orientation,' and 'value deviation.' These problems are clearly documented in existing literature, demanding vigilance and reflection.

3.1 Algorithmic recommendations narrow aesthetic perception and limit perspectives

The core competitiveness of short video platforms lies in "algorithmic recommendation," but their "user preference-first" logic tends to trap teenagers in information cocoons. While the perceived expansion of musical aesthetic awareness may appear broad, it actually leads to homogenization traps that limit perspectives. Wang Zhaoyang and Wu Ke's analysis of Japanese teenagers' TikTok usage patterns precisely highlights this issue: algorithms continuously push preferred music genres (e.g., pop music, anime music) based on teenagers' click patterns and dwell time data, while reducing exposure to "non-preferred content" like classical and ethnic music [3, pp. 47-60]. For instance, when a teenager accidentally clicks on a pop song, the algorithm subsequently recommends over 90% of music in the same style, making it difficult for them to explore other genres. Over time, this invisible algorithmic contraction gradually erodes the boundaries of musical aesthetic awareness.

The HSM model research by Liu Junran et al. further confirms that this "narrowing" is not only reflected in music genres but also in the homogenization of aesthetic dimensions. Algorithms tend to recommend music with "simple melodies, strong rhythms, and straightforward emotions" (such as "hit songs"), which can quickly capture listeners' attention without complex aesthetic understanding. In contrast, music with "complex structures, subtle emotions, and profound cultural connotations" (such as Bach's fugues or China's guqin pieces) is easily marginalized by algorithms due to "high comprehension barriers and low dissemination efficiency" [1, p. 207-217]. A survey by Wang Jinyang and Liu Jiliang shows that among teenagers who rely on algorithmic recommendations long-term, 75% said they "only like to listen to popular music on short videos," while only 15% could name three or more non-popular music genres, highlighting the severe issue of "selective" music aesthetic cognition [4].

3.2 Fragmented communication leads to superficial aesthetic cognition and insufficient depth

The fragmented content format (typically 15-60 seconds) of short video platforms dictates that their music distribution primarily features "snip-and-share" segments (like choruses or climactic moments) rather than complete compositions. While this approach efficiently delivers musical "memorable highlights," it disrupts the "holistic aesthetic logic" of musical works. As a result, teenagers' musical appreciation remains at a "superficial level," struggling to grasp the structural, emotional, and cultural depth of music, ultimately leading to a "fragmented aesthetic" dilemma.

Chen Lina's research reveals that teenagers predominantly encounter "decontextualized" music clips in short videos. For instance, extracting cheerful segments from classical pieces for comedy videos while stripping away their emotional context (such as melancholy or solemnity) leads to significant misinterpretation of musical intent [2]. Similarly, using ethnic melodies in viral dance routines without explaining cultural or historical backgrounds reduces teenagers' perception of these works as cultural carriers to mere entertainment material. Wang Jinyang and Liu Jiliang's study further shows that 80% of teens can recall chorus lyrics but lack complete song knowledge, while 65% cannot identify modal or rhythmic characteristics of their favorite tracks. This "knowing the what but not the

why" aesthetic understanding severely hinders the deep development of their musical appreciation capabilities [4, p. 86-97].

More critically, fragmented media consumption has fostered a "instant gratification aesthetic" among teenagers — prioritizing "quick aesthetic thrills" over enduring musical experiences like symphonies and operas that demand patience. Wang Chaoyang and Wu Ke's Japanese youth study reveals that teens accustomed to short-form music can focus for less than 3 minutes on classical pieces, a stark contrast to the 15-minute attention span in traditional settings, with their aesthetic patience and depth perception markedly diminished [3, p. 47-60].

3.3 Entertainment-oriented approach leads to utilitarian aesthetic perception and value distortion

Short video platforms are fundamentally positioned as 'entertainment tools,' with music content primarily designed for entertainment. This approach risks leading teenagers to equate musical appreciation with mere 'entertainment consumption,' thereby overlooking music's aesthetic, cultural, and spiritual values, ultimately fostering a utilitarian aesthetic mindset.

This phenomenon manifests in two dimensions. First, the "utilitarianization of aesthetic evaluation" prioritizes metrics like "traffic" and "popularity" over "artistic quality" when assessing music. Wang Jinyang and Liu Jiliang's research reveals that teenagers predominantly consider factors such as "whether a song trended," "play counts," and "whether it's a cover by internet celebrities" when evaluating music, rather than "melodic beauty," "authentic emotion," or "cultural depth" [4, p. 86-97]. Second, the "utilitarianization of aesthetic behavior" sees participation in music appreciation aimed at "gaining attention" rather than "enhancing aesthetic appreciation." Chen Lina's study highlights that some teenagers deliberately create "kitsch" or "vulgar" music (e.g., parodying classics into "cute versions") to boost traffic on short-video platforms, even sacrificing musical value to cater to mainstream tastes. Such practices not only distort their own aesthetic understanding but may also set a negative example for other adolescents [2, p. 4-6].

Moreover, the entertainment-oriented approach also leads to "cultural cognitive biases" in teenagers' perception of music. Research by Liu Junran et al. indicates that short video platforms, in pursuit of dissemination effects, often "entertainment-adapt" ethnic and classical music. For instance, they distort Peking Opera singing styles with electronic sound effects or adapt guqin pieces with hip-hop rhythms. While these adaptations achieve high traffic, they undermine the cultural solemnity and spiritual essence of traditional music [1, p. 207-217]. Wang Chaoyang and Wu Ke also found that when Japanese teenagers encounter China music through TikTok, they mostly encounter "entertainment-adapted versions" (such as ancient-style music paired with comedic plots), with limited knowledge of the cultural background of China's traditional music (such as the history of musical instruments and creative contexts), forming a "partial and entertainment-oriented" musical cultural cognition [3, p. 47-60].

IV. Optimization path of teenagers' music aesthetic cognition in the context of short video platform

To counter the negative effects of short video platforms on teenagers' musical aesthetic perception, this study synthesizes theoretical and practical insights from four core studies. It proposes an optimization framework encompassing three dimensions: platform accountability, educational interventions, and family collaboration. The ultimate goal is to maximize benefits while minimizing risks, thereby transforming these platforms into catalysts for the healthy development of youth's musical aesthetic awareness.

4.1 Platform optimization: Algorithm innovation and content guidance

As the primary channel for teenagers' music exposure, short video platforms must assume the social responsibility of "aesthetic guidance". Through algorithm optimization and content development, they should break down information silos and broaden teenagers' musical aesthetic understanding. Research by Liu Junran et al. based on the HSM model suggests platforms could adjust algorithmic recommendation logic by introducing "aesthetic diversity weighting" – while promoting music preferences, they should mandate 30% traffic allocation to "non-preferred music genres" (e.g., classical music, ethnic music), prioritizing content that combines "complete musical excerpts with cultural interpretation" over purely entertaining clips [1, p. 207-217]. For example, classical music recommendations could include "3-minute structural analysis", while ethnic music could feature "1-minute regional cultural introduction", helping teenagers grasp the aesthetic and cultural values behind the music.

Meanwhile, the platform should enhance the development and promotion of high-quality music content. Research by Chen Lina suggests collaborating with professional music institutions (such as conservatories and symphony orchestras) to create a "Youth Music Aesthetics Column," featuring "Music Appreciation Mini-Class" sessions (e.g., "Understanding Polyphonic Music in 5 Minutes," "Stories Behind Folk Songs") and "Creative Music Challenges" (e.g., "Ethnic Music Adaptation Contest," "Classical Music Scene Creation"). These initiatives would integrate professional music knowledge into youth-favorite short video formats [2, p. 4-6]. Studies by Wang Zhaoyang and Wu Ke on Japanese youth also provide valuable insights. The platform could introduce "Cross-Cultural Music Specials," such as the "China-Japan Youth Music Co-Creation Program," through international collaborative projects to broaden young audiences' cross-cultural musical perspectives and avoid the limitations of single-cultural aesthetic orientations [3, p. 47-60].

Furthermore, the platform must enhance its content moderation system to combat music material that is either vulgar or fragmented. For content that excessively commercializes traditional music or diminishes its aesthetic value, measures like traffic restrictions or warning labels should be implemented. Meanwhile, high-quality music content—such as professional music analysis and original compositions—should receive prioritized traffic and official recommendations, fostering a platform culture that values artistic appreciation and cultural respect.

4.2 Educational Intervention: Digital Adaptation of School Music Aesthetic Education

As the primary platform for aesthetic education among adolescents, schools should proactively adapt to the dissemination characteristics of short video platforms by integrating them into music aesthetic education systems rather than simply rejecting them. Through "leveraging external resources to counteract internal limitations," schools can guide teenagers to develop healthy musical aesthetic cognition. Research by Wang Jinyang and Liu Jiliang suggests designing "Short Video Music Aesthetic Practice" courses in music classes. For example, students could analyze music content on short video platforms to distinguish between "aesthetic value" and "entertainment value." Additionally, students could be guided to create "music aesthetic documentaries" using short videos, such as filming "the inheritance of hometown folk songs," thereby deepening their cultural understanding of ethnic music through practical application [4, p. 86-97].

Meanwhile, schools should strengthen "holistic music appreciation" education to address the shortcomings of fragmented short video dissemination. This can be achieved through a teaching model of "short video introduction + complete appreciation + in-depth interpretation": First, use music clips from short videos to spark students' interest, then guide them to listen to complete works, and finally interpret them by combining music history and cultural context. For example, starting with the popular "Jasmine Flower" clip from short videos, students can be guided to listen to regional

versions of "Jasmine Flower" and analyze "the influence of regional culture on musical styles," helping teenagers develop a "holistic and profound" musical aesthetic cognition. Liu Junran et al.'s HSM model research also emphasizes that schools need to teach teenagers "media literacy," such as how to identify "information cocoons" in algorithmic recommendations and actively search for diverse music content; how to critically view music adaptations in short videos to avoid aesthetic cognitive biases [1, p. 207-217].

Furthermore, schools can collaborate with short video platforms to launch "Music and Aesthetic Education Partnership Programs". For instance, they may invite top-tier music creators (such as professional music teachers and folk musicians) to campus lectures, or organize "Campus Music Short Video Competitions" to encourage students to produce music content that blends aesthetic value with cultural depth. This approach creates a synergy between online practice and offline education, transforming short video platforms into extended classrooms for music and aesthetic education.

4.3 Family collaboration: Creating a healthy music aesthetic environment

Families serve as the "cornerstone" in shaping adolescents' musical aesthetic development. Through daily guidance and environment cultivation, they can counterbalance the negative impacts of short video platforms. Research by Wang Jinyang and Liu Jiliang highlights that parents should actively engage in their children's musical experiences—such as attending weekend family concerts together or discussing the emotional and cultural dimensions of music. They should also encourage children to explore "non-short video" music sources like live performances and albums, thereby expanding their musical appreciation horizons [4, p. 86-97]. Meanwhile, parents need to monitor teenagers' music consumption on short video platforms, promptly addressing excessive engagement with entertainment-driven content while neglecting aesthetic value. This approach helps guide young people toward developing "diverse and profound" musical tastes.

Chen Lina's research provides valuable insights for parents. They should encourage teenagers to view short video platforms as "musical creation tools" rather than mere entertainment devices. For instance, parents can support children in adapting ethnic music and composing school songs using these platforms, while guiding them to contemplate "the aesthetic logic of music" and "cultural inheritance responsibilities" during the creative process. This approach transforms music creation into a deepening of musical aesthetic understanding, rather than a means to chase traffic [2]. Additionally, parents should lead by example by reducing their consumption of vulgar music content, fostering a home environment that "respects music and values aesthetics," and influencing teenagers' musical aesthetic choices through both words and actions.

V. Conclusion

The impact of short video platforms on teenagers' musical aesthetic perception is complex and contradictory: they serve as both a "window" that expands aesthetic horizons and stimulates creativity, and a "trap" that leads to narrow and superficial tastes. As Wang Chaoyang and Wu Ke pointed out in their research, media itself is neither inherently good nor bad—the key lies in "how it is used and guided" [3, p. 47-60]. For adolescents, a group with underdeveloped cognitive maturity, we should neither throw out the baby with the bathwater by dismissing the positive value of short video platforms, nor neglect their potential risks by letting them run wild.

In the future, we must establish a tripartite collaborative mechanism integrating "platform-school-family": platforms should optimize content and algorithms, schools should drive the digital transformation of music aesthetic education, and families should cultivate a healthy aesthetic environment. Only through this approach can short video platforms genuinely serve the healthy development of teenagers' musical aesthetic cognition, helping them develop "broad vision, deep

thinking, and rational judgment" in music appreciation during the digital era, thereby truly realizing the aesthetic education goal of "nurturing through beauty".

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