

# *Research on the Path of Integrating Aesthetic Education into Music Education Majors in Colleges and Universities*

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**Abstract:** At present, the curriculum of music education majors in universities presents a diversified trend, but at the same time, it also faces many challenges. The course content often focuses on skill training, neglecting the cultivation of students' aesthetic ability, creativity, and critical thinking. Against the backdrop of the increasing emphasis on moral and aesthetic education in the country, it is particularly important to strengthen the integration of aesthetic and music education majors. This article first analyzes the challenges of integrating aesthetic education into music education majors in universities from the perspective of student foundations, and then explores the path of integrating aesthetic education into music education majors in universities from multiple aspects, hoping to provide useful references for improving the level of music education in universities.

## **1. Introduction**

Music education is not only about imparting skills and knowledge, but also about cultivating emotions, aesthetics, and humanistic spirit. However, currently, some music education majors in domestic universities generally lack the cultivation of deep understanding and appreciation abilities for music, which to some extent limits their comprehensive development in the field of music education in the future. The integration of aesthetic education can effectively enhance students' aesthetic appreciation and creativity, thereby promoting the improvement of their overall quality. In addition, the integration of aesthetic education can help students establish connections between music and life, society, and history, making music education more vivid and meaningful. Based on this, this article explores the path of integrating aesthetic education into music education majors in universities from multiple perspectives.

## **2. The challenge of integrating aesthetic education into music education majors in universities**

### **2.1. Students with weak professional foundation**

From a practical perspective, many students majoring in music education in universities have a relatively weak music foundation, and there is a close connection between the lack of systematic learning of music knowledge during compulsory education. According to the survey, nearly 70% of students have almost no knowledge of music, have never received systematic music education, and

have almost no mastery of music theory and practical skills. In addition, a small number of students believe that they have accumulated knowledge in the field of music, but their music foundation is limited to 1 to 3 years, which means that although they have been exposed to some music knowledge or skills, they have not yet reached a proficient level. It is worth noting that only a very small percentage claim to have more than 3 years of music learning experience, as shown in Table 1. From the above data, it can be seen that there are very few people in music education majors in universities who are truly proficient in music professional skills. Currently, students' music professional skills foundation urgently needs to be strengthened, and the overall situation is worrying[1].

Table 1: Basic Status of Music Learning for 536 Students majoring in Music Education

Study time	Number of people
Zero-base	396
1-3 years	114
More than 3 years	26
Add up to	536

## 2.2. Solidification of teaching content

In the current higher education system, the curriculum design of music education majors often faces a common problem, which is the phenomenon of fixed teaching content. The content of many courses has remained unchanged for many years, still using traditional teaching syllabi and textbooks, lacking necessary innovation and timely adjustments. This rigid teaching content not only fails to stimulate students' interest in learning, but also fails to meet the increasingly diverse and comprehensive demands of modern society for music talents.

Specifically, curriculum design often places too much emphasis on imparting theoretical knowledge and neglects the cultivation of practical skills. Students are mostly exposed to dry theoretical knowledge in the classroom, lacking sufficient opportunities for practical operation and application. This education method that emphasizes theory over practice often leads to students feeling powerless when facing music applications in practical work and life, unable to effectively transform the knowledge they have learned into practical operational skills, and unable to adapt to the development of the times and meet the diverse needs of society for music talents [2-3].

## 2.3. Single teaching method

In the current teaching practice of music education courses, some teachers' educational concepts are still outdated. Their exploration of classroom teaching effectiveness is not deep enough, and their exploration and research on diversified teaching methods are also insufficient. These teachers still rely heavily on traditional teaching methods, overemphasizing the teacher's role as the main subject while neglecting the student's role as the main subject in the classroom. This teaching mode leads to students being in a passive position of receiving knowledge in the classroom, as if they are receiving a "spoon feeding" knowledge transmission, lacking opportunities for active participation and thinking. Students in this mode often passively receive knowledge without the opportunity to fully exert their subjective initiative, and cannot truly understand and master the essence of music knowledge.

## 2.4. Insufficient teaching staff

The construction of the teaching staff is a key factor in promoting the integration of music education and aesthetic education. However, at present, there are relatively few teachers with senior professional titles in music education, which to some extent limits the improvement of teaching

quality and the dissemination of aesthetic education concepts. In addition, there is an imbalance in the age and knowledge structure of the teaching staff, with a low proportion of young teachers, and some teachers still need to strengthen their knowledge and skills in aesthetic education[4].

### **3. The path of integrating aesthetic education into music education majors in universities**

#### **3.1. Strengthen students' basic music education**

Firstly, universities should attach great importance to the establishment of music foundation courses, ensuring that every student has a solid theoretical foundation in music before officially entering their major. This should not only include a deep understanding of music history, but also encompass the study of music theory knowledge, as well as systematic training in skills such as sight singing and ear training. Through the comprehensive curriculum of these courses, students can acquire a solid music knowledge structure, laying a solid foundation for their future learning and development. In addition, universities should also pay attention to the diversity and practicality of music courses, and offer different types of music theory courses, such as harmony acoustics, musical form analysis, orchestration, etc., to meet the needs and interests of different students. At the same time, universities can invite experts and scholars in the field of music to give lectures and seminars, giving students the opportunity to be exposed to the latest music research results and cutting-edge music concepts[5].

Secondly, universities should actively encourage students to participate in various music activities, such as concerts, competitions, workshops, etc., in order to broaden their horizons and enhance their perception and understanding of music. By personally participating in these activities, students can not only gain practical experience, but also engage in in-depth communication and collaboration with professional musicians. This kind of interaction not only helps students gain valuable experience, but also enhances their artistic cultivation and aesthetic ability, enabling them to go further on the path of music. In addition, universities can also organize students to participate in extracurricular music exchange programs, giving students the opportunity to experience different cultures and music styles, thereby broadening their musical horizons. Through these diverse music activities, students can not only enhance their music skills, but also strengthen their teamwork and leadership abilities, laying a solid foundation for their future careers[6].

#### **3.2. Actively integrating educational content**

On the one hand, music education teachers in universities should actively explore the aesthetic elements in professional textbooks, integrate these elements into curriculum teaching, so that students can not only learn professional knowledge, but also feel the aesthetic value of music. For example, when teaching music history courses, teachers can focus on introducing the cultural background and artistic characteristics behind music works from different historical periods, so that students can not only understand history, but also appreciate the aesthetic significance of music works. Taking the teaching of a brief history of foreign music as an example, the relevant knowledge points and aesthetic elements are shown in Table 2.

On the other hand, music education majors in higher education should further strengthen the integration between professional courses and non-art disciplines. By organically combining knowledge from multiple disciplines, students can effectively cultivate correct aesthetic concepts and enhance their good aesthetic abilities. For example, relevant knowledge of psychology can be introduced into the curriculum of music education majors. In this way, students will be able to have a deeper understanding of the emotional and psychological impact of music on people, and thus pay more attention to emotional expression and psychological resonance in the process of performance

and creation [7-8]. In addition, by combining music with disciplines such as literature and history, students will be able to gain a more comprehensive understanding of the historical background and rich connotations behind musical works, thereby further enhancing their overall artistic literacy. This interdisciplinary educational approach not only broadens students' knowledge horizons, but also helps them better convey the deep meaning of music works in future music education and creative practice, cultivating more music talents with comprehensive qualities[7].

Table 2: Main aesthetic elements in teaching a brief history of foreign music

Knowledge points	Elements of aesthetic education
Instruments and Instrumental Music	The Development of Ethnic Instrumental Music in China
Voice & Opera	The development of ethnic opera, the birth and inheritance of local folk music
Musical theory	The spirit of musicians' love for music and the importance of combining theory with practice
Music works	Appreciate excellent music works at home and abroad, enhance aesthetic perception ability
Integration of Chinese and foreign music cultures	Treating the Differences in Music Culture between China and Foreign Countries Correctly

### 3.3. Multiple teaching methods promote the infiltration of aesthetic education

In the process of promoting the integration of aesthetic education and music education in universities, as knowledge transmitters and guides, teachers' innovative teaching methods and teaching approaches are particularly important. In addition to traditional teaching methods, teachers should actively explore and apply diversified teaching models such as Orff teaching method, Kodaly teaching method, and Dalcroze teaching method. These innovative teaching methods, with their richness and diversity, help to create a vibrant and enjoyable classroom environment, thereby stimulating students' learning enthusiasm and initiative. At the same time, these methods play an important role in enhancing the penetration of aesthetic education in the teaching process, enabling students to not only master knowledge but also gain improvement and influence in the fields of art and aesthetics, which cannot be ignored [8-9].

Against the backdrop of rapid development of modern information technology, the introduction of digital teaching resources and platforms has provided new possibilities for the integration of aesthetic education in music education majors. By utilizing multimedia teaching software, online courses, and virtual reality technology, teachers can create a more vivid and intuitive learning experience for students. For example, through virtual reality technology, students can immerse themselves in music scenes from different historical periods, thereby gaining a deeper understanding of the cultural background and artistic value of music works. In addition, the richness of digital teaching resources enables students to engage in self-directed learning anytime and anywhere, expanding the limitations of learning time and space.

### 3.4. Strengthen the construction of the teaching staff

Teachers are not only transmitters of knowledge, but also shapers of values. Their level of aesthetic education literacy directly determines the learning effectiveness and quality of students in aesthetic education. Therefore, it is particularly important to integrate aesthetic education concepts into the teacher training process of music education majors in universities. This is one of the key steps to

improve the overall quality of music education and the comprehensive quality of students. To achieve this goal, teacher training should focus on the close integration of theory and practice. Through various forms such as case analysis, workshops, and seminars, teachers can gain a deeper understanding of the connotation of aesthetic education and its practical application in music education. For example, by introducing case-based teaching methods in training, teachers can combine the creative background, artistic style, and cultural connotations of specific music works to deeply explore and understand the intrinsic connection between music and aesthetic education.

In addition, universities can also organize teachers to visit art exhibitions, enjoy concerts and other activities, allowing them to personally experience the charm of art and stimulate their enthusiasm and interest in aesthetic education. At the same time, through regular teaching seminars and exchange activities, teachers can share each other's teaching experience and insights, learn from each other, and make progress together[10].

#### 4. Conclusion

Integrating aesthetic education concepts into music education majors in universities can not only enrich students' artistic experiences, but also enhance their aesthetic abilities and creativity. By continuously optimizing the teacher training system and combining theory with practice, teachers will be able to better integrate aesthetic education into music teaching, thereby cultivating more artistic talents with comprehensive qualities. In the future, music education majors in universities should continue to explore more innovative educational models and methods to adapt to the constantly changing social needs and provide students with a more comprehensive and in-depth aesthetic education experience.

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