

Brief Analysis on Effective Strategies of Moral Education in University Music Education

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Abstract: As an important carrier of aesthetic education in universities, music education carries implicit moralshaping functions. Musical works convey ethical concepts, national sentiments and spiritual pursuits through melody, rhythm and artistic conception, which can trigger students' emotional resonance and realize moral influence in an imperceptible way. Based on the internal logical relationship between music art and moral education, this paper sorts out practical obstacles, constructs a content classification framework of musicbased moral education, and explores feasible strategies from teachingconcept adjustment, curriculumcontent optimization, diversifiedpractice expansion and teachingevaluation improvement. The research intends to provide practical reference for universities to implement moral education through music courses and promote the coordinated development of aesthetic accomplishment and moral quality of college students.

Keywords: university music education; moral education; aesthetic education; curriculum ideological and political education; education-al strategy

1. Introduction

For a long time, many university music courses, whether for music majors or generaleducation students, focus more on the mastery of musical knowledge and performance skills. Teachers spend plenty of time explaining musical forms, melody features and performing techniques, while ignoring the sortingout and interpretation of moral connotation behind works. Some teachers equate music moral education with attaching ideological comments after class, resulting in disjointed art appreciation and moral guidance. Students can obtain perceptual aesthetic experience in class, but it is difficult to form stable moral cognition and behavioral guidance. Under the background of comprehensive promotion of qualityoriented education, exploring effective strategies for university music moral education helps to give full play to the advantage of implicit education, realize the organic integration of aesthetic education and moral education, and support the allround development of college students' morality, intelligence, physical fitness, aesthetic taste and labor consciousness.

2. Internal Connection and Practical Dilemma of University Music Education and Moral Education

2.1 Inherent Logical Connection between Music Art and Moral Shaping

Music and morality are closely connected in the dimension of emotional experience. Excellent musical works are always rooted in real social life, and contain creators' understanding of society, perception of goodness and beauty, and pursuit of ideal personality. When students appreciate, sing or perform these works, they first complete aesthetic perception at the sensory level, then produce emotional identification with the thoughts contained in works, and finally complete the internalization of moral concepts. This progressive logical chain of "aesthetic perceptionemotional resonancemoral internalization" constitutes the theoretical basis for music to realize moral education^[1].

Music moral education covers multiple value dimensions. The following table sorts out common moraleducation elements embedded in university music teaching resources, which helps teachers to carry out targeted content mining in daily teaching.

Moraleducation dimension	Typical musicwork connotation
Patriotism and national sentiment	National history, national spirit, dedication to the country
Cultural selfconfidence and inheritance awareness	Traditional folk music, national instrumentalmusic works
Collectivism and cooperative spirit	Chorus, ensemble, groupcreation musical practice
Personal moral quality and willpower	Works reflecting perseverance, kindness, respectforlife

It should be noted that these moral elements are hidden behind melody, lyrics and creation background, rather than presented directly. Teachers cannot separate musical aesthetic experience and carry out isolated moral indoctrination, otherwise it will destroy the artistic integrity of music courses and weaken educational effect.

2.2 Main Practical Dilemmas of University Music Moral Education

First, teaching objectives are skewed toward skills and knowledge. In practical teaching, quite a number of teachers take the mastery of music knowledge and performing techniques as core objectives. Moral shaping is regarded as an additional task rather than an inherent requirement of curriculum objectives. The moraleducation goal fails to be decomposed into each teaching unit, leading to random and fragmented moraleducation infiltration^[2].

Second, resource mining stays at superficial level. When analyzing musical works, some teachers only introduce basic information such as composer's lifestory and creation time. They seldom dig deep into the social background of creation, spiritual connotation and value orientation contained in works. In addition, the selection of teaching resources is relatively limited. Local characteristic music resources and contemporary excellent musical works have not been fully integrated into classroom teaching, so moraleducation materials lack sufficient affinity for modern college students.

Third, teaching form lacks situational experience. Classroom teaching mainly adopts the mode of teachers explaining and students listening. Moral education is completed through verbal explanation, lacking situational experience, participatory performance and exploratory practice. Students stay in passive receptive status, and it is difficult to produce real emotional resonance. As a result, moral cognition cannot be transformed into inner quality smoothly.

3. Effective Implementation Strategies for University Music Moral Education

3.1 Clarify Curriculum Orientation and Build Integrated Teaching Objectives

Universities should adjust the curriculum orientation of music courses, and take the coordinated improvement of aesthetic accomplishment and moral quality as one of the core teaching objectives. Teachers need to decompose comprehensive objectives into specific unit objectives. For each musicalwork teaching unit, threelevel objectives including knowledgeskill, aesthetic experience and moral insight should be designed simultaneously, so as to avoid separating moral education from normal music teaching activities^[3].

3.2 Deepen Resource Exploration and Optimize Hierarchical Teachingcontent System

Teachers should carry out indepth interpretation of existing teaching materials, sort out moraleducation connotation hidden behind representative works, and form orderly teaching resources corresponding to different moral dimensions shown in the above table. On this basis, expand teaching resource boundaries appropriately. Make full use of local folk music, revolutionarytheme music and outstanding contemporary musical works, enrich the supply of moraleducation resources, and narrow the psychological distance between teaching content and collegestudents' reallife experience.

For different teaching objects, differentiated content design should be adopted. For music majors, more attention can be paid to exploring the moral responsibility of music practitioners, and guiding students to think about the social value of music creation and performance. For generaleducation students focusing on appreciation, priority should be given to cultivating emotional experience and value perception, helping students establish positive aesthetic taste and moral judgment in the process of appreciating music works.

3.3 Expand Diversified Practical Links and Strengthen Students' Subjectexperience

Classroom teaching breaks the single listeningandexplaining mode and increases participatory practice links appropriately. Teachers organize students to carry out chorus experience, segmentperformance, thematic discussion and situational sharing. In chorus and ensemble activities, students can directly feel the power of collective collaboration. In thematic discussion activities, students combine their own life perception to talk about spiritual understanding brought by musical works, which promotes the transformation from external aesthetic stimulation to inner emotional identification.

Extend moraleducation space from classroom to campus cultural activities. Universities can hold thematic musicculture festivals, redmusic concerts, folkmusic sharing meetings and other campus activities. Students participate in organization, rehearsal and performance, so that moraleducation effect can be consolidated in realworld practice. Meanwhile, digitaleducation resources can be reasonably used, to expand afterclass learning channels and guide students to carry out autonomous appreciation and thinking after class.

3.4 Improve Evaluation Mechanism and Attach Importance to Processoriented Feedback

Construct a combination mode of result assessment and processoriented evaluation. On the basis of assessing knowledge and skill mastery, add processoriented observation indexes, including students' participation status in thematic practice, understanding and reflection on works' spiritual connotation, and performance in group cooperative activities. It is not necessary to pursue quantifiable scores mechanically. Teachers adopt descriptive evaluation to record students' growth changes in aesthetic experience and moral perception,

and provide targeted feedback for subsequent teaching adjustment.

4. Conclusion

University music moral education relies on the unique emotionalinfectious power of music art, and its core lies in realizing value guidance through aesthetic experience. It is not feasible to replace aesthetic teaching with moral preaching. Facing the existing problems such as objective deviation, insufficient resource mining and single evaluation, universities need to take curriculum construction as the startingpoint, clarify integrated teaching objectives, tap multidimensional moraleducation connotation of musical works, enrich participatory practical experience, and build a processoriented evaluation feedback system. In this way, universities can give full play to the implicit educational function of music courses, help collegestudents form noble aesthetic taste and sound moral quality, and serve the fundamental task of fostering virtue through education in highereducation institutions.

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