

Reform and Practice of Music Education Teaching Mode in Colleges and Universities from the Perspective of "Five-Dimension Educating Integration"

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Abstract: The development of educational concepts in the new era has put forward the requirement for the transformation of music education in universities from single skill imparting to comprehensive literacy cultivation, in order to cultivate comprehensive music talents that meet the diverse needs of society. This article analyzes the reform and practical path of music education and teaching mode in universities from the perspective of "five-dimension educating integration". Firstly, this study explains the theoretical connection between the "five-dimension educating integration" and music education in universities, and clarifies the important role of music education in universities in the "five-dimension educating integration". It analyzes the significance of reforming the teaching mode of music education in universities, and explores the direction of reform from the dimensions of teaching objectives, curriculum design, and teaching methods. The research elaborates on the strategies of reform and practice, providing theoretical basis and practical reference for college music education to adapt to the educational needs of the new era, promoting the continuous development of college music education on the path of "five-dimension educating integration" integration, and enhancing students' comprehensive literacy.

Keywords: Developing the "five-dimension educating integration"; Universities; Music education; Teaching mode

1. Introduction

Against the backdrop of the continuous development of contemporary educational concepts, the combination of "five-dimension educating integration" has become an important guiding ideology for the comprehensive cultivation of talents in the field of education. As an important component of higher education, music education in universities faces new challenges and opportunities in reforming teaching models under this concept. With the increasing demand for comprehensive talents in society, the traditional music education and teaching model in universities has gradually exposed some limitations, such as overemphasizing the imparting of music skills and to some extent neglecting the comprehensive development of students in moral, intellectual, physical, aesthetic, and labor education [1]. Therefore, exploring the reform and practice of music education and teaching models in universities from the perspective of "five-dimension educating integration" is of great significance. This not only helps to improve the quality of music education in universities, but also meets the demand for well-rounded music talents in the new era, promotes the improvement of students' comprehensive quality in the process of music learning, and injects new vitality into the innovative development of music disciplines in universities.

2. The theoretical connection between the combination of "five-dimension educating integration" and music education in universities

(1) Overview of the connotation of "five-dimension educating integration"

The "five-dimension educating integration" covers moral education, intellectual education, physical education, aesthetic education, and labor education. Moral education aims to cultivate students' correct

values, good moral qualities, and sense of social responsibility, shape a sound personality in universities, and guide their thinking and behavior. Intellectual education focuses on students' intellectual development, imparting knowledge, cultivating thinking and innovation abilities, and is the core way to acquire knowledge and improve academic level [2]. Sports not only enhance physical fitness, but also cultivate sportsmanship. Physical education courses and activities in universities promote physical and mental health. Art education emphasizes the cultivation of aesthetic ability, allowing students to appreciate various forms of beauty and enhance their cultural and spiritual realm. Labor education emphasizes concepts, skills, and habits, helping to integrate theory with practice and improve overall quality.

(2) The embodiment of college music education in the "five-dimension educating integration"

Music education in universities is reflected in the "five-dimension educating integration". In terms of moral education, the emotional and value transmission of music works, as well as collective music activities, can cultivate emotions, values, and team spirit. The inheritance of ethnic music can enhance cultural confidence. In terms of intellectual education, learning music theory knowledge and training in performance and singing skills are helpful for imparting knowledge and developing intelligence. Music creation and appreciation can cultivate thinking and creativity. The relevance of sports lies in the positive impact of grasping the rhythm of music on physical coordination, and music therapy can promote physical and mental health. In aesthetic education, music education is an important way. Appreciating performances can enhance aesthetic perception ability, and learning different music works can broaden artistic horizons and improve cultural literacy. Labor education is also reflected in music education. The production and maintenance of musical instruments include labor value, which allows one to experience the hardships and joys of labor. Music creation and performance are also labor processes, which can experience a sense of achievement and cultivate labor consciousness.

3. The significance of reforming the teaching mode of music education in universities

In today's education field, especially in higher education, the concept of "five-dimension educating integration" has gradually taken root in people's hearts. This concept requires us not only to focus on students' knowledge learning and skill development, but also to comprehensively develop their moral, intellectual, physical, artistic, and labor abilities [3]. In this context, music education, as an important component of aesthetic education, is particularly urgent and necessary for reform and innovation.

From an implementation perspective, education reform is not just a slogan, but requires concrete actions. It requires us to explore and practice new teaching methods and models with a more open and inclusive attitude. In this process, the music teaching mode in universities must undergo corresponding reforms to meet the needs of the times. By introducing diverse music courses, teachers can guide students to explore the music world in depth, stimulate their aesthetic taste and creativity. Meanwhile, music courses should also serve as a bridge for disseminating knowledge and skills, allowing students to naturally absorb necessary cultural and scientific knowledge while enjoying the beauty brought by music, and enhance their personal qualities. In addition, music education should also focus on cultivating students' resonance and self-cultivation in moral emotions. Music is a powerful and powerful way of expressing emotions, which can touch the soft corners of the human heart, prompting students to think and appreciate life, thus achieving a true sense of harmony and unity in the soul. Therefore, the reform of music education and teaching in universities should not only focus on imparting aesthetics and skills, but also emphasize guiding students to form correct values, cultivate noble moral sentiments, and achieve the goal of comprehensive development of morality, intelligence, physical fitness, aesthetics, and labor skills.

Therefore, the reform of music education and teaching mode in universities is imperative. Only reform can ensure that music education plays its due role in promoting students' comprehensive development and cultivating more outstanding talents with comprehensive qualities and innovative abilities for society.

4. Reform direction of music education and teaching mode in universities

4.1 Teaching Objectives

There are certain problems with the current teaching objectives of music education in universities. Overemphasis on skill transmission is a prominent point, for example, in instrument teaching, a large

amount of time is often spent on training performance skills. For example, piano teaching may focus too much on finger practice, while neglecting the comprehensive development needs of students in music understanding, emotional expression, and value shaping. There are also deficiencies in the integration with the "five-dimension educating integration", and in terms of moral education, the values and connotations in music works have not been fully explored and integrated into teaching objectives; In terms of intellectual education, there is a lack of goal setting for cultivating students' comprehensive abilities such as music innovation thinking; In sports, the goal of cultivating sports related abilities such as body coordination through music rhythm perception has not been considered; In aesthetic education, there is no comprehensive coverage of the goal of improving aesthetic literacy in different music cultures; Labor education is rarely mentioned in teaching objectives, such as the lack of goals related to labor skills such as instrument production and maintenance.

4.2 Curriculum Setting

The phenomenon of unreasonable structure of music courses in universities is quite common, and the proportion of theoretical and practical courses is imbalanced. For example, music theory courses such as music theory and music history occupy a large number of class hours, while practical courses such as choir and ensemble music are relatively scarce. This means that although students have acquired certain theoretical knowledge, they may lack practical musical performance abilities.

The course content lacks integration with the "five-dimension educating integration". In terms of moral education, there is a lack of in-depth exploration of the ethical elements such as national spirit contained in ethnic music courses; In terms of intellectual education, the content of music creation courses has not been well integrated with the cultivation of innovative thinking; In terms of sports, there is no music curriculum related to physical coordination and other sports elements, such as courses that combine rhythm and dance; In aesthetic education, there is a lack of content such as comparing the aesthetics of diverse music cultures; In labor education, there are almost no labor related courses such as instrument production and maintenance.

4.3 Teaching Methods and Means

Traditional teaching methods have obvious limitations in music education in universities. The lecture method often involves one-way knowledge transmission when disseminating music knowledge. For example, in the teaching of music history, teachers simply explain historical events and musicians' lives, which students passively accept and find difficult to stimulate their interest. The demonstration method in instrument teaching can visually demonstrate performance skills, but it has limited help for students to understand the meaning of music and unleash their creativity, which is not conducive to promoting students' comprehensive development.

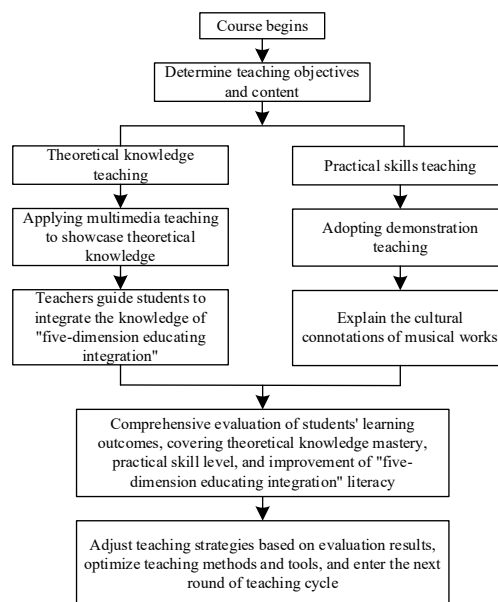


Figure 1 Example of Innovative Teaching Methods and Means

The application of modern educational technology in music teaching in universities has not fully reflected the requirements of "five-dimension educating integration". For example, although multimedia teaching can play music videos, it does not delve deeply into the educational value of moral and intellectual education. Online teaching platforms are mostly simple uploads of course resources, without teaching design for the integration of "five-dimension educating integration", such as using virtual reality technology to allow students to immerse themselves in music creation scenes to cultivate creativity (intellectual education), experience ethnic cultural scenes in music, and enhance cultural confidence (moral education), which have shortcomings. The specific teaching methods and innovative examples are shown in Figure 1.

5. Reform and Practice Path of Music Education Teaching Mode in Colleges and Universities from the Perspective of "five-dimension educating integration"

5.1 Repositioning of Teaching Objectives

In setting teaching objectives, we should shift from simply imparting skills to focusing on students' comprehensive development. For example, in vocal music teaching, it is not only necessary to teach students correct vocal techniques, but also to focus on cultivating students' understanding and expression ability of song emotions, which involves the improvement of aesthetic perception in aesthetic education. At the same time, teachers incorporate moral education elements through the stories and cultural backgrounds behind the songs, such as singing patriotic songs to inspire students' patriotism.

Clearly incorporate the integration of "five-dimension educating integration" into teaching objectives. Taking music creation courses as an example, the teaching objectives should include cultivating students' innovative thinking through the creative process (intellectual education), cultivating collaborative spirit in team cooperation creation (moral education), exercising students' stage performance in the exhibition of works (cultivating confidence and perseverance in sportsmanship), enhancing aesthetic ability through exploring the creation of different styles of music (aesthetic education), and integrating labor education elements into the process of instrument use and making simple accompaniments.

5.2 Optimization of course settings

Reasonably increase the proportion of practical courses. For example, in the curriculum of music education majors, the class hours for practical courses such as choir and ensemble have been increased from 30% of the total class hours to around 40%. This way, students can have more opportunities to apply the music theory knowledge they have learned, such as harmony, musical form, etc., to practical music performances, and improve their comprehensive music literacy. Set up cross disciplinary courses related to the "five-dimension educating integration". For example, offering a course on "Rhythm and Rhythm in Music and Sports" to help students understand the relationship between music rhythm and body movement rhythm, and combining music rhythm training with body coordination training in sports; Alternatively, a course on "Music Culture and Labor" can be set up to discuss the labor creation behind different music cultures, such as the connection between folk music and folk craftsmen, and the labor wisdom behind instrument making.

Deeply explore and integrate the "five-dimension educating integration" elements in music curriculum content. In ethnic music courses, in addition to teaching the melody, rhythm, and other knowledge of the music itself, emphasis should also be placed on introducing the ethnic spirit behind ethnic music (moral education), the wisdom in ethnic music creation (intellectual education), the body posture and rhythm in ethnic music performance (sports), the unique aesthetic value of ethnic music (aesthetic education), and the labor skills related to ethnic instrument production (labor education). Integrating multicultural music content to broaden educational resources for the "five-dimension educating integration". In the course of Western music history, in addition to introducing the works of Western classical music masters, it is also possible to compare the characteristics of music works from different cultural backgrounds during the same period, such as the differences in aesthetics, creative techniques, and cultural connotations between Western and Eastern music, in order to enhance students' cross-cultural aesthetic ability (aesthetic education), stimulate innovative thinking in comparative learning (intellectual education), and understand the values of different cultures (moral education).

5.3 Innovation in teaching methods and tools

In the application of teaching methods, change the one-way way of imparting knowledge. For example, in music history teaching, teachers can use problem-based teaching, first raising questions about the life or music composition background of musicians, guiding students to independently search for information, then discussing and sharing in class, and finally summarizing and supplementing explanations. This can improve students' learning interest and self-learning ability. In addition to showcasing performance skills, demonstration methods should also be expanded to express musical emotions and release musical cultural connotations. In erhu teaching, when teachers demonstrate their performance, they not only need to showcase finger techniques, archery, and other skills, but also convey the emotional atmosphere of the music through facial expressions, body language, and other means. They should also talk about the regional cultural characteristics represented by erhu music, so that students can deeply understand the diverse connotations of music and promote comprehensive development while learning techniques.

The "five-dimension educating integration" Value of Deeply Developing Multimedia Teaching Resources. For example, when playing music videos, teachers can provide detailed interpretation and analysis of the music elements, performance forms, cultural backgrounds, etc. in the video, guiding students to learn from multiple perspectives such as moral education (such as the social value in music works), intellectual education (such as music creation techniques), physical education (such as body language and rhythm in performances), aesthetic education (such as the visual and auditory beauty of music), and labor education (such as the manifestation of instrument production techniques in performances). Create an immersive music learning environment using VR and AR technology. For example, in music creation courses, students can enter virtual music creation studios through VR technology, experience the creative atmosphere of different music styles, and stimulate innovative thinking (intellectual education); In ethnic music appreciation courses, AR technology is used to present the production process, performance techniques, and cultural stories behind ethnic instruments in a three-dimensional form to students, enhancing their understanding of ethnic music culture (moral and aesthetic education), while allowing students to intuitively experience the labor process in instrument production (labor education).

5.4 Practice platform construction

Expand the connotation of music club activities and make them a practical platform for promoting "five-dimension educating integration" simultaneously. For example, in the process of rehearsal and performance, the school choir can not only improve students' singing skills (music skills), but also comprehensively achieve the "five-dimension educating integration" goals by selecting songs with educational significance (moral education), innovating the arrangement of choir works (intellectual education), emphasizing the posture and expressiveness of stage performances (sports), appreciating choir works of different styles to enhance aesthetic ability (aesthetic education), and participating in the production of choir props (labor education). Establish a music laboratory to provide students with practical opportunities for music creation, integration of music and technology, and more. In the music laboratory, students can use music production software for music creation (intellectual education), explore the relationship between music and disciplines such as physics and acoustics through experiments (interdisciplinary intellectual education), and integrate labor education elements into the maintenance of laboratory equipment and the display and arrangement of music works.

Organize students to participate in community music service activities, such as holding concerts, music lectures, etc. in the community. In this process, students can convey positive values (moral education) through music performances, interact and communicate with community residents to improve interpersonal communication skills (social skills cultivation in intellectual education), exercise psychological qualities and expressiveness in stage performances (sports), appreciate the folk music culture of community residents (aesthetic education), and integrate labor education elements into the preparation process of concerts, such as moving musical instruments and arranging venues. Collaborate with cultural and artistic institutions, such as museums, theaters, etc. For example, by collaborating with museums to hold music and cultural relic exhibitions, students can study the music culture behind cultural relics (intellectual education), combine music with historical culture for creative performances (aesthetic education and intellectual education), integrate labor education elements into the organization and exhibition process, and enhance cultural confidence (moral education) by participating in such cultural activities.

Since 2020, a certain university has actively responded to the national education policy of "five-dimension educating integration" and carried out a comprehensive reform of the music education teaching mode. The school has clarified the teaching objective of "comprehensive literacy cultivation" as the core in the reform, and has comprehensively optimized the curriculum, teaching methods and means. After four years of reform practice, the school's music education has achieved significant results. Students' music skills, innovation ability, teamwork ability, aesthetic ability, and labor literacy have all been significantly improved. Meanwhile, the optimization of curriculum design and improvement of teaching methods have also provided students with richer and more diverse learning experiences. The comparison results of students' comprehensive abilities before and after the teaching reform are shown in Table 1.

Table 1 Comparison Results of Students' Comprehensive Abilities Before and After Teaching Reform

project	Before the teaching reform	After the teaching reform
Music skill level (average score)	75	90
Innovation capability (number of completed projects)	20	50
Teamwork ability (team project rating)	70	85
Aesthetic ability (art evaluation)	65	80
Labor literacy (participation in practical activities)	40%	90%

The comparative results of curriculum reform are shown in Table 2.

Table 2 Comparison of Curriculum Reform Situation

course type	Proportion of pre reform teaching hours/%	Proportion of class hours after teaching reform/%
Theory Course	60	40
practice courses	30	45
Interdisciplinary courses	10	15

After reform and practice, the music education at the school has achieved significant results. Students' music skills, innovation ability, teamwork ability, aesthetic ability, and labor literacy have all been significantly improved. Meanwhile, the optimization of curriculum design and improvement of teaching methods have also provided students with richer and more diverse learning experiences.

5.5 Collaborative education among families, schools, and communities

In order to better implement music education in universities under the perspective of "five-dimension educating integration", it is necessary to strengthen family education guidance and expand social education resources in the aspect of collaborative education between families, schools, and communities.

In terms of strengthening family education guidance, universities can establish a regular mechanism for parent education. For example, regularly holding parent schools, developing systematic courses covering basic knowledge of music education, interpretation of the "five-dimension educating integration" concept, inviting professional lecturers to teach, and organizing parent discussions and exchanges; Simultaneously conducting online parent lectures, utilizing online platforms to publish lecture information, enriching lecture content, and setting up interactive Q&A sessions. In addition, personalized family education guidance should be provided, and communication channels for parents should be established, such as setting up consultation hotlines, email addresses, or forming communication groups, to facilitate parents' consultation and communication; Home visits can also be conducted to gain a deeper understanding of students' family music environment, provide personalized plans for parents, and guide the organization of family music activities.

In terms of expanding social education resources, universities should establish deep cooperation with social music institutions. Universities sign a cooperation agreement, clarify the rights and obligations of both parties, and establish a long-term relationship; They jointly develop courses and projects, combine their respective strengths to develop distinctive music courses, and organize music practice projects. At the same time, universities strengthen cooperation and communication with art groups, invite art groups to perform and exchange on campus, arrange interaction after holding performance activities, and conduct art workshops; They organize students to participate in art group

practice activities, establish internship bases to recommend students for internships, encourage students to collaborate with artists in creation and performance, and enable students to exercise their abilities and improve their comprehensive quality through practice.

6. Conclusion

The reform and practice of music education and teaching mode in universities from the perspective of "five-dimension educating integration" is a work of profound significance. In the process of reform, music education in universities can better play its unique role in talent cultivation, enabling students to fully benefit from the integration of "five-dimension educating integration" in music learning. The new era has put forward higher requirements for music education in universities. We must focus on the "five-dimension educating integration" simultaneously, continuously improve the teaching mode of music education in universities, strengthen research, actively explore new ways and methods for reforming the teaching mode of music education in universities, continuously improve the quality of music education in universities, and comprehensively enhance students' comprehensive literacy. This requires educators to continuously pay attention to the dynamics of educational development, respond to various challenges in the reform process with an open mind and innovative spirit, continuously optimize teaching models, ensure that music education in universities can keep pace with the times, and lay a solid foundation for cultivating music talents who can adapt to the needs of the new era and possess comprehensive qualities.

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