

Practical Research on Music Activities for Red Culture Education in Colleges and Universities in the New Era

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Abstract: In view of the problems such as the weak ideological nature of music education in colleges and universities, the poor effect of moral education, and the need to optimize the campus cultural atmosphere, based on the philosophical theory of music education and the theory of moral education, as well as their correlations in goals, contents and forms, the literature research method and the case method are adopted to analyze the causes of the problems and find out the mutual promotion mechanism between music education and moral education. We propose solutions such as enriching the content of music courses, carrying out diverse music activities, and innovating teaching methods. It has been proved through practice that music education in colleges and universities can promote each other with moral education, providing a new path for colleges and universities to implement the task of fostering virtue and nurturing talent.

1. Introduction

Music activities in colleges and universities have educational, cultural and social values. Their ideological nature can promote the all-round development of students, the construction of campus cultural ecology, individual growth, educational innovation and cultural inheritance. It is necessary to systematically study the integration of music activities and moral education to achieve sustainable development.

Yu Wu, 2020, holds that "the moral significance of a musical art work does not stem from its content, but from the background and intention that guide its creation and performance, along with any other beneficial actions, and points out that the emotional influence of music is the common foundation that connects moral and aesthetic values [1]." Guo Jingjing pointed out that "by emphasizing the position of music education in moral education and talent cultivation, confirming teaching objectives, and constructing effective teaching models, the ideal goal of 'moral education and talent cultivation' can be achieved, and the self-worth of college students can be realized [2]." In 2018, Zhang Liangbao proposed a four-in-one music education model of "building classroom teaching, reshaping rites and music, music clubs, and campus sound" [3]. In 2014, Zhou Yutian explored the educational significance generated by educational methods such as music lectures and music-themed activities [4]. In 2020, Dong Liwei realized that "moral education in public music education can play a maximum role in the teaching process, thereby promoting the all-round development and healthy growth of students and the development of public music education in our country." [5] In 2011, Liu Haiping stated, "Music education and ideological and political theory courses are both important educational links in ideological and political work in colleges and universities. The key to enhancing the effectiveness of ideological and political work in colleges and universities lies in achieving the interactive progress of the two [6]." In 2020, Chen Junxian, taking the intricate connections and numerous similarities and consistencies between music education and ideological and political education as the clue, explored and concluded that previous ideological and political education focused on 'teaching' while neglecting the importance of 'nurturing'. Strengthening the integration of the two can help improve teaching effectiveness [7].

Cultivating virtue and nurturing talent has become the core mission of higher education. Whether it is music education, moral education, or the extensive music activities carried out in schools, all are

aimed at fostering virtue and nurturing talents. Based on the changes in talent demands brought about by factors such as the demands of China's education system reform, social talent demands, and the progress brought by artificial intelligence technology, this paper studies the integration of music education and moral education, proposes improvement methods, and strives to enhance the educational level of schools.

2. Concept Definition

2.1 Moral Education in Colleges and universities

Moral education, in a broad sense, refers to activities that systematically exert influence on social members in terms of politics, ideology and morality, including social moral education, community moral education, school moral education and family moral education, etc. In a narrow sense, moral education mainly refers to the moral quality education in school education, aiming to cultivate students' moral cognition, moral emotion and moral behavior, and enable them to form good moral qualities. In the higher education system, moral education is an important component of cultivating all-round developed talents and shoulders the significant mission of fostering students' good ideological and moral qualities and correct values.

The moral education in universities is carried out under the current social conditions in an organized and planned manner. It follows the objective laws of the formation and development of college students' moral qualities. Through various effective means, we internalize ideals and beliefs as well as moral education into students' individual cognition, emotions, beliefs and will, and externalize them as behavioral manifestations. This enables students to form good ideological and moral qualities and correct values, etc. The term "moral education" frequently used in China's higher education field mainly refers to the education and cultivation of the younger generation, who are the successors of socialism, in terms of ideology, morality, law, psychology and other aspects, so as to form good moral cultivation and correct value system. In other words, the moral education work in China's colleges and universities is mainly at the broad level. It not only includes political education for cultivating patriotism and ideological education for establishing a correct world outlook and outlook on life, but also moral education for learning to be civilized and polite and being able to offer love. It also includes constitutional education for abiding by laws and regulations and psychological education for ensuring mental health.

2.2 The connotation and extension of music education in colleges and universities

Music education in colleges and universities is carried out in accordance with national requirements, aiming to comprehensively educate students in terms of knowledge and skills, thoughts and emotions, etc. through musical means. At the same time, it pays attention to the inheritance and development of music culture, follows educational laws to cultivate the all-round development of college students, and takes music culture aesthetics and context understanding as the core to enhance students' aesthetic and cultural literacy.

Music education in colleges and universities is divided into two categories: general and professional. Music education in regular colleges and universities mainly focuses on public music courses, with the aim of enhancing the cultural and artistic accomplishment of college students. Professional music education in colleges and universities focuses on cultivating professional music talents and teachers, and is more specialized and systematic. However, due to this classification, most music workers' research focuses on the relationship between public music courses in colleges and universities and moral education and the reform of ideological and political education in courses.

On university campuses, campus music and cultural activities are the ones with the highest participation and enthusiasm among college students. Therefore, college music education should be understood from a broad perspective. It not only includes college music courses, but also covers campus music education activities, aesthetic education activities and lectures related to music for college students, etc.

2.3 The problem of the lack of moral education in music activities

Music activities, if lacking moral education guidance, can cause students to pursue individuality too much, individualism tendency intensifies, collectivism and social responsibility are neglected, resulting in weakened sense of teamwork. Some students, due to the lack of correct value guidance, limit their music creation to self-emotional venting and lack attention to social reality. Music activities that do not incorporate ideological and political elements are difficult to inspire students' identification with Chinese fine traditional culture, cultural identity is reduced, and may even undermine national confidence and imbalance value shaping by blindly promoting Western popular culture. For instance, traditional art forms such as opera and guqin, if not endowed with modern ideological connotations, are likely to be regarded as "outdated" by the younger generation.

Music can relieve stress through its artistic appeal, but music activities lacking moral education tend to remain at the entertainment level and fail to help students develop the ability to respond rationally to conflicts, weakened emotional counseling function leads to more emotional impulsive behaviors. For instance, some music major students, due to the lack of psychological counseling, resort to extreme methods to solve problems in social conflicts. The lack of moral education makes music students weak sense of norms and weak sense of law. For instance, in cases of job-related crimes in colleges and universities, some art students, due to a lack of legal awareness, abuse their power or participate in illegal activities.

Under the influence of Western social thought, music activities lacking moral education cannot effectively convey the core socialist values, resulting in students being vulnerable to wrong notions such as money worship and populism, lacking the ability to resist negative cultural infiltration. For instance, overly commercialized musical works may mislead students into equating artistic value with economic benefits.

Emphasizing music technique training alone while neglecting moral integration, the separation of aesthetic education and moral education weakens the function of art education in "cultivating people through beauty". For instance, although students can play highly difficult pieces, they have difficulty understanding the patriotic sentiments behind the works, resulting in hollow artistic expression and limited social influence and educational functions.

Music activities lacking moral guidance can easily lead students to confusion, creativity is limited to the technical aspect, and it is difficult to convey the spirit of The Times through works. Some students overly rely on showcasing their technical skills in their creations, neglecting responses to practical issues such as rural revitalization and self-strengthening in science and technology.

The lack of moral education in music activities will lead to multiple harms such as value deviations, potential mental health risks, and weakened sense of social responsibility. It not only affects the all-round development of individuals but may also weaken the construction of cultural soft power. It is urgently necessary to achieve the in-depth integration of music activities and ideological and political education through means such as curriculum reform and interdisciplinary collaboration.

2.4 The feasibility of music education in colleges and universities in promoting moral education and talent cultivation under the background of the New Era

From the ideological investigation of music education and moral education, it can be seen that music education has a long history and tradition in line with moral education work and has valuable practical experience. On the one hand, the existing theories and practices also provide a profound research foundation for the integration of moral education and music education. On the other hand, the consistency shown in the educational goals of moral education and music education, It is the interoperability demonstrated in terms of content or the complementarity presented in form that provides a reasonable explanation for the integration of the two, which lays a solid foundation for the implementation of aesthetic education and moral education through music education and music culture campus activities.

As an education for cultivating high-quality talents, music education in colleges and universities not only plays a key role in the construction of campus culture, but also actively promotes the

effective implementation of ideological and political education for college students to a certain extent. Music education, as an implicit carrier of moral education, usually explores, understands and discovers the charm of music through a variety of forms such as music courses, music-themed activities and music practical activities, enabling students to cultivate their aesthetic sense, nourish their souls, refine their temperament and develop a sound personality in music education, thereby fostering good moral qualities and moral cultivation among college students.

The launch of online music activities not only innovates new approaches and methods for music education to support moral education, but also reflects that the educational content of integrating music education into moral education in colleges and universities all encompasses the connotations of singing the main melody of The Times, comprehending the spirit of excellent traditional culture, and promoting the spirit of The Times. This, to a certain extent, also fully demonstrates that music education and moral education in colleges and universities have interoperability in content.

Under the implementation of music education and various activities, the value guidance of promoting excellent traditional culture and understanding the connotation of the national spirit has been truly achieved. These educational contents are precisely the main contents covered by moral education for students in colleges and universities. It is precisely because of the emergence of such activities, with their vivid and interesting forms, that the educational path has been innovated to a certain extent, making the classroom more rich and interesting. It caters to the psychological traits of the new generation who are born connected to the Internet and are averse to traditional indoctrination-style education, and makes up for the deficiency of the monotonous preaching form of traditional indoctrination-style moral education work.

3. The theory of moral education in music education in colleges and universities

3.1 Philosophical theory of music education

The philosophy of music education is the theoretical basis and action guide for the practice of music education. It holds that music is aesthetics, practice, cultural exchange and dissemination, and also has social functions. Music teaching in colleges and universities should focus on multi-disciplinary infiltration, the combination of Western multiculturalism and domestic ethnic culture, and the cultivation of practical ability and innovative spirit of music teachers in colleges and universities.

The American music educator Bennett Reimer proposed the philosophy of music education, with music aesthetics as the core. It was put forward from the perspective of the essence of music and highlighted the particularity of the music discipline. Its philosophy of music education not only became the mainstream of music education philosophy in the United States, but also deeply influenced the practice of music education all over the world. Reimer believes that the core of the philosophical thought of music education lies in music aesthetic education. The experience of art must be an aesthetic experience and, in the deepest sense, be related to people's life experiences. The main task of aesthetic education lies in cultivating and enhancing students' aesthetic perception, thereby obtaining an aesthetic experience.

The philosophical view of practical music education is proposed from the perspectives of pragmatism philosophy and process philosophy. Its main representative figure is David J-Elliott, an American philosopher of music education. Elliott believes that music is a purposeful behavior of human beings. Music is not merely a collection of works or objects, but rather the composition, adaptation, performance, improvisation and documentation of something in the context of a specific time and place, as well as in special music production.

The philosophy of music education in culture starts from the perspective of cultural anthropology, emphasizing the imparting of music as culture, the rationality of cultural differences and the theory of cultural value relativity, and is the embodiment of multicultural music education. The representative figure of the philosophy of music education in culture is the music anthropologist Nettleson, who proposed "music education as the goal of cultural understanding". Thus, the idea of "culture in music and music in culture" has imperceptibly influenced music education in today's

world, and the values of multicultural music education have also been widely recognized by the international music education community. Not everyone can master professional skills such as performance, singing and composition in music, but everyone can appreciate music and understand it as a kind of culture. This philosophy of cultural music education makes music no longer the music of a few people, but a more widespread culture.

The philosophy of social music education is a kind of philosophy proposed based on social demands and centered on students. The American scholar Paul Huck is a representative figure of this philosophy of music education. The objects of music effect research include both the positive effects of music on people and its negative influences on young people, including all the aforementioned harms. Huck's view of social music education can help people understand that there is not a completely opposing relationship between aesthetics and practicality, and it is conducive to establishing a broader and more comprehensive perspective for music education in contemporary society. Aesthetics and practicality complement each other and are dialectically unified.

3.2 Dewey's moral education thought

Dewey emphasized that moral values stem from social experience and believed that moral evaluation should be based on whether it can meet the overall interests of society rather than following absolute dogma. The goal of moral education is to cultivate "new individualism", that is, individuals with both social responsibility and cooperative ability, who can solve social problems and enhance public well-being through practice. Moral education is part of life, Education is life and growth. It needs to be achieved through practical experience transformation. Dewey proposed that "education is life" and "education is growth", advocating that schools should simulate real social situations and enable students to form moral judgment through participation rather than passively accepting abstract rules. As a "rudimentary society", schools need to unify moral principles with social life and cultivate children's social abilities (such as self-management and collaboration) through a simplified and purified social environment. Moral education needs to be linked with on-campus learning and off-campus life to form a three-in-one practical system of "school life - teaching materials - teaching methods".

The trinity of moral education field, school life socialization, transforms the school into a small society, and through activities such as class autonomy and teamwork, it cultivates a sense of responsibility. The curriculum content is made practical, integrating moral education into subject teaching. For instance, through history lessons, analyzing ethical choices in social conflicts, enabling moral cognition and knowledge learning to deepen simultaneously. Teaching methods are practical, advocating "learning by doing", such as through community service projects, allowing students to experience social responsibility, converting abstract morality into concrete actions. Moral qualities are cultivated in activities. Dewey opposed empty preaching and advocated guiding students to develop moral judgment through real activities (such as labor practice, social investigation), enabling them to develop moral judgment in resolving conflicts. For example, organizing students to participate in public issue discussions, through debates and negotiations, understanding the practical connotations of concepts such as "democracy" and "justice". The integration of intellectual education and moral education, knowledge imparting should serve moral development. For instance, in science education, emphasizing the spirit of cooperative inquiry, and in literary appreciation, incorporating the cultivation of empathy, achieving the organic unity of "knowledge learning" and "character building"

The criticism of traditional education, Dewey pointed out, reveals that the failure of traditional moral education stems from its detachment from social life and its reliance solely on dogmatic indoctrination and passive correction, resulting in the formalization and authoritarianism of moral training. The influence of modern education led to the shift of moral education from a "classroom-centered" approach to a "practice-centered" one, emphasizing the role of schools as a tool for social improvement, which profoundly influenced the educational practices of modern Chinese educators such as Tao Xingzhi and Hu Shi.

Dewey's moral education thought is based on pragmatism philosophy and constructs a dynamic

education system of "experience - practice - society" as a trinity, providing an important paradigm for the transformation of modern moral education from theory to practice. The law cultivates the all-round development of college students and enhances their aesthetic sense in music culture.

3.3 The enlightenment of Dewey's moral education Thought on Music Education in Colleges and universities

Dewey opposed the isolated setting of moral courses and advocated integrating moral education into the practice of various disciplines. The implicit moral education integrated into the curriculum system can be permeated through the disciplinary aspects. In music education, values such as honesty and cooperation can be embedded in teaching cases through creative works and aesthetic appreciation. For example, in choir rehearsals, team spirit can be strengthened, and in music history teaching, the concept of cultural inclusiveness can be incorporated. Based on the idea that education is life, the transformation of life experiences into curriculum can construct practical courses such as music community service and urban sound collection. Through real-life scenarios such as field research and public performances, students can experience the reconstruction of social relationships and develop moral judgment skills in the process of music practice.

The inquiry-based teaching model is an experience-oriented practical innovation teaching paradigm. It adopts the "learning by doing" method advocated by Dewey, transforming music technical training into a problem-solving process. For instance, through improvisation creation, we can explore copyright ethics; in music production projects, we can cultivate the spirit of contract, allowing moral cognition to be internalized in the creative practice. The moral elevation of aesthetic experience emphasizes the continuity of aesthetic experience. Cross-disciplinary platforms such as "music psychological theater" can be established to guide students to reflect on interpersonal relationships in music emotional experiences and cultivate empathy through empathy resonance.

The construction of a democratic teaching community for teacher-student relationships, the establishment of a two-way dialogue mechanism, the abandonment of the one-way indoctrination model, and the creation of music workshops where both teachers and students participate together. Draw on Dewey's experience to reform the theory, incorporate moral growth into learning feedback, and establish a dynamic growth file to track students' artistic ethical development.

The construction of the campus aesthetic education cultural ecological community, the artistic expression of the culture of integrity, through original musical dramas and academic integrity-themed concerts, concretizes Dewey's concept of "school as society". Establish a music creation copyright certification system, and strengthen the awareness of intellectual property rights in artistic practice. The integration of interdisciplinary aesthetic education platforms, in collaboration with disciplines such as philosophy and sociology, to carry out "music ethics workshops", practicing Dewey's principle of continuous experience. Build a digital music sharing community, cultivating digital ethics in a balance between resource openness and copyright protection. View moral development as an organic component of artistic cognition, completing the natural generation of values in aesthetic practice, which is the contemporary interpretation of the essence of Dewey's educational philosophy of "unity of knowledge and action".

3.4 A Historical Investigation of the Relationship between Chinese and Foreign Music and Moral Education

In the process of the development of history and culture at home and abroad, the connection between music and moral education has a long history and has profoundly influenced the spiritual shaping of society and individuals.

In ancient China, the moral education function of music was highly valued. Confucius advocated that "poetry inspires, propriety establishes, and music achieves success." He regarded music as a key link in perfecting one's personality and educating the people, making music a powerful tool for conveying moral concepts and social norms. Mencius adhered to the theory of human nature being good, emphasizing the nourishing effect of music on the human heart and highlighting the unique efficacy of music in moral enlightenment. Xunzi also pointed out that "music is the music of the sages and can benefit the people's hearts," clearly stating that music has an important function of

improving social customs and cultivating the moral character of the people. During the Zhiyuan period of the Tang Dynasty, Emperor Taizong of Tang, Li Shimin, affirmed the educational value of music. The pear garden culture of the Tang Dynasty promoted the spirit of loyalty and righteousness through musical works. Zhang Zai of the Northern Song Dynasty attached great importance to the cultivation of moral character through music. The rulers of the Yuan Dynasty established specialized music institutions to consolidate their rule and educate the people through music. Since the Ming and Qing dynasties, Xu Shangying expounded on the principles of the main sound and interlude sound in music in "Xi Shan Qin Kuang", emphasizing its guiding role in the human heart. The Qing government promulgated educational regulations to promote the application of music in the improvement of national quality and moral education. From the Republic of China to the period of reform and opening up, music education continued to develop. In school education, ideological and moral education was always integrated into music teaching, highlighting the important position of music in moral education.

In Western history, the moral education function of music has also received much attention. In ancient Greece, Plato's "theory of Music Education" and Aristotle's discussion on the ethical significance of music laid the foundation for the Western tradition of music moral education. They believed that music could shape character, regulate behavior and thoughts. In the Middle Ages, music was listed as a high-level academic discipline among the "Seven Arts", entrusted with the sacred mission of educating the people and guiding morality, and became an important means for religions to disseminate moral concepts. After the Renaissance, many literary figures and musicians have been constantly affirming the moral education function of music. Shakespeare, Milton, William Congreve and others all recognized the power of music to touch people's hearts. The works of musicians such as Handel, Haydn, Goethe and Beethoven contain profound moral enlightenment and spiritual inspiration, and play an important role in stimulating the emotions of the people and cultivating noble qualities. In the 19th century, the creations of musicians such as Mendelssohn and Schumann not only conveyed aesthetic ideas but also carried positive values. Composers of the national School of music express their patriotic feelings and strengthen their national spirit and moral beliefs through their works. After the 20th century, although the aesthetic education function of music has become increasingly prominent, its moral education function has still been carried forward in specific works and educational practices. For instance, Copland's "Portrait of Lincoln" has aroused the patriotic enthusiasm of the people and brought into play the moral education value of music in a specific historical period.

Looking at the historical context of music and moral education both at home and abroad, although music is not equivalent to moral education, its moral education function cannot be ignored. Music education, as the core approach of aesthetic education, effectively promotes moral cultivation by stimulating individual interests, imagination and creativity. Moral education endows music education with value orientation, helps individuals establish correct values, and enhances social and cultural cognition. In contemporary education, we should profoundly draw on the historical experience of music moral education at home and abroad and give full play to the diverse values of music education in the moral education work of colleges and universities. On the one hand, by making use of music courses and activities, rich moral education resources can be explored to enable students to receive moral edification in aesthetic experiences. On the other hand, it is necessary to innovate the forms and contents of music education, closely align with the demands of The Times and the characteristics of students, enhance the effectiveness of moral education in music, promote the all-round development of students, facilitate the efficient implementation of the fundamental task of fostering virtue and nurturing talent in colleges and universities, and cultivate high-quality talents with both moral integrity and professional competence for society.

4. Moral education strategies for music activities in colleges and universities

4.1 The enlightenment of the philosophical theory of music education to practice

The philosophy of practical music education holds that music is not only an aesthetic object but

also a purposeful practical activity of human beings. Teaching should through singing, playing, improvisation and other forms of music production, enable students to enhance music literacy and creativity in participation, from technical orientation to the unity of knowledge and action .

It is advocated that music technology should serve the core ideas of the work, avoiding falling into the trap of technique only . Music education needs to go beyond the single aesthetic function and integrate into cognitive development such as multicultural understanding, emotional nurturing such as teamwork, and personality shaping to form aesthetic-function-practice complex goals .

We organize music activities to achieve community harmony and international exchanges, etc. Music activities enhance cultural identity and incorporate elements of ethnic music, such as the adaptation of Chinese singing methods to the tones of the Chinese language. We address the prominent issue of uneven resources between urban and rural areas in music education with a dialectical approach and solve the contradictions in a phased manner. We build diversified practical platforms, including organizing choirs and staging musical dramas, to promote the organic connection between classroom learning and social practice.

Practice verifies and corrects theory, for example, by observing students' feedback in aesthetic education, teaching strategies can be adjusted to improve effectiveness, demonstrating the practice-knowledge-re-practice cycle verification logic .

The above inspirations indicate that the philosophy of music education provides theoretical support and practical direction for constructing an education system that better meets the needs of The Times by redefining the essence of music, expanding educational goals and optimizing practical paths.

4.2 Moral education methods for music activities in colleges and universities

The moral education methods for music activities in colleges and universities can be carried out in multiple dimensions such as curriculum design, practical activities, and resource integration to form a systematic educational path. The specific methods are as follows:

Innovations in the curriculum system, integrating red music with ideological and political education, incorporate classic red music and original operas into general education courses, avoiding forced integration and emphasizing natural infiltration and moderate integration. Through the historical background and artistic value of musical works, the spirit of patriotism is conveyed. For instance, Harbin Conservatory of Music has constructed a distinctive ideological and political classroom through original red symphonic operas, verifying the effectiveness of this approach through the "music + history + practice" model. General education courses are combined with moral education goals, and ideological and political elements are integrated into music general education courses in a rigorous and natural way, such as conveying the spirit of resistance through Beethoven's "Fate" or associating patriotic education with anti-Japanese war songs.

Collective music activities cultivate teamwork spirit. Organizing group activities such as choirs and ensembles helps strengthen team consciousness through division of labor and cooperation. For example, campus choir competitions and music festivals, which not only showcase talents but also enhance a sense of responsibility. Music clubs and creative practices deepen values. Through music clubs, original works can be created or red music performances can be staged, such as creating songs reflecting the themes of the times or arranging musical dramas based on historical themes, allowing students to internalize moral cognition through artistic creation.

Combining role model education with cultural inheritance, exploring the patriotic deeds of musicians, such as Nie Er and Xian Xinghai, to permeate values, while strengthening the appreciation of national music culture and enhancing cultural confidence. Dynamic evaluation and feedback mechanisms. Incorporate moral education goals into activity evaluations, such as cultivating a sense of responsibility through details like classroom discipline norms and performance order management, and adjust educational strategies based on student feedback.

Interdisciplinary collaboration and collaborative education. Incorporate musical elements into courses such as history and literature, and permeate moral education through multi-dimensional means such as poetry recitation with music accompaniment or appreciation of classical music.

Regularly hold course ideological and political education seminars to enhance teachers' understanding of the integration of music and moral education, and ensure the scientificity and contemporaneity of educational methods.

Replace preaching with the emotional appeal of music art. For example, through "Two Pitches Reflecting the Moon", trigger thoughts about the value of life, or with red melodies, stimulate children's identification with the Party. The orientation of integrating knowledge and action, forming a closed loop from appreciation, creation to practice, so that the moral education goals are transformed into conscious actions through artistic experiences. Respect the laws of music education, avoid forced integration, and emphasize the dialectical unity of "aesthetic education" and "moral education".

4.3 Moral education work for college students in the Red Music Chorus Competition

Red revolutionary music carries the struggle process and revolutionary spirit of the Party and the people, and has significant educational significance.

During the red song chorus competition held by the university during the freshmen military training presentation, when organizing the rehearsals, if one merely practices singing by following the sheet music, the effect will be poor. The key lies in not grasping the connotation and emotional driving force of the red songs. Taking "On Taihang Mountain" as an example, the instructor first guides the students to review its creative background. After the July 7th Incident, the lyricist Gui Taosheng, based on what he saw and heard in Lingcang, Shanxi Province, inspired him to compose this piece, presenting the magnificent scenes of the military and civilians fighting against the Japanese invaders and the revolutionary spirit. The auxiliary video images can enable students to deeply understand the hard-won establishment of New China and cultivate a sense of patriotism.

Then, analyze the musical structure framework, including the slow and fast sections. These sections respectively introduce the theme and depict the battle scenes. During the singing rehearsals, through training in techniques such as breath control, position, and pronunciation, students can experience the pursuit of excellence; the harmony blending training enables students to have harmonious and unified voices, and cultivates teamwork spirit and discipline awareness. Before the performance, students' interaction enhances team awareness, and after the performance, timely summaries and encouragement are given to let students understand that efforts will eventually be rewarded.

The harmonious unity of the red song chorus is the result of students' emotional adaptation and collaboration. From rejection to enjoyment and understanding, it reflects the positive role of campus music education activities in moral education and talent cultivation, effectively inherits the red spirit, stimulates students' patriotic feelings and sense of responsibility, and promotes students' growth and the improvement of teamwork ability.

5. Examples of moral education work in music activities in colleges and universities

5.1 Case studies of Music activities in moral Education in colleges and universities

A multi-university joint music ideological and political education practice was carried out, involving cross-regional universities. Hunan Agricultural University jointly organized with Nankai University, Zhejiang University of Technology, Guilin Tourism University and 109 other universities' Marxist colleges to hold a music ideological and political education activity and a showcase of original music works. Through the integration of "music + moral education", this event combined the spirit of red culture with the practice of rural revitalization. It presented the century-long struggle journey of the Chinese people, the spirit of revolutionary martyrs and the profiles of new era role models through original music works, achieving the combination of red genes and artistic innovation. The event adopted the "moral education + art" teaching model, using artistic narration and immersive experiences to guide students to understand the contemporary value of red culture. For example, the "Original Music Works Exhibition of the Red Culture Series" integrates music with historical scenes, inspiring students' feelings of caring for agriculture and strengthening

their sense of mission to serve the modernization of agriculture and rural areas.

Some universities use music and art festivals as a platform to hold activities such as carnivals and choir competitions. For instance, they present red classics through vocal, instrumental, and dance performances, integrating ancient poetry and revolutionary stories into music shows to enhance students' emotional identification with the Party and the country, cultivate collectivist spirit and teamwork awareness, and combine the art festival with moral education practice. The inheritance of ethnic music culture: Universities in ethnic minority areas combine regional characteristics to carry out moral education practice. They introduce Yi ethnic music into the campus and, through the joint participation of Yi and Han students in music creation and performance, promote the inheritance of ethnic culture and ethnic unity education, and strengthen students' cultural confidence and social responsibility.

The infiltration of music moral education in daily teaching, integrating moral education elements into music courses, and infiltrating collectivist education in courses such as chorus and instrumental music. For instance, through choral training, emphasis is placed on vocal harmony and teamwork, guiding students to understand the true essence of art and collective values. Cultivating rule awareness and concentration in instrumental ensemble, integrating moral education goals into art skills training. The campus music atmosphere is created by playing inspiring songs on the radio station and creating school songs to build a daily moral education scene. Some universities, for example, use the school song as a spiritual symbol throughout campus activities, convey the school spirit through music, and subtly shape students' moral character and sense of belonging.

The characteristics of the cases are diverse in form, including large-scale joint activities, thematic art festivals, and integration of daily courses, etc., to meet the needs of different scenarios. Resource integration is achieved through cross-school cooperation, regional cultural exploration, and interdisciplinary collaboration, etc., to improve the utilization efficiency of moral education resources. Emotional resonance is achieved by leveraging the emotional conveying power of music and art, converting abstract values into specific experiences, thereby enhancing the educational effect.

5.2 Practical strategies for music education in colleges to help moral education

Reconstruction of course content: Revolutionary music works will be included in the compulsory content, and students will be guided to understand the national spirit and feelings of the country carried by the works through the analysis of historical background and lyric image. To cultivate traditional culture and values, we offer courses such as appreciation of folk songs and folk music,

Innovation of teaching methods: The use of musical creation, red song chorus and other forms, let students experience moral emotions in role play, situational teaching. Interdisciplinary integration, combined with AI technology to develop digital courses of music moral education.

Evaluation system optimization: multiple evaluation mechanism, using teachers, peers and self-evaluation, focusing on students' emotional investment and value internalization. The emotional fullness in singing is affirmed, and the improvement direction is pointed out to enhance students' self-confidence.

Campus culture construction: theme music activities, campus art festival, red concert and other activities, moral education goals into art practice. Community cooperation education, relying on choir, wind band and other associations, through the ensemble training to cultivate students' collective consciousness. In the rehearsal, members guide each other and strengthen responsibility.

6. Conclusion

Music is defined as organized sound and is a special carrier of the human spirit. It is the aesthetic logic of sound organization. Music philosophy focuses on how music simultaneously embodies objective physical laws and subjective emotional projections. Therefore, music is a comprehensive manifestation of technology, emotion and morality.

Music directly conveys emotional experiences through non-semantic symbols, such as harmonic tension and rhythmic patterns. Rousseau pointed out that "music originates from the changes in sound and rhythm driven by passion", for instance, the threatening tone of anger is elevated to

musical expression. Plato emphasized that music education has the function of moral education and proposed that music imitating natural sounds can shape civic character. Modern research has extended to fields such as cross-cultural communication and the construction of collective identity.

The philosophy of music education provides theoretical support and practical direction for constructing an education system that better meets the needs of The Times by redefining the essence of music, expanding educational goals and optimizing practical paths. Music education has the essence and function of moral education.

The purpose of both music education and moral education in colleges and universities is to cultivate virtue and foster talent, which requires the cultivation of musical aesthetics and the logic of life. Adhering to the integration of music education and moral education is a necessary measure to improve the level of music education.

College music education is an important implicit carrier for colleges and universities to carry out moral education for college students. Based on the diversified practice of campus music culture activities, the teaching practice of public music courses and the practice of activity planning and rehearsal, it is recognized that college music education is an effective way to cultivate virtue and foster talent, refine sentiments, strengthen beliefs, set ideals and deepen patriotic feelings.

By promoting the continuous innovation and improvement of moral education through music education in colleges and universities, and enhancing the musical literacy and moral cultivation of college students, good results have been achieved. This further proves that music education and moral education can promote each other and has a positive promoting effect on cultivating all-round developed talents with ideals and beliefs, moral sentiments, the ability to endure hardships and the willingness to strive.

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