Proceedings of ICEIPI 2026 Symposium: School Psychology, Trauma-Informed Practice and Sustainable Learning Environments
DOI: 10.54254/2753-7048/2026.PE36480

How to Cultivate School Music Teachers from the Perspective of Aesthetic Education Immersion: A Case Study of the Master's Training Program of Conservatory C in China

Qianqian Yu

Institute of Music Education, Central Conservatory of Music, Beijing, China
iquqian@163.com

Abstract. As an important way for China to cultivate well-rounded individuals, aesthetic education plays a fundamental role in shaping character and value, inspiring wisdom and nourishing the heart. In 2023, the Ministry of Education of the People's Republic of China issued the Notice on the Comprehensive Implementation of the School Aesthetic Education Immersion. It emphasizes immersion as the goal and path of school aesthetic education in China, and puts forward new requirements for training school music teachers in the new era. This study adopts case study and text analysis to analyze the master's training program at C Conservatory of Music in China. The research is carried out from four dimensions: training philosophy and goals, curriculum structure, course content, and program characteristics. The results show that the Master of Music Education Training Program of Conservatory C adheres to the concept of "people-oriented, practice-focused, and application-driven." In terms of teaching methods, the project emphasizes "experience, singing, and expression" aiming to promote the comprehensive development of students in the three dimensions of knowledge, skills, and ability.

Keywords: aesthetic education immersion, music teacher training, training program, music education, master's program

1. Introduction

Five-Domains Educating simultaneousness is an important way for China to foster morality and cultivate student. As one part of Five-Domains Education, aesthetic education has the functions of improving aesthetic literacy, cultivating emotions, enriching the mind, and stimulating creativity and innovation spirit [1]. As an important part of aesthetic education, music education plays a crucial role in improving students' aesthetic literacy and artistic literacy.

The quality of music education is affected by teachers' educational philosophy, teaching ability, and aesthetic literacy. Therefore, this article mainly answers two research questions: first, what kind of music teachers should be trained, and second, how should music teachers be trained?

In 2023, the Ministry of Education of China issued the *Notice on the Comprehensive Implementation of the School Aesthetic Education Immersion Action*. The policy aims to integrate aesthetic education into the schools' talent training system, run through different stages of education,

© 2026 The Authors. This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/).

DOI: 10.54254/2753-7048/2026.PE36480

and require schools to carry out aesthetic education through immersive teaching. Therefore, it is a key task to cultivate the ability of school music teachers to carry out immersion aesthetic education.

The immersion is a teaching method that continuously affects students unconsciously. As the Chinese proverb says "Mute, it moistens each thing", students absorb and understand knowledge unconsciously. Immersion aesthetic education applies this method to teaching practice and integrates aesthetic education into daily classroom activities. Students are trained in an aesthetic environment and gradually develop their perception and understanding of beauty through continuous participation and experience.

Therefore, this study defines immersion as a teaching method centered on experiential learning, situational support, and participatory in practice. In music education, immersion means creating aesthetical learning environment and guiding learners to develop musical aesthetic ability by participating in music activities. In terms of immersion aesthetic education, optimizing the training system for music teachers and training teachers with the ability to carry out immersion education has become an important task, which is conducive to improving the effect of aesthetic education and promoting the high-quality development of music education.

2. Literature review

At present, research on training of Chinese music teachers mainly focuses on the tree aspects of training goals, curriculum design, and teaching implementation.

First of all, in terms of training goals, the training of music teacher has gradually shifted from a professional skills orientation to aesthetic literacy and comprehensive educational ability orientation. Traditionally, music education courses are centered on vocal music, piano and other performance skills. However, in recent years, the comprehensive literacy and educational function of music teachers have been increasingly valued. Nevertheless, many music teacher training programs still follow the main and auxiliary skill training model. Students usually choose a main skill direction, such as vocal music, piano, or other instrumental music, and learn the corresponding auxiliary skill direction [2]. In general, the cultivation of specific professional skill is the core of this model. This shows that the traditional skill-oriented tendency still dominant [3, 4].

Secondly, in terms of curriculum design, existing studies have explored the relationship between subject oriented and education orientation in training programs of music teachers. The revision of the Curriculum Standards for Compulsory Education shows that basic education curriculum is changing from a discipline-oriented position to literacy-based. The updated standards priorities core competencies. Meanwhile, they highlight the educational value of curriculum, and their contribution to students' all-round development [5]. Research on teacher education also argues that teacher education should change the value orientation of knowledge-orientated and discipline-orientated, and establish an education-oriented perspective. Accordingly, curriculum design should give balanced attention to disciplinary knowledge, educational theory, practical ability, and comprehensive literacy [6]. From this perspective, music teacher training programs also need to respond to the dual demands of basic education curriculum reform and teacher education transformation. Instead of emphasizing music disciplinary knowledge and professional skill, these programs need gradual adjustment. New curricula should support school music teaching, and cultivate students' aesthetic literacy and educational ability. Existing studies have focused on adding or strengthening pedagogy courses related to individual music skill in university music education programs. However, from the requirements of school music teacher training and aesthetic education immersion, these reforms still mainly focus on individual music skills. They mainly represent a shift from "how to perform music skills well" to "how to teach music skills effectively", rather than

DOI: 10.54254/2753-7048/2026.PE36480

addressing the broader demands of K-12 music classrooms, and the implementation of school aesthetic education. Therefore, music teacher training programs still need to break through the limitation of single-skill pedagogy and strengthen a comprehensive educational orientation toward school music education practice [7].

Third, regarding instructional implementation, existing studies have explored the practical paths for realizing aesthetic education immersion in music education majors. Some studies point out that music education programs should not stay only at the level of technical training and knowledge transmission. Instead, they should foster students' aesthetic experience, emotional expression, cultural understanding, and comprehensive literacy through diverse music appreciation activities, teaching activities, interdisciplinary learning, and the use of technological tools. For students preparing to become school music teachers, practical teaching activities can not only enhance their music skills but also help them accumulate experience and methods needed for future teaching. Through these experiences, they can transform their own music practice experience into pedagogical understanding and teaching resources. From this perspective, music teacher training should further strengthen aesthetic experience, practical participation, and the development of pedagogical awareness. It should help students gradually develop the concepts and abilities needed to carry out aesthetic education immersion teaching in the process of music learning and practice [8].

Overall, current research on music teacher education has made some progress in terms of training objectives, curriculum design, and instructional implementation. These studies provide a theoretical basis and practical reference for the reform of music teacher education under the background of aesthetic education immersion. However, most existing studies remain at the level of theoretical discussion, experience summary, or individual course reform. Case studies on specific music teacher programs in universities are relatively limited. Especially in the context of aesthetic education immersion, further research is needed on how to implement the concept of immersion through training philosophy, curriculum structure, course content, and practical training mechanism, as well as how to improve future school music teachers' ability to implement aesthetic education. Therefore, this study takes the C Conservatory of Music as an example. By analyzing its master's training program in music education, it explores the characteristics and practices of the program in cultivating future primary and secondary school music teachers in aesthetic education immersion, aiming to provide reference for relevant colleges and universities to optimize their music education professional training.

3. Research object and method

3.1. Research object

Conservatory C is a top music college in China. It is one of the "Double First-class" Construction universities in China. Founded in 1999, its music education major aims to train music teachers and music education researchers in primary and secondary schools. It is also one of the earliest higher music institutions in China to train school music teachers. After more than 20 years of development, the program has formed a training system covering the affiliated middle school, undergraduate and postgraduate stages. In 2011, the Institute of Music Education proposed a "quality-oriented new system of school music education for primary and secondary schools" (hereafter referred to as the New System) based on many years of teaching practice. Since then, the institute has continued to promote curriculum reform, teaching practice, and teacher training on the basis of this framework. The relevant projects have been designated as pilot projects for reform of the national education system and promoted nationwide. In view of its clear training direction, continuous reform measures

DOI: 10.54254/2753-7048/2026.PE36480

and significant demonstration, this study selects the master's training program for music education at Conservatory C as a case, aiming to explore the characteristics and experience of the training of music teacher in schools under the immersion of aesthetic education [9].

3.2. Research method

This study adopts the case study method, taking the master's training program for music education at Conservatory C as a research case, and analyses its master's training model. In addition, this study also uses literature analysis to analyze relevant materials. The data were mainly collected from the official website and the academic affairs system of Conservatory C, including the *Graduate Training Program for Music Education*, the *Graduate Teaching Program*, materials published on the official website of the Institute of Music Education, publicly available institutional documents, and related internal teaching materials.

For data analysis, this study uses content analysis to organize, categorize, and summarize the collected documents. The analysis is carried out from four dimensions: training philosophy and objectives, curriculum structure, course content, and course characteristics. Through a systematic review of the master's training program and related documents, this study discusses the program's educational philosophy, curriculum design, and practical path of this major in school music teacher training. It further explores the characteristics and experience reflected in the cultivation of future school music teachers in the context of aesthetic education immersion.

4. Results

4.1. Talent cultivation philosophy and goals

4.1.1. Talent cultivation philosophy

The master's training program in music education at Conservatory C is closely connected with the New System of Quality-Oriented School Music Education. The New System is a localized school music education framework developed by the Institute of Music Education at Conservatory C. It draws on the music education systems of Dalcroze, Orff, and Kodály, and combines the actual situation of Chinese music culture and music education. The framework is mainly aimed at K-12 music education, following three core principles: people-oriented, practice-focused, and application-driven. Its core teaching method can be summarized as "experience first, singing first, and expression first". These principles were originally formulated to guide K-12 music education but have also been included in the master's training program. "People-oriented" emphasizes that music teaching is not only about transmitting knowledge, but also about paying more attention to comprehensive development, emotional cultivation, and artistic literacy of students. "Practice-focused" emphasizes the combination of theory and practice, so that students can apply the knowledge they have learned in real teaching situations and accumulate professional experience through teaching internships and other related fields. "Application-driven" emphasizes the practical value of education and aims to cultivate students' ability to solve practical educational problems and enable them to cope with various challenges in K-12 music classes. Under the guidance of these principles, the training program strengthens students' professional music literacy, enables them to flexibly meet the diverse teaching needs of future school music teaching [10].

DOI: 10.54254/2753-7048/2026.PE36480

4.1.2. Talent cultivation objectives

The training goal of the master's program for music education at Conservatory C is to cultivate versatile and practice-oriented music educators. These goals are highly in line with the requirements of the School Aesthetic Education Immersion Action, which requires the training of teachers with strong professional literacy and practical ability. Through the analysis the text of master's training program, these goals can be summarized into the following three dimensions:

Competency Dimension. This dimension emphasizes the all-round development of graduate students majoring in music education. According to the training program, competency not only refer to a single type of professional music cultivation, but also includes three levels of competency requirements: students who are future members of society, future art professionals, and future school music teachers.

First of all, as graduate students and future members of society, students majoring in music education should cultivate a good sense of learning, problem awareness, and research awareness. They should maintain a positive spirit of exploration and an attitude of continuous reflection during their postgraduate study. At the same time, they should also cultivate a sense of cooperation and social responsibility. By learning and participating in practical activities with others, they can cultivate the qualities of openness, inclusiveness, and mutual support, and lay a solid social foundation for their future career development.

Secondly, as future arts professionals, graduate students majoring in music education need to have a high level of musical literacy, artistic accomplishment, and aesthetic literacy. The training program requires students to achieve the artistic foundation that graduate students of professional conservatory of music should have, and emphasizes the cultivation of students' broad artistic vision, cultural understanding and aesthetic judgment. In this way, students can understand different music cultures and art forms in the context of multiculturalism and internationalization, and show continuous investment in arts and a strong sense of professional responsibility in their future artistic practice and education.

Third, as future music teachers, postgraduate students in music education should have solid educational professional literacy. Specifically, students should establish a clear sense of professional identity and educational responsibility of teachers. They should also show noble professional ethics, professional literacy of teachers and firm commitment to the cause of aesthetic education. As an important practitioner of school aesthetic education, future music teachers should convey aesthetic values and artistic spirit through their teaching practice, and guide students to perceive, understand, and express beauty through music learning, so as to realize the educational function of music education.

Knowledge Dimension. This dimension of the training objectives mainly focuses on developing graduate students' professional knowledge system and theoretical foundation in music education. Based on the text of the master's training program, the required knowledge extends beyond disciplinary knowledge in music and the arts to include the pedagogical knowledge needed for school music teaching such as teaching design, teaching methods, and teaching cases. Specifically, this dimension can be discussed from three aspects: (1) music knowledge and arts disciplines, (2) the basic principles and processes of teaching design, and (3) teaching methods and cases.

First of all, in terms of disciplinary knowledge of music and the arts, postgraduate students majoring in music education need to further expand their understanding of music and arts during their master's studies, systematically build a foundation of subject knowledge, and have a broad understanding of art theory. This dimension includes understanding of the essence of music, music

DOI: 10.54254/2753-7048/2026.PE36480

styles, art history, and aesthetic principles, as well as an understanding of the basic issues of music education research. Through the study of theoretical course related to music and art, students can understand music and art from the perspectives of aesthetics, culture, history, and research, which provides theoretical support for their future music education teaching and research.

Second, in terms of the basic principles and process of teaching design, postgraduate students majoring in music education need to firmly master the basic principles of school music teaching design. They should understand the internal relationships among teaching objective, teaching content, teaching process, teaching methods, and teaching evaluation. Future music teachers should recognize that teaching is beyond straight delivery of music knowledge. When planning and organizing lessons, they have to consider students' physical and psychological development, music curriculum objectives, and specific teaching contexts. Therefore, knowledge of teaching design is an important part that connects professional learning with teaching practice. It is also a knowledge foundation for future K-12 music teaching.

Third, about teaching methods and teaching cases, graduate students in music education should be familiar with various of music teaching methods. They should identify the suitable methods, and learn how to apply them in practice via case analysis. The New System emphasizes "experience first, singing first, and expression first". This study names these ideas the "three firsts". They form an important part of the program's pedagogical knowledge. Understanding the "three firsts" helps students understand the relationship among experience, singing, and expression in school music teaching. It further clarifies the underlying logic of K-12 music classrooms: moving from perception to practice, from participation to expression. Learning the teaching principles through typical cases helps students develop connected knowledge. This knowledge bridges music professional knowledge, educational theories, and classroom teaching, training them for future K-12 music teaching.

Ability Dimension. This dimension mainly focuses on developing versatile and practice-oriented music educators. It prepares students to integrate professional learning, teaching practice, and educational research, so they can develop comprehensive practical abilities required for K-12 music education. The master's training program divided the ability dimension into three competencies: music performance, music teaching practice, and music education research.

First, in terms of professional music practice, graduate students in music education need to have a relatively comprehensive foundation in music practice. The scope of this ability is not limited to a single vocal or instrumental direction. It covers broad musical skills, such as vocal music, instrumental music, solfeggio and ear training, singing while accompanying, choir, conducting, music creation, and eurhythmics. Students could flexibly apply a variety of musical methods to meet different teaching content and classroom needs in future K-12 music teaching by grasping comprehensive music practical ability. It also prepares them to organize diverse music learning activities.

Second, music teaching practice ability stresses students' ability to transform their music professional ability into effective classroom teaching. Future music teachers need to choose appropriate teaching methods based on K-12 students' physical and psychological characteristics and music foundation, which are suitable for the specific classroom context. The ability also contains competence in teaching design, classroom management, and teaching implementation. Students gradually form the practical ability to serve school music teaching, so they could respond to the real needs of different school levels, teaching content, and educational settings.

Third, the research competence is also important in the training program. Future music teachers should be competent in specific classroom teaching, while maintaining the sense to discover

DOI: 10.54254/2753-7048/2026.PE36480

teaching problems, analyze teaching phenomena, and reflect on teaching practice. Continuous learning and research help future teachers improve their teaching methods and optimize the teaching process. Therefore, the ability dimension emphasizes that students can "sing, play, and teach". It focuses more on their comprehensive use of professional ability, teaching ability, and research ability in real educational contexts. So as to continuously enhance the quality of their music education practice.

4.2. Curriculum structure

The music education program adopts organized curriculum structure with course types, credit allocation, and structured sequence. These features support students developing foundational knowledge, improving practical abilities, and gradually integrating theoretical learning with teaching practice.

4.2.1. Course types

The training program of the music education program centers on professional courses, common foundation courses and elective courses. In the original classification of the training program, courses are divided into four categories: required professional courses, professional elective courses, common foundation courses (foreign language courses and ideological and political theory courses), and general elective courses.

For the purpose of analysis, this study reorganizes these courses into two main categories: professional courses and general education courses. Professional courses consist of professional foundational courses, professional core courses, professional elective courses, and professional practice courses, while general education courses include common foundation courses and general elective courses. Figure 1 shows the correspondence between the original classification and the reclassification.

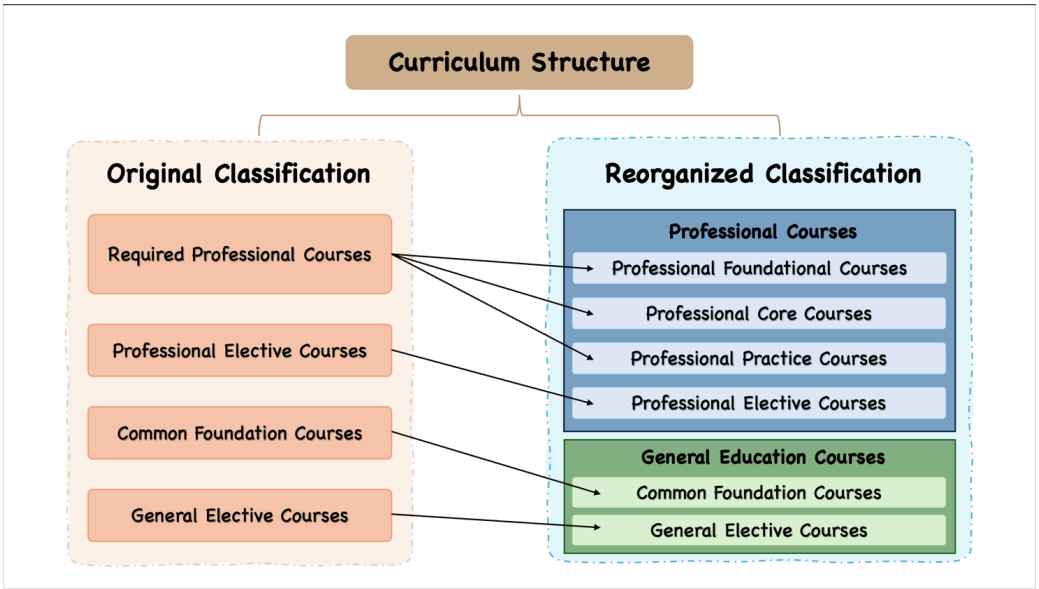

Figure 1. Correspondence between the original classifications and the reclassification

DOI: 10.54254/2753-7048/2026.PE36480

4.2.2. Credit allocation

Professional courses account for the largest proportion, with 72.41% of the total credits. These courses aim to cultivate the subject expertise of music education graduate students and improve their professional ability. Common foundation courses provide students with a necessary academic support, accounting for 13.79% of the total credits. The remaining 13.79% comes from professional elective courses and general elective courses, providing students with greater flexibility and personalized development space.

Among professional courses, professional core courses account for the highest proportion reaching 57.14%, followed by professional practice courses with 28.57%. This kind of distribution of credits reflects the basic logic of the curriculum system: theory guides practice, practice promotes ability development, and the cultivation of teaching ability is at the core.

4.2.3. Curriculum sequence

The curriculum is divided into different stages. Professional foundational courses and general education courses are offered in the first academic year. These courses consolidate students' professional knowledge, hone their basic skills, and cultivate their ideological and moral character. Professional core courses and professional practice courses are offered almost throughout the entire postgraduate stage, from the first year to the first semester of the third year. This arrangement enables students to continuously carry out theoretical learning and practical application of music education. Professional elective courses are mainly offered in the third year. At this stage, students have completed most of their master's course, and the elective courses will further improve their comprehensive professional ability. In general, the curriculum system presents a gradual development path, realizing a transition from basic learning to practical application.

4.3. Course content

Based on the above course classification, this study will analyzes the course content from five aspects: professional foundational courses, professional core courses, professional practice courses, professional elective courses, and general education courses. The analysis will clarify the role of various courses in cultivating students' professional abilities and teaching practical skills.

4.3.1. Professional foundational courses

Professional foundational courses mainly include "Music Aesthetics", "Chinese and Western Art History", and "Music Research Methods and Thesis Writing". These courses aim to provide postgraduate students majoring in music education with the basic knowledge of music disciplines and artistic literacy required for their professional development.

"Music Aesthetics" systematically expounds various historical perspectives on musical aesthetics, so as to cultivating students' critical thinking. This course guides students to think about the nature of music and the diversity of art, so that they can interpret different musical genres and styles. Therefore, this course not only improves students' art appreciation ability, but also promotes deeper in-depth thinking about music philosophy and theory.

"Chinese and Western Art History" introduces the developmental history of various art forms such as painting, architecture, and calligraphy in Chinese and West, aiming broaden students' artistic

DOI: 10.54254/2753-7048/2026.PE36480

horizons. This course helps students fully understand the diversity of art and draw inspiration from the broad development of art.

"Music Research Methods and Thesis Writing" is an introductory course for postgraduate research. The course aims to helps students master basic methods and skills of academic research, especially focusing on academic writing training. The course covers core academic writing elements such as literature reviews, data analysis, and academic argumentation, which lays a solid foundation for students' follow-up research.

4.3.2. Professional core courses

Professional core courses closely fits the subject characteristics of the music education major and the goal of talent training, providing students with systematic theoretical knowledge and improving their teaching practice ability. These courses mainly include "Music Education Theory and Research", "Music Pedagogy Research and Practice", "Professional Group Course", and "Proposal and Thesis Guidance".

"Music Education Theory and Research" introduces the basic theory and cutting-edge developments of music education research, and helps students build a solid academic theoretical foundation to meet various challenges music education in the future.

"Music Pedagogy Research and Practice" emphasizes the connection between music education theory and classroom teaching practice, so that students can apply educational theories and methods to actual teaching scenarios, improving their classroom teaching ability, and encourage them to explore innovative teaching strategies and methods.

"Professional Group Course" is taught in turn by teachers from different research fields. A research group is responsible for organizing and teaching each semester, allowing students to receive different research directions of music education. All master's degree supervisor participate in the course teaching. The course covers vocal music, eurhythmics, early childhood education, music theory, instrumental music, and other related fields. Through this course, students receive comprehensive guidance in on the theory and practice of music education, laying a solid foundation for their future teaching.

"Proposal and Thesis Guidance" is an important course in the postgraduate stage. This course mainly helps students master the basic procedures and methods of academic research, so that they can effectively carry out research projects and master thesis writing skills.

4.3.3. Professional practice courses

Professional practice courses are divided into two categories: music practice and teaching practice. Music practice mainly includes "Conducting Methods" and "Multi-part Music Creation and Improvisation"; the teaching practice is centered on "Teaching Internship". The courses adhere to the concept of "people-oriented, practice-focused, and application-driven" of the Institute of Music Education, combining professional music skills with teaching skills to strengthen students' ability to apply music knowledge and skills in real teaching scenarios.

Among them, "Conducting Methods" is taught by professors from the Conducting Department. The course adopts scenarios teaching, targeting orchestras and choirs in primary and secondary school and trains students' orchestra rehearsal methods and conducting skills.

"Multi-part Music Creation and Improvisation" is divided into two modules. The first half of the semester focuses on small percussion instruments, guiding students to master methods for guiding primary and secondary school students in instrumental composition, and laying a foundation for

DOI: 10.54254/2753-7048/2026.PE36480

future teaching practice. The second half of the semester expands the range of instruments, covering Chinese and Western orchestral instruments. The Conservatory of Music makes full use of its own resources to invites majoring in different instrumentals to conduct live demonstrations in classroom. This helps students systematically master the playing skills, ranges, and tone characteristics of various instruments, and better adapting to the need of future classroom teaching.

"Teaching Internship" is the most important practical course for the music education program. Its curriculum reflects a gradual transition from undergraduate to postgraduate. Undergraduate internships are mainly carried out in primary schools; postgraduate students' first-year internships are carried out in junior high schools; in their second year, they need to participate in one semester of teaching practice in remote areas and one semester of high school internship. During the Teaching Internship, students are required to flexibly apply the new teaching methods learned in theoretical and pedagogy courses to real classroom setting. This fully reflects the core mission of the Institute of Music Education to cultivate future music teachers.

4.3.4. Professional elective courses

According to the postgraduate credit requirements of Conservatory C, master's students in music education need to take 6 credits of professional elective courses, generally three courses. Students can choose courses independently from the professional elective courses catalog according to their individual learning needs. These courses are not limited by department and grade.

The professional elective courses in the music education training program include "Advanced Eurhythmics" and "Comprehensive Music Analysis". These two courses aim further improve students' music education literacy and systematic strengthen of their professional ability before graduation.

After completing these two courses, students need to take one more course to complete the required credits. In addition to required 6 credits, the school encourages students to continue taking other professional courses. Additional courses do not count as enrollment points, but they can broaden students' professional knowledge and enrich their practical experience.

It is worth mentioning that the Institute of Music Education has opened two special professional elective courses: "Choir" and "Luogu Jing and Chinese Percussion". "Choir" is a joint undergraduate-graduate course, and the students who choose this course form the senior choir of the Institute of Music Education. Students carry out rehearse under the guidance of professional conductors of the institute, learn systematic rehearsal techniques, get a lot of contacts and stage performance opportunities and accumulate provide valuable experience for future choral conductors. "Luogu Jing and Chinese Percussion" is taught by Chinese percussion teachers. Students systematically learn different types of traditional Chinese percussion instruments, feel the unique charm of Chinese folk music, and participate in the final report performances to show what they have learned in actual performances.

4.3.5. General education courses

General education courses include foreign language courses, ideological and political theory courses and general elective courses. The foreign language course is "English for Master of Arts Students", the ideological and political theory courses include "Marxist Theory of Literature and Art", "Marxism and Social Science Methodology", and "Research on the Theory and Practice of Socialism with Chinese Characteristics"; the general elective courses refer to non-music elective courses.

DOI: 10.54254/2753-7048/2026.PE36480

On the one hand, the above courses are compulsory for postgraduate students in Chinese universities to improve the necessary academic foundation and comprehensive literacy of students. On the other hand, the curriculum of the conservatory of music implies the promise of literary and artistic reserve talents. Among them, "Marxist Theory of Literature and Art" helps students systematically understand the laws of literary and artistic development, aesthetic principles and cultural missions, and improves students' cultural consciousness, value judgment and theoretical literacy.

General elective courses provide students with rich interdisciplinary exploration opportunities, and the courses content is diverse and interesting. Similar to professional elective courses, the credit requirements of general elective courses are flexible. Students can meet the requirements of the training plan if they meet the prescribed credits; students who have spare time to study can also continue to choose course, and the extra credits will not be included in the assessment. In this way, the curriculum system takes into account the requirements of free exploration and academic rigidity.

Overall, the general education courses expand the breadth of students' knowledge, cultivate students' interdisciplinary visions, and provide strong support for their professional growth and future educational practice.

4.4. Courses characteristics

4.4.1. Immersion education

The master of music education program at Conservatory C fully reflects the concept of aesthetic education immersion. As a program opened by a music conservatory, the concept of aesthetic education immersion runs through the whole learning process.

First, the cultivation process pays attention to immersion training. Students first experience immersion teaching as learners, and then learn to carry out immersion teaching as future teachers. In addition to the systematically learning music theory and professional skills, the course content and practical activities also focus on cultivating students' artistic cultivation and aesthetic ability.

Second, the objectives and content of the course have a clear orientation for future school teaching, and focus on cultivation the abilities that students can be qualified for the position of music teachers. Theoretical courses embed practical content, and the theoretical explanation is connected with the reality of music teaching in primary and secondary schools, and is deeply linked with students' teaching practice. At the same time, it provides students with diversified teaching and practice opportunities to consolidate their theoretical foundation and practical skills. In various practical experiences, students gradually establish the professional identity of teachers.

Finally, during the three years of study, students have a large number of opportunities to create music, perform stage performance and watch concerts, continuously improving their aesthetic appreciation and deepening their understanding and cognition of aesthetic education.

This immersive training process not only improves students' professional music literacy but also shapes their professional teaching qualities, laying a foundation for them to grow into music educators with profound artistic cultivation.

4.4.2. Cultivation composite music teachers

Cultivation composite music teachers is a major features of the music education program of Conservatory C. Composite is different from the training model of music education programs in comprehensive universities, which often take vocal or instrumental music as the single main

DOI: 10.54254/2753-7048/2026.PE36480

direction. Conservatory C attaches importance to the comprehensive development of students across multiple musical fields, strengthening their artistic expression abilities while systematically training them in classroom organization, lesson design, and rehearsal coordination, so that students have teaching ability in real teaching scenarios.

Through this multi-level composite training model, students' professional literacy and artistic cultivation have been comprehensively improved. As future music teachers, they can provide rich and diverse music learning experiences for primary and secondary school students, contributing to the students' well-rounded development while also achieving their own professional growth.

4.4.3. Course transformation oriented toward school music education

Another prominent feature of the master's training program is the distinctive orientation toward primary and secondary school music education. The New System adheres to the course concept of "people-oriented, practice-focused, application-driven", and takes "experience first, singing first, expression first" as the main teaching methods. The New system was originally proposed for music education in primary and secondary schools, but the learner-centered, practical awareness, practical application, and experiential teaching it advocates are inherently connected with the educational concept of this master's program.

Specifically, the training program does not limit the training of postgraduates to music professional knowledge and skill training, but focusses on cultivating the comprehensive literacy, educational awareness, and aesthetic competence of graduate students. It helps students establish the educational perspectives and aesthetic education cognition necessary for school music teachers, and implementing the concept of learner-centered education.

In addition to music expertise, art practice and professional skills, the course content also covers a large number of modules closely related to primary and secondary school classrooms, such as teaching design, teaching methods, teaching cases, teaching practice, etc., guiding students to learn to transform music knowledge into classroom teaching activities.

It can be seen that this set of courses realizes the shift from professional talent training to the training of school music teachers, and also lays the foundation for future music teachers to implement the immersion of aesthetic education in actual teaching in the future.

4.4.4. Implementing continuous cultivation

The music education program teaching system of the Conservatory C has the characteristics of continuous training, covering the complete training chain of primary school and secondary schools, undergraduate and postgraduate affiliated to the C Conservatory of Music. At all stages, students continue to contact and learn the New System.

First, the educational philosophy extends to the affiliated primary and secondary schools. Relying on the New System's teaching method, primary and secondary school students receive systematic musical immersion through musical experiences during their studies at Conservatory C's affiliated schools, so as to lay a solid foundation for the training of reserve talents for music teachers.

At the undergraduate level, students gradually changed from learners to prospective teachers, and began to systematically learn how to apply the New System's teaching methods to classroom organization and teaching practice.

In the graduate stage, students further deepen their understanding of the theory of the New System, and explore and polish teaching methods in practice to realize a deeper integration of theory and practice.

DOI: 10.54254/2753-7048/2026.PE36480

This vertically training logic allows students to form a stable reserve of educational beliefs and teaching methods in the process of long-term contact with the New System. After graduation, students can naturally apply this concept to teaching practice, further promote the New System, and promote the sustainable development of school's music education.

5. Conclusion

This study, from the perspective of aesthetic education immersion, takes the master's training program in music education at Conservatory C as the research object, and analyses it from four dimensions of cultivation philosophy, curriculum structure, course content, and internship system. The study finds that the program integrated the concept of aesthetic education immersion in the top-level design and implementation process.

The training program takes "three foundations″ and "three firsts″ as the guiding concept and design foundation. It integrates the training idea of "people-oriented, practice-focused, and application-driven" in the whole process of postgraduate training, and guides students to learn with the teaching principles of "experience first, singing first, and expression first" and promotes students to achieve systematic development in the three dimensions of literacy, knowledge, and ability.

At the level of curriculum design, professional courses occupy a dominant position. Among them, professional practice courses account for a large proportion, professional elective courses expand students' profession learning space, and general education courses provide interdisciplinary support. The course content is reasonable, and professional foundational courses, professional core courses, professional practice courses, and professional elective courses are connected to each other. While consolidating students' professional skills, various courses focus on developing their teaching ability and educational literacy. Students continue to grow in continuous immersion training, and gradually master the knowledge, ability, and professional literacy necessary for immersion teaching in future school music teaching.

In summary, the master's training program in music education at Conservatory C provides a valuable case for exploring how to cultivate school music teachers who implement the concept of aesthetic education immersion. The practical experience of the college can offer reference for other colleges and universities to improve the quality of music education and optimize the training plan for music teachers in terms of training concepts, curriculum design, and practice arrangement. However, there are still certain limitations in this study: the research mainly relies on document analysis, and the empirical evidence on the effectiveness of the implementation of the training program is relatively limited. Future research can be added to empirical research to more comprehensively evaluate the implementation effects of the training program and provide a more sufficient empirical basis for further improving music teacher training programs.

References

[1] Notice on the comprehensive implementation of the school aesthetic education immersion action. (2023, December 20). In *Ministry of Education of the People's Republic of China*. Retrieved July 2, 2026, from https://www.gov.cn/zhengce/zhengceku/202401/content_6924205.htm

[2] Chen, Y. (2024). Reflections on the innovative transformation of composition technique theory courses in normal universities for application in primary and secondary school music teaching: Taking improvisational accompaniment as an example. *Delta*, (21), 230–232.

[3] Cai, M. (2021). On the targets, requirements and implementation keys of the music education major for master's degree of art. *People's Music*, (10), 78–81.

[4] Wei, Y., & Shen, Y. (2025). Research on the training model and curriculum system for Master of Fine Arts students in music education. *Song of the Yellow River*, (20), 130–133. https://doi.org/10.19340/j.cnki.hhzs.2025.20.030

DOI: 10.54254/2753-7048/2026.PE36480

[5] Yu, W., & Long, A. (2022). On the pedagogical significance of the new curriculum standards for compulsory education. *Curriculum, Teaching Material and Method, 42*(6), 4–13. https://doi.org/10.19877/j.cnki.kcjcjf.2022.06.019
[6] Zhang, C. (2022). Historical evolution, value concept and implementation strategy of education talents training. *Journal of Teacher Education, 9*(3), 18–27. https://doi.org/10.13718/j.cnki.jsjy.2022.03.003
[7] Li, S. (2023). Reform and innovation of the training model for music education majors on the background of school aesthetic education. *China Music Education*, (11), 48–55.
[8] Han, H. (2024). Practical analysis of aesthetic education integration in music education programs. *International Pedagogical Studies*, (5).
[9] Introduction to the Music Education Institute of Central Conservatory of Music. (n.d.). In *Central Conservatory of Music*. Retrieved July 2, 2026, from https://www.ccom.edu.cn/jgk/jxdw/yljyxy.htm
[10] Gao, J. (n.d.). *Music education theory and practice* [Graduate course handout, internal teaching material]. Central Conservatory of Music.