

Practice on the Reform of Senior High School Music New Curriculum from the Perspective of Innovative Integration

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ABSTRACT

From the perspective of integrated innovation, this paper studies the practical paths of the new high school music curriculum. Currently, traditional high school music teaching has problems such as a single form and weak connection between fields. Integrated innovation is the key to breaking through limitations and adapting to the needs of literacy cultivation. Its necessity is reflected in two aspects: it not only conforms to the concept of "educating people through music" in the new curriculum and can deepen students' cultural understanding through cross-field connections, but also meets the diverse development needs of students and can stimulate their learning enthusiasm through multi-dimensional integration. The paper explores practical paths from three aspects: the integration of interdisciplinary knowledge, the integration with modern information technology, and the integration with campus culture and life practice. It also proposes that a diversified evaluation system needs to be constructed to ensure the effect, providing reference for the implementation of the new high school music curriculum.

Under the current context of deepening educational reforms, the concepts of the new curriculum have put forward brand-new and higher requirements for high school music education. High school music education has shifted from the traditional imparting of skills and explanation of knowledge to the cultivation of students' core competencies such as aesthetic perception, artistic expression, cultural understanding, and creative practice. Traditional high school music teaching often has problems such as a single teaching form and weak connection with other fields, making it difficult to meet the diverse development needs of students. Educational innovation and integration have become the key engines to break through the limitations of traditional teaching models and adapt to the talent cultivation needs of the times. Against the backdrop of the new curriculum reform, high school music teaching needs

to boldly innovate teaching methods and pursue in-depth cross-field integration of the high school music discipline. This will enable music education to truly become an important way for students to perceive the charm of art, inherit cultural values, and stimulate innovative thinking, thereby contributing to the cultivation of all-round developed talents in the new era.

1. The Necessity of Innovative Integration in the New High School Music Curriculum

(I). An Inevitable Requirement to Comply with the Concepts of the New Curriculum

The new curriculum reform emphasizes student-centeredness and highlights the educational value and literacy-oriented nature of disciplines. The high school music

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curriculum has gradually shifted from simply “teaching knowledge and imparting skills” in the past to “taking music as a carrier to cultivate the core competencies required for students’ all-round development”. Educational innovation and integration can break the isolated state of music teaching, establish connections between the music discipline and multiple fields such as culture, technology, and life, and enable students to understand the diverse connotations behind music in a broader knowledge context.

For example, when carrying out the teaching of “the Development of Modern Chinese Music”, the background of the birth of The Yellow River Cantata is explained in combination with modern Chinese historical events. When students understand the historical context of national peril, they can deeply comprehend the value of this work as a carrier of patriotic spirit. Another example is that Mongolian long songs and grassland culture, as well as Miao flying songs, need to be integrated with cultural discipline knowledge to interpret the intrinsic connection between the differences in music styles of different ethnic groups and mountain life. This helps students recognize that music is a “sound symbol” of culture, improves their cultural understanding literacy, and truly conforms to the new curriculum concept of “educating people through music”^①.

(II) Meeting the Practical Needs of Students’ Diverse Development

With the development of the times, high school students have increasingly rich knowledge reserves and broader, more diverse interests and hobbies. The traditional single form of music teaching is difficult to meet students’ desire for exploration and diverse needs. Innovative integration can integrate content from multiple fields, build a richer learning platform for students, provide personalized participation paths, stimulate students’ enthusiasm for music learning, and tap their artistic potential.

For example, by deeply integrating music with information technology, software like GarageBand is used in the “Basic Music Arrangement” course, allowing students to try rearranging classic melodies. In adjusting rhythm, timbre, and harmony, students understand the combination and changes of music elements and feel the fun and charm of music creation. In addition, VR technology is used to create a “virtual concert hall”, enabling students to experience the impact of different acoustic environments (such as the Vienna Golden Hall and the scene of Dunhuang

ancient music) on the music listening experience. This breaks through the limitations of traditional teaching in time, space and experience, and enhances the intuitiveness and interest of teaching.

II. Practical Paths for Innovative Integration in the New High School Music Curriculum

(I) Innovative Integration of Interdisciplinary Knowledge: Building a Diverse Music Understanding System

1. Innovative Integration of Music with History and Culture Disciplines

Historical Dimension: Taking “the Development of Modern Chinese Music” as a topic, teachers need to systematically sort out the context of major modern Chinese historical events, such as the War of Resistance Against Japanese Aggression and the founding of the People’s Republic of China, and analyze the creative background and social functions of music works in each stage. For example, when explaining The Yellow River Cantata, introduce the severe situation of national peril during the War of Resistance Against Japanese Aggression and the creative experience of musicians like Xian Xinghai who went deep into the front lines of the resistance. Guide students to compare the style differences of music works in different historical periods, so that they understand that music is a “sound mirror” of the times, carrying historical memories and social emotions.

Cultural Dimension: Carry out the teaching of “Ethnic Music and Cultural Inheritance” and deeply explore the cultural connotations behind the music of different ethnic groups. When explaining Mongolian long songs, teachers can combine grassland culture to explain the long melody and free rhythm style of Mongolian long songs, which is consistent with the nomadic lifestyle of herdsmen. The lyrics describing grassland scenery, horses and eagles also reflect the Mongolian national character and aesthetic taste. In the teaching of Miao flying songs, connect with the Miao cultural scenes such as mountain living environment, sacrificial rituals and festival celebrations, and analyze the role of the high-pitched and loud tone and enthusiastic singing style of flying songs in Miao cultural inheritance and social activities. Through music, students can deeply understand the cultural genes of different ethnic groups and enhance their awareness of cultural understanding and respect.

2. Innovative Integration of Music with Fine Arts and Literature Disciplines

Music and Fine Arts: Teachers design a themed teach-

^① Zhang, M. (2024). Exploration of High School Music Teaching Strategies Under the Guidance of Core Literacy. *Contemporary Music*, (11), 125-127.

ing activity of “Artistic Conception Resonance between Music and Painting”. Select Debussy’s *Clair de Lune* (Impressionist music) and Monet’s painting *Impression, Sunrise* (Impressionist painting) for comparative teaching. Guide students to analyze, from the perspectives of artistic expression techniques and emotional communication methods, how the flow of music melody, the interweaving of harmonies, the blending of painting colors and the layout of composition jointly create a “hazy and illusory” artistic conception. Organize students into groups to depict the visual impressions after listening to Saint-Saëns’ *The Swan* in the form of painting, or create background music for Van Gogh’s painting *The Starry Night*. Through cross-art form creation practice, students can deepen their understanding of the laws of artistic conception creation and improve their aesthetic perception and artistic expression abilities.

Music and Literature: Teachers carry out the project of “Rhythm Integration between Music and Poetry”, focusing on the vocal music with ancient poetry. Select classic poems such as Su Shi’s *Prelude to Water Melody: When Will the Moon Be Bright?* and Li Bai’s *Bringing in the Wine*. First, let students read the poems to feel the rhythmic beauty and artistic conception beauty of literary language, and analyze the emotional connotations and thematic ideas of the poems. Then introduce the singing versions, guide students to compare the differences in emotional communication and rhythm expression between reading and singing, and explore how music strengthens the emotions of the poems. Encourage students to independently select ancient poems for music composition and singing practice, try different music styles, and experience the artistic charm of the integration of literature and music in the creation process, so as to improve their artistic expression and creative practice literacy.

(II) Integration with Modern Information Technology: Innovating Music Teaching and Creation Modes

1. Application of Digital Teaching Resources

Music Production Software: Introduce software such as Cubase and GarageBand in the “Basic Music Arrangement” course. Teachers first explain the basic operation functions of the software, then select classic music fragments (e.g., excerpts from Beethoven’s *Symphony No. 5 in C Minor, Op. 67* and the Chinese folk song *Jasmine Flower*), and let students conduct creative arrangement practice using the software. By trying to adjust rhythm patterns, replace timbres, and configure harmonies, students explore the impact of different harmonic progres-

sions on music emotional expression. This allows students to deeply understand the combination rules of music elements and arrangement creation skills through hands-on practice, improving their music creation ability and in-depth understanding of music.

VR Technology: Use VR technology to build immersive teaching environments such as “virtual concert halls”. In the “Music Appreciation” course, teachers lead students to “enter” the Vienna Musikverein Golden Hall to experience the impact of acoustic design on music performance effects; or “travel back” to ancient music performance scenes, such as the music and dance scenes in Dunhuang murals, allowing students to experience the charm of ancient Chinese music culture immersively. At the same time, combined with the interactive function of VR equipment, students can interact with “virtual musicians” in the virtual scene, such as trying to adjust musical instruments for performance and participating in music rhythm interactions. This breaks through the limitations of traditional music teaching in time, space and experience, and brings students a brand-new music learning experience^①.

2. Construction of “Internet + Music Learning” Ecology

Online Music Learning Community: Build a dedicated online learning community platform for high school music, with sections such as a work display area and a communication and discussion area. Students can upload their original music works and discuss music learning; teachers can comment on works and reply to students’ questions in the guidance area, providing targeted learning suggestions for students. In addition, the resource sharing area uploads rich music learning resources, including classic music work libraries, music teaching videos, music theory materials, and music creation materials, for students to access and learn independently. This builds an open, interactive and shared “Internet + Music Learning” ecology, cultivating students’ independent learning ability and information literacy.

Online Music Database: Rely on online music databases to carry out project-based learning activities of “Music Literature Retrieval and Analysis”. Teachers set specific tasks, such as “Exploring the Cultural Connotations and Inheritance Status of Traditional Folk Songs in a Certain Region of China”. Students are organized into groups to use online music databases for music literature retrieval, collect relevant music materials and data, then sort out and analyze the data to form research reports or digital results. During the implementation process, students use databases to retrieve materials, sort and analyze them, and

① Chen, B. (2023). Practical Exploration of High School Music Teaching Based on Core Literacy. *Northern Music*, (20), 155-157.

then form research reports or digital results. Through in-depth analysis of music literature, students improve their music appreciation ability; in group cooperation, they cultivate team collaboration and communication skills, realizing the organic integration of music learning and the improvement of multiple literacies.

(III) Integration with Campus Culture and Life Practice: Expanding the Field of Music Education

1. Integration Practice in Campus Art Activities

Campus Musical Creation and Performance: Plan and organize “campus musical creation” activities, integrating art elements such as music, drama, dance, fine arts, and literature. Teachers guide students to form teams to determine creative themes, and carry out script creation, music arrangement, dance design and other work. During rehearsal and performance, students polish performance details to improve their artistic expression and teamwork abilities. The creation and performance process of campus musicals is not only a display of music skills and artistic creativity, but also a training for students’ comprehensive artistic literacy and innovative practice abilities. At the same time, it enriches the connotation of campus culture and disseminates positive values.

Music Public Welfare Flash Mob: Organize “music public welfare flash mob” activities in combination with campus cultural festivals, important festivals or social public welfare themes. Before the activity, teachers and students jointly plan the activity plan, determining the activity theme, music repertoire, activity venue, activity process, etc. During the implementation of the activity, students use the form of music flash mob, through on-site singing, musical instrument performance, music interaction and other methods to convey public welfare themes and cultural emotions. This attracts the attention and participation of teachers and students on campus, creates a strong campus cultural and artistic atmosphere, and at the same time cultivates students’ sense of social responsibility and awareness of using music to serve the society, making music an effective carrier for campus culture dissemination and social value transmission.

2. Extension of Music Experience in Life Scenarios

Life Music Observation Practice: Launch the practical course “Observation of Music in Life” to guide students to pay attention to the existing forms and functional values of music in daily life scenarios. Teachers assign observation tasks, such as observing the relationship between the type selection, playing time of shopping mall background music and the creation of consumption atmosphere; exploring the role of music in public transportation places

like bus stops and subway stations in displaying urban culture; noticing the style characteristics of music in leisure places such as restaurants and cafes, and thinking about the compatibility between music and the venue atmosphere as well as business positioning. Through on-site observation, recording and analysis, students write observation reports and share their findings and insights, which improves their cognition of the social functions of music, helps them understand the close connection between music and life, and extends music learning from the classroom to all aspects of life.

Community Music Practice Activities: Teachers organize students to participate in the community practice activity “Music Enters Thousands of Homes”, such as planning a “Classic Old Songs Appreciation Session” for nursing homes and preparing music performance programs for community cultural festivals. In the “Classic Old Songs Appreciation Session”, students select classic old songs (e.g., My Motherland, Waves Lapping at Honghu Lake) that are suitable for the elderly’s memory and emotional resonance, conveying warmth and care. These community music practice activities extend high school music teaching to social life scenarios. In the process of serving the community and caring for others, students deepen their music literacy, cultivate social responsibility and practical ability, and realize the social value of music education.

III. Evaluation and Reflection on the Innovative Integration Teaching of the New High School Music Curriculum

(I) Constructing a Diversified Teaching Evaluation System

1. Student Self-Evaluation

Teachers design a student self-evaluation scale, setting evaluation indicators from two dimensions: learning process and learning outcomes. For the learning process, indicators include participation in music innovative integration learning, learning attitude, and application of learning methods; for learning outcomes, they cover music work creation, performance in music practice activities, and achievements in music understanding and appreciation. Students use the self-evaluation scale to regularly evaluate and reflect on their own music learning, sort out their strengths and weaknesses in learning, clarify the direction of improvement, and cultivate self-reflection and independent development abilities.

2. Peer Evaluation

Teachers formulate peer evaluation standards, em-

phasizing evaluation from multiple perspectives such as teamwork, artistic creativity, and learning contribution. In collaborations like interdisciplinary projects and campus art activities, peers evaluate each other in terms of collaborative performance in the team, uniqueness of artistic creativity, and contribution to the team's learning outcomes. Forms such as group discussions and written evaluation forms are adopted to ensure an open and objective evaluation process. This promotes mutual learning and supervision among students, and cultivates their sense of teamwork as well as the ability to evaluate and learn from others.

3. Teacher Evaluation

Teacher evaluation needs to focus on the achievement of students' core music literacy, conducting a comprehensive evaluation from dimensions such as aesthetic perception, artistic expression, cultural understanding, and creative practice. It evaluates students' ability to perceive the basic elements of music works and their understanding of musical emotions; pays attention to students' skill level and emotional communication in music performances; considers the depth of students' exploration and understanding of the cultural connotations behind music; and assesses students' creativity and practical ability in music creation and innovative application of music. Teachers collect evaluation evidence through classroom observation and work analysis, providing targeted feedback and guidance for students to help them identify the strengths and weaknesses in their literacy development.

4. Social Feedback

Introduce a social feedback mechanism and invite community residents, staff from art institutions, etc., to participate in the evaluation. In activities such as campus musical performances, music public welfare flash mobs, and community practices, collect the public's feedback on students' music performance, activity effects, and social value transmission through questionnaires, on-site interviews, and online evaluation platforms. This fully reflects the educational and social value of music practice and provides reference for teaching improvement. For example, after the community "Classic Old Songs Appreciation Session", invite the elderly and staff in the nursing home to evaluate from the perspectives of music performance, activity organization effect, and social significance.

(II) Practical Reflection and Optimization Directions

1. Enhancing Teachers' Literacy in Innovative Integration

At present, many music teachers have insufficient abil-

ities in innovative integration teaching. Some teachers have fragmented knowledge of history, literature and other disciplines, making it difficult to naturally connect relevant knowledge in music classes; they are not proficient in operating music production software and VR teaching tools, often leading to the situation where "technology and teaching are disconnected"^①; in activities such as campus musical creation and community music practice, they lack experience in integrating resources and guiding students in collaborative innovation.

In response, schools should build a regular training platform, organize joint lesson preparation between music teachers and interdisciplinary teachers, and help teachers sort out integration entry points through themed teaching and research such as "music + history" and "music + literature"; carry out hierarchical skill training, focusing on the basic operation of music software such as GarageBand and the design of VR teaching scenarios, and invite technical experts for on-site guidance; establish an inter-school communication mechanism, organize teachers to observe in schools with good innovative integration effects, and learn from mature experience in activity design and resource integration, so as to gradually improve teachers' innovative integration teaching capabilities.

2. Strengthening the Scientificity and Guidance of the Evaluation System

At present, the evaluation system for students' music learning set by teachers is incomplete. Many teachers only evaluate whether students have participated in activities or used digital tools, but ignore the deepening of students' aesthetic perception and the improvement of cultural understanding in the process of music learning. Teachers lack long-term tracking and guidance on students' music creation and practical activities, making it difficult to fully reflect the sustained effect of innovative integration teaching.

Therefore, first of all, we should clarify the literacy orientation, and include the delicacy of aesthetic perception, the depth of cultural understanding, and the uniqueness of creative practice into the student evaluation indicators; second, improve the dynamic evaluation mechanism, conduct evaluation based on teachers' classroom observation records, students' revised music works, campus activities, community practice follow-ups, etc., and then adjust the teaching content and paths according to the evaluation results, so as to truly realize the goal of "promoting integration through creation and educating people through integration".

^① Wang, A. G. (2022). Reflections on Several Issues in the Reform and Development of School Music Education in China (Part 2). *Chinese Music*, (02), 1-10+159.

Educational innovation and integration provide a key path for the research of the new high school music curriculum, which not only conforms to the literacy-oriented requirements of the new curriculum, but also meets the diverse development needs of students^①. Through the integration of interdisciplinary disciplines, information technology, and campus and life practice, high school music education is promoted to break traditional boundaries, connect multi-field learning, and implement the essence of “educating people through music”. Teachers should adhere to the core literacy of the music discipline and pay attention to students’ differences. It is believed that in the continuous exploration and practice, high school music education will become a link for students’ all-round development and cultural inheritance, truly enabling students to improve their comprehensive literacy in music learning, and making music education closer to the essential goal of current education.

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