



How to Cultivate Students' Core Qualities in Middle School Music Classroom under the Background of the New Curriculum Standard--Beethoven's Symphony No. 9 "Chorus" as an Example

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Abstract. The junior high school music classroom occupies an important position in China's music education system. With the promulgation of the new art standard, the classroom teaching concept and mode of instruction are facing higher requirements, especially the emphasis on core literacy. However, at present, the junior high school music classroom still exists problems such as insufficient teaching mode innovation and unclear teaching objectives, which leads to unsatisfactory results in the cultivation of students' core literacy. This paper will take Beethoven's Ninth Symphony as an example to analyze and discuss the connection between musical works and core literacy, and then put forward the feasible ways to effectively cultivate core literacy in junior high school music classrooms.

Keywords: core literacy; junior high school music; new curriculum standard for art; Ninth Symphony; classroom practice.

1 Introduction

Core literacy has a crucial impact on contemporary music learning, and with the rapid development of art education in China, the mode of the music classroom is also constantly seeking improvement and change. Under the guidance of the current new curriculum, it is especially crucial to better integrate the cultivation of core literacy into the music classroom.^[1] Students in junior high school should not only have a certain amount of music knowledge as a theoretical reserve, but also have the aesthetic ability in line with the characteristics of the times, in order to improve their personal qualities. This is an important part of the current music classroom.

2 Elaboration of Core Literacy

Core literacy covers aesthetic perception, artistic expression, creative practice and cultural understanding. Under the perspective of core literacy, junior high school mu-

sic teaching not only focuses on cultivating students' mastery of music skills and accumulation of knowledge, but also devotes itself to cultivating students' comprehensive abilities and qualities adapted to the future development of the society through core literacy, and at the same time, helping students to establish the correct values needed for lifelong personal development and the society, and to improve their abilities in artistic perception, imagination, innovative and creative abilities, and cultural identity.^[1] The following will elaborate the connotation of the four aspects of core literacy and their practical application in music education.

2.1 Aesthetic Perception

Aesthetic perception focuses on cultivating students' ability to discover, feel, recognize and respond to the characteristics of beauty and its meaning and function in the natural world, social life, and works of art. The natural world encompasses all living and non-living complexes, including mountains, lakes, rivers, forests, and marine plants and animals.^[2] The cultivation of aesthetic perception requires students to be able to recognize the beauty of mountains, the serenity of valleys and streams, and the sound of animals in the natural world. Social life includes clothing, food, housing, transportation, daily needs and interactions among members of society.

The beauty in a work of art covers artistic language, artistic image, stylistic implication and emotional expression, etc. Among them, artistic language includes the perception of orchestration, harmony, melody, rhythm and other media to complete the music creation; artistic image is to cultivate students' ability to imagine and reconstruct abstract auditory art images; stylistic implication is the deep meaning and thought contained in a work of art, which requires students to be able to interpret the artistic language and clarify the meaning of different periods of works. Stylistic meaning is the deep meaning and thought of the art work, which requires students to be able to interpret the artistic language and clarify the styles and characteristics of the works in different eras. For example, in the Baroque era, the basso profundo had a theological color; in the Classical era, the quartet and concerto were neat and strict; in the Romantic era, the title music had a strong and free personality. Emotional expression requires students to be able to understand the composer's joys and sorrows expressed through the elements of melody, mode and rhythm.^[3] The aesthetic perception of art works and the natural world is a necessary ability for music learning and a prerequisite for learning music well.

2.2 Artistic Expression

Artistic expression refers to the practical ability to create artistic images, express thoughts and feelings, and show artistic beauty in artistic activities. In artistic expression, practical ability is the core and focus of its emphasis. The creation of artist's artistic image is not only based on the personal mood state to create an artistic image in line with the emotion, but also by the artist's personal experience, ideology, and its observation of life, thinking, feeling and other factors, the successful artistic image will often become the symbol of excellent works of art, but also the core of the work

of art. Therefore, the most important thing in artistic expression ability is to cultivate students to be able to correctly interpret the artistic image of a work based on their understanding of the work after aesthetic perception.^[3] For example, in piano works, changes in mood can be expressed through the control of finger strength and playing speed; in the singing of songs, through the strength of the singer's tone, prolongation and breathing to show the artistic image of the work. The presentation of artistic beauty focuses on emphasizing the technical ability, i.e., whether the player or singer who expresses the work is able to appropriately express the musical work and the beauty of the work through the available technology. The cultivation of artistic expression plays an important role in students' ability to master the arts, and also has a profound impact on their future emotional communication and exchange of ideas.^[2]

2.3 Creative Practice

Creative practice refers to the ability to comprehensively utilize multidisciplinary knowledge for artistic innovation and practical application. Among them, innovation and practical application are the essence, focusing on emphasizing the creative process of students from zero to one.^[3] Students are encouraged to have unique insights and inspirations, which in turn fosters the development of their personalities. For example, when composing musical works, the development of students' characteristics is respected, and they are encouraged to think out of the box and innovate. Through the gradual guidance of the teacher, students can develop their own musical styles or insights. At the same time, an appropriate atmosphere can be created to provide sufficient soil for students to think creatively. For example, create topics for students to explore and form their own creative consciousness. Creative practice needs to be closely linked to the reality of life, the need for practical application of the ability to always adhere to the mutual integration of creativity and practice, so that students always maintain innovative thinking, which is conducive to enhancing the collective consciousness, social awareness.

2.4 Cultural Understanding

Cultural understanding refers to the ability to perceive, comprehend and interpret the humanistic connotations of art works in cultural situations. It focuses on requiring students to comprehend the connotation and significance of special works in special periods in order to better realize cultural identity and national identity.^[1] For example, the Yellow River Cantata was composed by the famous Chinese composer Xian Xinghai during the War of Resistance against Japan, and its powerful melody fully embodies the indomitable and tenacious fighting spirit of the Chinese people. In the teaching process, teachers should make students fully understand the national history and national spirit through music perception and systematic explanation. So that students can have a good perception of the contribution and value of art to cultural development.

At the same time, cultural understanding also emphasizes the useful artistic achievements of China and the West to learn from and absorb, in order to realize cul-

tural diversity and understand the customs of different countries. For example, students should be led to appreciate the excellent folk songs, instrumental and vocal works of China and the West, reflecting multicultural mingling and development. In addition, the cultivation of cultural understanding should be regarded as an important teaching goal. By leading students to carefully analyze and sing the national anthem, students can understand the spirit of the country, the characteristics of their own nation, and the specific meaning of cultural self-confidence. Fully establish students' view of the nation, country and culture. Cultural understanding leads aesthetic perception, artistic expression and creative practice with correct values. It is the top priority of artistic cultivation, which is related to the students' identity and self-confidence in the country and nation.

3 Problems in the Current Junior High School Music Classroom

3.1 Lack of Innovation in Teaching Methods

Nowadays, many junior high school music teachers still use the traditional mode of "duckling teaching", that is, in the classroom will be difficult to understand or should have the value of exploration of knowledge directly force-fed to the students, resulting in a boring classroom atmosphere.^[4] This mode of teaching makes students easily fall into the mode of mechanical acceptance of music knowledge, which limits the cultivation of their music innovation ability and gradually loses their interest and pleasure in exploring and appreciating music. Under this mode, students are prone to problems such as insufficient imagination, difficult to understand knowledge and lack of motivation to learn in music, thus making it difficult to realize the cultivation of core literacy.

Take Beethoven's Symphony No. 9 "Chorus" as an example, music teachers often open the door to introduce the musical theme, each instrument in the symphony, and the compositional structure of the work, and this mode of class ignores the students' independent thinking ability, which restricts the cultivation of their musical comprehension ability. Students are always in the role of passively accepting knowledge in the process of appreciating music, which leads to low efficiency in the classroom, and thus they cannot wholeheartedly devote themselves to the world of music. In the end, students can only remember the basics such as beat rhythm, and it is difficult to comprehend the magnificent beauty of the perfect blend of orchestra and chorus in the Ninth Symphony.

In the current context of comprehensively improving students' core literacy, the majority of junior high school music teachers should adhere to the core literacy-oriented. In the classroom, actively guide students to actively explore music, emphasize the appreciation, creation and practice of music, and avoid limiting the content of the curriculum to simple singing and basic music theory knowledge, resulting in a lack of diversity, interactivity and depth in the classroom.^[5] At the same time,

students are allowed to actively express their own understanding and ideas about music, which increases their curiosity and inquisitiveness about the world of music.

3.2 Unclear Instructional Objectives and Content

Some junior high school teachers are still unclear about the positioning of junior high school music education under the requirements of the new curriculum, and their understanding of the core literacy of music is biased, failing to accurately recognize that the contemporary junior high school music classroom should seek a flexible classroom model to promote students' perception of music and the cultivation of the necessary music appreciation skills. This has led to certain obstacles and difficulties in the cultivation of core literacy in the contemporary junior high school music classroom. At the same time, the content of the classroom fails to meet the needs of students due to the fact that junior high school music teachers rely too much on the textbooks and fail to take into account the interests and tastes of contemporary students.^[5]

For example, when teaching Beethoven's Ninth Symphony, students should not only develop their knowledge and understanding of the musical elements in the work, but also learn about the composer's compositional style of the time period through the work, and use this work as an entry point to integrate the cultivation of aesthetic perception into the teaching process. Teachers can select other representative figures of the classical period, such as Haydn and Mozart's works, and lead students to understand and feel the classical compositional style, acoustic effects and the unique musical emotions expressed through listening, comparison.^[6]

Junior high school music teachers should carefully study and understand the relevant requirements of the new curriculum and propose a teaching model that meets the needs of contemporary society. In the classroom, they should actively utilize the convenient conditions of the current network technology, follow the content of the textbook on the basis of the active introduction of outstanding musical works, so as to make the classroom atmosphere more diversified and full of fun, and ultimately realize the in-depth integration of the music classroom and the new standards.

4 Integrating Core Literacy into the Classroom

Beethoven's Ninth Symphony - Chorus" occupies an important position in the world's music history and has a very high appreciation value.^[7] The fourth movement is the pinnacle of Beethoven's symphonic composition, and the theme of the movement "Ode to Joy" has a beautiful and catchy melody. As the climax of the whole piece, the lyrics are impassioned and magnificent. Its familiar melody is more able to attract the interest of junior high school students, junior high school music teachers can let students independently perceive the classic melody in the piece, in the process of listening to guide the students to pay attention to the work of artistic language, stylistic characteristics of the work and other elements of the music, and to think about what are the differences with the previously studied work Debussy's "Moonlight". Teachers should add more comprehensive answers to the students' answers, so that students can

compare and understand the characteristics of Romanticism, Impressionism and other musical styles in different periods through the study of the work, and then cultivate students' aesthetic perception ability.

Meanwhile, for the choral part, the teacher can translate the German of the work into Chinese, so that students can familiarize themselves with the theme melody of Ode to Joy by singing in parts. In the process of singing, with the audio of the orchestra, students can fully feel the sense of hierarchy created by Beethoven, and feel the dialog and interaction between the chorus and the orchestra. While cultivating students' aesthetic perception, it also cultivates their artistic expression ability, such as maintaining accurate pitch and stable rhythm in the chorus, and listening to each other's voices in different parts of the chorus during the singing process, cultivating their teamwork ability.^[8]

This approach not only avoids the problems of boring atmosphere, monotonous content and lack of creativity that exist in some traditional music classrooms, but also promotes the multiple development of students' response to musical works, practical ability and creativity. In a relaxed and pleasant environment, students gradually develop aesthetic perception, artistic expression and innovative practice, which are important elements of core literacy.

The Ninth Symphony is Beethoven's crowning achievement in the field of symphonic music, expressing the ultimate goal of mankind's pursuit of freedom, unity, love and peace. The music has gone through many difficulties and setbacks in the process of creation, and its touching and inspiring story is worth understanding and savoring by contemporary junior high school students.^[9] In the context of the new curriculum, actively introducing the background of the composition of the work helps to understand the deeper meaning of the work. Teachers can realize a deeper understanding of the work by discussing the life stories of Beethoven and others with students in class. While the content of the class is being advanced in an orderly manner, students can be organized to explore independently. For example, students can collect the biographies or works of composers of the same era as Beethoven, and then organize debates or thematic research meetings in class, in which students point out each other's mistakes or deficiencies in each other's debates. This not only enriches the content of the music classroom, but also increases students' motivation to explore the world of music, and makes the teachers' teaching goals clear, thus cultivating students' cultural understanding. Eventually realize the integration of core literacy and music classroom, and arrive at the middle school music classroom under the background of the new curriculum, which is efficient and meets the requirements of the times.

5 Conclusion

Under the guidance of the new curriculum standard, cultivating students' core literacy has become an important goal of middle school music education. As China's music education endeavor is moving towards a new stage, the traditional music education model needs to be continuously improved and refined to meet the requirements of the current era. Music teachers at the grassroots level need to adjust the content of their

lectures and establish a teaching concept that keeps pace with the times under the requirements of the new curriculum, make the classroom content rich and diversified, actively guide students to break down the barriers that exist in the traditional music classroom, stimulate the students' interest in learning and artistic potential, and patiently cultivate the gradual improvement of the students' comprehensive quality, so that they can realize the important task of cultivating the students' core qualities through the music classroom.

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