

Research on the Innovative Practice and Implementation Path of College Music Teaching Methods under the Background of New Popular Literature and Art

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Abstract: The development of digital technology and the Internet has made new popular literature and art the mainstream of contemporary culture. Its characteristics of popularity, interactivity, cross-culturality and technological dependence have brought opportunities and challenges to college music education. At present, college music teaching is plagued by outdated content, monotonous methods, insufficient integration of digital technology, and rigid evaluation systems, which are seriously disconnected from the development of new popular literature and art. Supported by theories such as multiple intelligences, constructivism and interdisciplinary integration, this study puts forward innovative practice strategies from four dimensions: content, method, technology and evaluation, and constructs a systematic implementation path from curriculum system, teaching staff, resource support and policy system. The research shows that college music teaching needs multi-dimensional collaborative innovation to cultivate interdisciplinary music talents adapting to the development of new popular literature and art. In the future, it is necessary to deepen the integration of cutting-edge technology and teaching, learn from international experience and carry out localized innovation, so as to promote the high-quality and contemporary development of college music education.

Keywords: New Popular Literature and Art; College Music Teaching; Innovation of Teaching Methods; Interdisciplinary Music Talents

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1. Introduction

The popularization of digital technology and Internet media has made new popular literature and art the mainstream of contemporary literature and art. New forms such as short-video music and live-streaming performances have broken the boundaries of traditional literature and art and built a new literary and artistic ecosystem with nationwide participation. Scholars represented by Wang Yichuan define it as a new type of popular literature and art empowered by the Internet, with the characteristics of technological empowerment, public participation and diversified expression. It has reshaped the public's music aesthetics and consumption habits, and also brought opportunities and challenges to professional college music education. On the one hand, it provides cross-media and market-oriented new ideas for teaching to break through traditional constraints; on the other hand, its popularization creates tension with the professional requirements of colleges and universities, forcing teaching reform^[1]. At present, college music teaching still has shortcomings such as one-way

indoctrination, disconnection between content and digital music practice, and single evaluation criteria, which make it difficult to cultivate interdisciplinary talents. Against this background, college music education is in urgent need of innovative transformation. This study has dual values: practically, it can make up for teaching shortcomings and cultivate music talents adapting to the times; theoretically, it can broaden the research perspective of music education and promote the integration of new popular literature and art and music education theory.

New popular literature and art is born out of digital technology and is widely participated by the public, with four core characteristics: popularity, interactivity, cross-culturality and technological dependence. Its teaching innovation needs to rely on three major theories: multiple intelligences theory, constructivism theory and interdisciplinary integration theory, focusing on the cultivation of diversified abilities, active inquiry learning and interdisciplinary integration. Although existing studies have analyzed the connotation of new popular literature and art and explored the reform path of music education, they still have problems such as weak empirical research and insufficient cross-border integration research. In particular, there is a lack of systematic research on the combination of new popular literature and art and college music teaching, and no mature teaching innovation path has been formed. This gap provides a core entry point and research space for this study to focus on the innovation of college music teaching methods and build an implementation path adapting to the new literary and artistic ecosystem.

2. Practical Challenges of College Music Teaching under the Background of New Popular Literature and Art

New popular literature and art, with the development characteristics of technological empowerment, diversified integration, and nationwide participation, has reshaped the ecology of contemporary music creation, communication, and aesthetics. However, constrained by traditional education models and disciplinary systems for a long time, college music teaching is obviously disconnected from the development requirements of new popular literature and art in terms of teaching content, methods, technology application, and evaluation system, exposing many practical problems to be solved urgently. These problems have become the core obstacles restricting college music education to adapt to the development of the times and cultivate interdisciplinary music talents. As shown in Figure 1, the four major shortcomings of the current teaching system are intertwined, directly leading to the misalignment between talent training and industry demands, and students' comprehensive literacy failing to meet standards. The specific dilemmas are as follows:

Figure 1: Detailed List of Core Problems in College Music Teaching

Problem Category	Specific Problem Description	Impact
Teaching Content	Lagging behind and disconnected from new popular literary and artistic music practices	Difficult to cultivate students adaptable to market demands
Teaching Methods	Monotonous, unable to adapt to interactivity and participation	Low student initiative in learning and creation
Application of Digital Technology	Lacking in depth and systematicity	Insufficient digital music creation ability among students
Evaluation System	Rigid, ignoring comprehensive assessment of practical and innovative abilities	Fails to fully reflect students' capabilities and restricts personalized development

2.1 Outdated Teaching Content, Seriously Disconnected from Music Practice of New Popular Literature and Art

As shown in Figure 1, outdated teaching content divorced from the practice of new popular literature and art is the primary reason why college music talents are difficult to adapt to market demands. The current content system of college music teaching still centers on classical music theory, traditional folk music, and Western classical music, with slow textbook updates and a significant gap from music practice under the background of new popular literature and art. Ding Guoqi and Ma Qianqing (2026) pointed out that the literary and artistic boundary of new popular literature and art is constantly

expanding to the cultural field, while college music teaching content has not kept pace with this development trend^[2]. On the one hand, textbooks rarely cover typical music forms of new popular literature and art such as pop music, short-video music, and cross-cultural integrated music. There is no systematic explanation of the creation logic, aesthetic characteristics, and communication laws of such music, nor high-quality music works loved by the public as cases, resulting in students' lack of understanding of the aesthetic demands and practical characteristics of the mainstream music market. On the other hand, teaching content overemphasizes the instillation of theoretical knowledge and training of traditional performance skills, ignoring the cultivation of practical skills required for music creation under the background of new popular literature and art, such as digital music production, cross-media expression, and music IP building. As a result, students' professional abilities cannot match the actual needs of the social music industry, making it difficult for them to adapt to emerging positions such as short-video music creation, live music performance, and new media music operation. In addition, teaching content lacks exploration of the integration of music elements under different cultural backgrounds, which is contrary to the cross-cultural characteristic of new popular literature and art and restricts the development of students' cross-cultural music creation and communication abilities.

2.2 Teaching Methods Unable to Adapt to the Interactivity and Participation of New Popular Literature and Art

According to the problem classification in Figure 1, monotonous and rigid teaching methods that cannot adapt to the interactive attribute of new popular literature and art directly suppress students' learning initiative and creative enthusiasm, becoming a key cause of poor teaching effectiveness. Zeng Kuifen and Guan Huaiguo (2026) pointed out that new popular literature and art has realized the transformation of communication mechanism from one-way indoctrination to interactive symbiosis^[3]. However, current college music teaching still adopts the traditional one-way lecture method, with rigid teaching models and lack of interactivity, which is difficult to stimulate students' learning initiative and creative enthusiasm. In classroom teaching, teachers mostly take "theoretical explanation + skill demonstration" as the core process, and students are always in a passive position to receive knowledge, lacking opportunities for independent inquiry, cooperative communication, and practical creation, which is contrary to the concept of integration of creation and acceptance and nationwide participation advocated by new popular literature and art. For example, in music appreciation courses, teachers mostly analyze the melody, harmony, and musical form of works in one way, without guiding students to carry out aesthetic experience and personalized interpretation combined with the communication scenarios of new popular literature and art; in music creation courses, traditional paper-and-pencil creation is still the main method, lacking links such as group collaborative cross-border creation and creation practice based on new media platforms, making it difficult to cultivate students' innovative thinking and teamwork ability. Meanwhile, the single teaching method ignores students' individual differences and the development needs of multiple intelligences. Hu Yue (2025) emphasized the importance of teaching method innovation in cultivating students' comprehensive literacy in multicultural music education research, while traditional teaching methods cannot take into account the learning characteristics and ability strengths of different students, making it difficult to fully stimulate students' learning interest and creative potential^[4].

2.3 Lack of Depth and Systematicness in the Integration of Digital Technology and Teaching

It can be seen from the problem analysis in Figure 1 that the superficial and unsystematic application of digital technology directly leads to the weak digital music creation ability of students, which cannot meet the technology-enabled industry development trend. New popular literature and art is a product of technological empowerment. Ge Liying (2026) pointed out that digital technology and generative artificial intelligence have comprehensively reshaped the artistic ecosystem from creation and communication to reception, while the application of technology in college music teaching is still at a shallow stage^[5]. On the one hand, the application of technical tools in college music teaching mostly stays at the basic level, such as only using multimedia equipment to play music works and display courseware, without making full use of professional technical tools such as digital music production software, audio editing tools, and virtual singing platforms to carry out practical teaching, resulting in students' lack of practical ability in digital music creation, production, and communication. On the other hand, the application of cutting-edge technologies such as artificial intelligence in teaching is seriously lacking.

Personalized teaching guidance has not been realized through artificial intelligence, such as formulating exclusive training plans according to students' vocal music performance characteristics, using algorithms to analyze students' creative works and provide improvement suggestions, nor has virtual teaching scenarios been built with the help of artificial intelligence to expand the time and space boundaries of teaching. In addition, some colleges and universities are unable to build a systematic technology-integrated teaching system due to insufficient technical literacy of teachers and outdated teaching equipment, making the empowering role of technology in music teaching unable to be fully exerted, forming a gap with the technological development requirements of the music industry under the background of new popular literature and art.

2.4 Rigid Evaluation System, Ignoring Comprehensive Assessment of Practical and Innovative Abilities

As shown by the impact results in Figure 1, the rigid and single evaluation system that emphasizes theory over practice not only fails to fully measure students' real abilities but also becomes a core bottleneck restricting students' personalized development. Dong Xue (2025) pointed out that the evaluation standard of traditional college music talent training mode is single, and this problem is more prominent under the background of new popular literature and art^[6]. The current evaluation system of college music teaching still takes summative examinations as the core, with rigid evaluation standards and single evaluation dimensions, which is difficult to fully assess students' comprehensive literacy and contrary to the training requirements of interdisciplinary and innovative music talents for new popular literature and art. In terms of evaluation methods, it relies too much on traditional examination forms such as written tests and live performances, ignoring the importance of process evaluation and practical evaluation, and lacks systematic recording and scientific assessment of students' performance in classroom practice, group creation, new media music practice and other links. In terms of evaluation content, it overemphasizes the assessment of music theoretical knowledge and traditional performance skills, ignoring the evaluation of students' innovative thinking, practical ability, cross-media expression ability, and teamwork ability. For example, in the evaluation of music creation courses, the standardization of melody and harmony is still the main evaluation criterion, and the innovation, market adaptability, and cross-media communication potential of works are not included in the evaluation system. In addition, the evaluation subject is single, mostly teacher evaluation, lacking student self-evaluation, peer evaluation, and industry expert evaluation, making it difficult to form comprehensive and objective evaluation results. The rigid evaluation system not only fails to accurately reflect students' actual abilities but also guides students to pay too much attention to the memorization of theoretical knowledge and training of traditional skills, ignoring the cultivation of innovative practice and comprehensive abilities, restricting students' personalized development and core competitiveness improvement.

3. Innovative Practice of College Music Teaching Methods under the Background of New Popular Literature and Art

The characteristics of popularity, interactivity, cross-culturality, and technological dependence presented by new popular literature and art provide a clear direction for the innovation of college music teaching methods. In response to the problems existing in current teaching, such as outdated content, single method, insufficient technology integration, and rigid evaluation, college music teaching should follow the development law of new popular literature and art, carry out systematic innovation from four dimensions: content, method, technology application, and evaluation system, and build a teaching practice system adaptable to the needs of the times, suitable for student development, and integrated with multiple elements. This will deeply integrate music teaching with the new popular literature and art ecosystem and effectively improve the practicality and innovation of teaching.

3.1 Innovation of Teaching Content

Teaching content is the core carrier of music teaching. Content innovation under the background of new popular literature and art needs to break the single framework of traditional classical music, connect with the current diversified music practice ecology, realize the two-way integration of the introduction of cutting-edge music forms and the excavation of local music culture, so that teaching content not only conforms to the development trend of new popular literature and art but also has regional cultural characteristics.

On the one hand, integrate pop music and cross-cultural music cases to enrich the diversity of teaching content. Include

representative short-video music, online pop music in new popular literature and art, as well as cross-cultural music forms such as K-pop, African drumming, and Latin American folk songs into teaching content, systematically explain their creation logic, aesthetic characteristics, communication laws and cultural connotations, compare and analyze the integration skills of music elements under different cultural backgrounds, so that students can understand the aesthetic demands of the current mainstream music market and cultivate cross-cultural music vision and integrated creation ability. At the same time, select high-quality online music creation cases as teaching models to analyze the complete path from creation to communication, so that teaching content is in line with the practical scenarios of new popular literature and art.

On the other hand, develop school-based characteristic courses and explore local music and cultural resources^[7]. Combined with the regional cultural characteristics of the location of colleges and universities, sort out local music resources such as dialect songs, folk instrumental music, and local operas, develop school-based music courses with regional identification, integrate local music elements with the creation methods of new popular literature and art^[8], and guide students to carry out innovative creation practice of “local music + new media communication”. For example, adapt local folk songs into short-video music, match folk instrumental music with pop arrangements, which not only realizes the integrated inheritance of excellent traditional Chinese culture and new popular literature and art, but also enables students to deepen their understanding of local culture in creation, and build a teaching content system with both contemporary and local characteristics.

3.2 Innovation of Teaching Methods

The characteristics of integration of creation and acceptance and cross-border integration of new popular literature and art require college music teaching to break the traditional one-way lecture mode, take interactivity as the core, practicality as the guide, and interdisciplinary as the path, innovate the teaching method system, fully stimulate students' learning initiative and creative potential, and transform students from “passive recipients” to “active creators”, in line with the national participation concept of new popular literature and art.

First, implement interactive teaching and build diverse classroom participation scenarios. Abandon the rigid model of “teachers teach and students listen”, and integrate group discussions, music creation workshops, and student-designed music activities into classroom teaching. In music appreciation courses, carry out music comment seminars in groups to encourage students to express personalized aesthetic opinions combined with new media communication scenarios; set up music creation workshops to carry out collective creation around specific themes, so that students can collide creative inspiration in communication and collaboration; give students the dominance of the classroom, guide them to independently design campus music sharing sessions, themed music performances and other activities, and participate in the whole process from activity planning, program arrangement to on-site execution, so as to cultivate students' practical ability and organizational ability.

Second, carry out project-based learning and create immersive practical carriers. Based on the actual music practice scenarios of new popular literature and art, design practical and interesting teaching projects such as “short-video music creation”, “campus music festival planning”, “new media music account operation”, and “cross-cultural music integrated creation”. Disassemble teaching content into specific tasks for project implementation, and let students complete the whole-process practice from theme conception, work creation to achievement display and communication promotion in project teams. In the process of project implementation, teachers only play a guiding role, encouraging students to explore independently and innovate boldly, so that students can transform music theoretical knowledge into practical creation ability and operational ability in solving practical problems.

Third, promote interdisciplinary integrated teaching and break the restrictions of disciplinary boundaries. Relying on the cross-border integration characteristics of new popular literature and art, promote the in-depth integration of music with dance, drama, visual art, digital media, literature and other disciplines, and design interdisciplinary teaching modules. For example, offer musical performance courses integrating the expression forms of music, dance and drama; carry out “music + visual design” teaching to let students design short-video visual images and posters for original music works; combine digital media discipline to explain the new media communication strategies of music works, cultivate students' interdisciplinary thinking and comprehensive creation ability, and enable students to adapt to the cross-border integrated music creation trend

under the background of new popular literature and art.

3.3 Innovation of Teaching Technology

New popular literature and art is a product of technological empowerment, and digital technology and artificial intelligence are the core driving forces for its development. College music teaching should keep up with the trend of technological development, break the shallow limitations of technology application, deeply integrate cutting-edge technologies such as AI music tools and digital audio technology with teaching practice, make technology an important support for improving teaching efficiency and cultivating students' digital music creation ability, and conform to the technological dependence of new popular literature and art.

On the one hand, use professional digital music tools to carry out practical teaching and cultivate students' digital creation ability. Incorporate professional software such as digital audio workstations (DAW) such as FL Studio, Logic Pro, and Cubase into the teaching content of music creation and arrangement courses, systematically explain the operation methods of the software, so that students can master practical skills such as digital arrangement, audio recording, and post-mixing, realize the transformation from "paper-and-pencil creation" to "digital creation", and adapt to the mainstream trend of digital music creation under the background of new popular literature and art. At the same time, use virtual singing platforms and online music collaboration tools to build cross-time and space music creation and communication scenarios, so that students can experience the music creation mode in the new media environment.

On the other hand, introduce AI music generation tools to expand students' creative thinking and boundaries. Integrate AI music generation tools such as Xunfei Music, Suno AI, and NetEase Cloud Music Creation Assistant into teaching, guide students to learn to use AI tools for melody creation, chord arrangement, lyric auxiliary creation and other practices, so that students can understand the application scenarios and skills of AI technology in music creation. At the same time, guide students to correctly view AI music technology, clarify the concept of "AI tools are auxiliary for creation, and humans are the core of creation", encourage students to carry out personalized processing and innovative adaptation of AI-generated creative materials, which not only improves creation efficiency but also cultivates students' innovative thinking and leading ability in music creation. In addition, use artificial intelligence technology to realize personalized teaching guidance, such as formulating exclusive training plans with the help of AI tools according to students' vocal music performance characteristics and instrumental performance level, accurately locate students' learning shortcomings, and improve the pertinence and effectiveness of teaching.

3.4 Innovation of Teaching Evaluation: Construct a Diversified Evaluation System with Process and Practice Orientation

The evaluation system is the "baton" of teaching practice. College music teaching evaluation under the background of new popular literature and art needs to break the rigid model of traditional summative examination as the core, take process evaluation as the basis, diversified evaluation as the core, and practical ability and innovative ability as the evaluation focus, build a scientific, comprehensive and era-oriented evaluation system, so that evaluation becomes an important means to promote the improvement of students' comprehensive abilities^[8].

First, introduce process evaluation to fully record students' learning and creation process. Abandon the evaluation method of "one test determines the grade", and include students' classroom participation, group discussion performance, project implementation progress, creative practice process, and homework completion quality into the evaluation scope. Track and evaluate students' learning process comprehensively and systematically through classroom check-in, learning files, project process records and other methods^[9]. Pay attention to the affirmation and encouragement of students' innovative attempts and exploratory practices in the learning process. Even if students' creative achievements are not yet mature, actively evaluate their innovative ideas and practical efforts to stimulate students' creative enthusiasm and exploratory spirit.

Second, establish a diversified evaluation system to achieve comprehensive diversification of evaluation subjects, dimensions and forms. In terms of evaluation subjects, break the pattern of single teacher evaluation and build a diversified evaluation subject system of teacher evaluation + student peer evaluation + social evaluation: teachers conduct professional evaluation on students' works and practical abilities from a professional perspective; students conduct mutual evaluation from the

perspectives of creative thinking, expression form, teamwork and so on to cultivate students' aesthetic evaluation ability; introduce social evaluation, publish students' original music works, short-video music creation achievements and other new media platforms, and evaluate combined with platform communication data and comments of professional music practitioners, so that the evaluation results are more in line with the actual needs of the social music industry. In terms of evaluation dimensions, break through the single dimension of "theoretical knowledge + performance skills", and include innovative ability, practical ability, cross-cultural vision, teamwork ability, new media communication ability and other aspects into the evaluation dimensions to comprehensively assess students' comprehensive music literacy^[10]. In terms of evaluation forms, abandon single written tests and live performances, and adopt diversified evaluation forms such as work display, project report, and new media communication achievement assessment, so that the evaluation forms are consistent with the teaching practice scenarios.

4. Implementation Path of College Music Teaching Reform under the Background of New Popular Literature and Art

The innovative practice of college music teaching methods under the background of new popular literature and art needs to be implemented effectively relying on a systematic implementation path. Through all-round reconstruction and construction from the four core dimensions of curriculum system, teaching staff, teaching resources, and policies and systems^[11], a music teaching support system adaptable to the development needs of new popular literature and art and integrating professionalism and contemporaneity can be built. Only in this way can we fundamentally promote the overall reform of college music teaching and realize the normalized and long-term development of teaching innovation.

4.1 Construct a Hierarchical and Diversified Curriculum Framework

Guided by the development characteristics of new popular literature and art and the talent needs of the social music industry, break the pattern of traditional music courses that emphasize classics, neglect practice and are single, and build a hierarchical curriculum system with three progressive and connected levels: basic courses, professional core courses, and elective courses. This will deeply integrate curriculum content with the practice of new popular literature and art, and take into account the cultivation of students' basic music literacy, professional core abilities and comprehensive development abilities.

4.1.1 Consolidate basic courses to lay a solid foundation for music professionalism

Basic courses such as music theory, solfeggio, basic harmony, and music appreciation are the core cornerstones of music teaching. On the basis of retaining the core teaching content of the courses, innovate and optimize the teaching perspective and cases. Abandon the traditional model of taking Western classical music and traditional folk music as single cases, and integrate cases of typical forms of new popular literature and art such as short-video music and pop music for explanation. For example, add pop music melody fragments to solfeggio courses, and integrate cross-cultural integrated music cases into music appreciation courses, so that basic teaching not only ensures professionalism but also conforms to the contemporary music ecology, laying a solid music foundation for students' subsequent professional learning and innovative practice.

4.1.2 Strengthen professional core courses to cultivate core practical abilities

Focusing on the core music practice needs under the background of new popular literature and art, reconstruct the professional core curriculum system. Adjust the traditional curriculum structure dominated by classical singing and traditional instrumental performance to core courses with contemporary and practical features such as pop music singing, digital music production, new media music creation, and cross-cultural music integration. Systematically offer courses such as digital audio workstation operation, short-video music creation, live music performance, and pop arrangement, focusing on cultivating students' digital music creation ability, pop music performance ability and new media music expression ability. This will highly match students' professional core abilities with the actual post needs of the social music industry, in line with the technological dependence and popularity of new popular literature and art.

4.1.3 Expand characteristic elective courses to improve comprehensive literacy and employment competitiveness

Combined with the cross-border integration characteristics of new popular literature and art and the diversified development trend of the music industry, offer elective courses such as music industry operation, music therapy, new media music operation, music IP building, and film and television soundtrack, break the single boundary of music discipline, and enrich the

interdisciplinary attribute of courses. The elective courses aim to cultivate students' comprehensive literacy and diversified employment abilities, so that students not only master professional abilities in music creation and performance but also understand the operation logic of the music industry and the communication laws of new media platforms. This will realize the transformation from "professional music talents" to "interdisciplinary music talents" and adapt to the diversified career development needs of the music industry under the background of new popular literature and art.

4.2 Teaching Staff Construction: Build a Double-qualified Teacher Team with Both Professional Literacy and Contemporary Ability

Teachers are the core implementers of teaching innovation. The music teaching reform under the background of new popular literature and art urgently needs to build a double-qualified teacher team with solid professional music literacy, proficient in new media technology, and understanding of industry practice dynamics. This enables teachers to accurately grasp the development trend of new popular literature and art and effectively guide students' innovative practice teaching.

4.2.1 Carry out systematic special training for teachers to make up for shortcomings in abilities

In view of the current teachers' insufficient abilities in new media technology, pop music practice, digital music production and other aspects, the school regularly organizes special training activities. On the one hand, carry out training on new media technology and digital music tools, invite industry experts to explain practical skills such as AI music generation tools, digital audio workstations, short-video music production and communication, so that teachers can proficiently master the technical tools needed for music teaching under the background of new popular literature and art. On the other hand, carry out professional skill training on pop music, systematically teach pop music singing skills, cross-cultural music integrated creation, pop arrangement and other contents, improve teachers' professional teaching ability of pop music, so that teachers' teaching ability matches the requirements of curriculum innovation and method innovation.

4.2.2 Encourage teachers to go deep into industry practice and connect with industry dynamics

Establish an incentive mechanism for teachers' industry practice, encourage teachers to step out of the classroom and deeply participate in front-line practice in the music industry to accumulate industry experience. Support teachers to participate in industry practice activities such as music production, performance planning, new media music account operation, and short-video music creation, and establish cooperative relations with professional music companies, new media music platforms, and performance institutions. This enables teachers to keep abreast of the latest development trends, market demands and creation trends of the music industry. Teachers integrate real cases and practical experience from industry practice into classroom teaching, making teaching content more practical and avoiding disconnection between teaching and industry practice. At the same time, teachers can provide more targeted career guidance and practical suggestions for students.

4.2.3 Introduce outstanding industry talents to optimize the structure of the teaching staff

Through part-time employment, special appointment, school-enterprise cooperation and other ways, introduce outstanding talents in the music industry to join the teaching staff. For example, invite senior music producers, pop music singers, new media music operation experts, music industry practitioners to serve as part-time off-campus teachers, participating in curriculum teaching, practical guidance, project comment and other links. The participation of outstanding industry talents can not only bring front-line practical experience and cutting-edge concepts to classroom teaching but also provide professional guidance for students' innovative practice and project creation. This realizes the complementary advantages between college teachers and industry talents and optimizes the professional structure and practical ability of the teaching staff.

4.3 Build a Resource Support System Integrating Online and Offline with School-enterprise Collaboration

Teaching resources are an important support for innovative teaching practice. In response to the demand for digital resources and practical resources for music teaching under the background of new popular literature and art, develop and construct online digital resources and offline practical resources, realize resource sharing through school-enterprise cooperation, and build a diversified teaching resource support system integrating online and offline with internal and external collaboration.

4.3.1 Build an online curriculum platform and create a digital teaching resource library

Rely on Internet technology to build a special online curriculum platform for college music, integrate digital teaching resources such as MOOCs, high-quality online courses, virtual simulation experiments, teaching videos, and case libraries, and realize online sharing and independent learning of teaching resources. On the one hand, make basic courses such as music theory and solfeggio, professional courses such as digital music production and AI music creation into MOOCs and high-quality online courses, so that students can learn independently and consolidate repeatedly anytime and anywhere. On the other hand, build a virtual simulation music practice platform, develop virtual simulation resources such as digital recording studios, virtual singing stages, and cross-cultural music creation simulation experiments, so that students can carry out music creation, performance and other practical training in a virtual environment, making up for the shortage of offline practical equipment and scenarios^[12]. At the same time, establish a dynamically updated teaching case library, timely include high-quality music creation cases and industry practice cases under the background of new popular literature and art, so that teaching resources keep pace with the development of the times.

4.3.2 Deepen school-enterprise cooperation and introduce high-quality industry practice resources

Establish long-term and stable school-enterprise cooperative relations with professional music production companies, new media music platforms, recording studios, performance institutions, music and cultural innovation enterprises, etc., to realize the in-depth integration of industry resources and college teaching resources. On the one hand, jointly build offline practical teaching bases between schools and enterprises, take the professional recording studios, music production rooms and performance venues of enterprises as practical bases for college music teaching, and provide students with real music creation, production and performance practice scenarios, so that students can carry out practical training in a professional industry environment^[13]. On the other hand, enterprises provide colleges and universities with industry teachers, practical projects, internship positions and other resources. For example, enterprises introduce actual music production projects and short-video music creation needs into the classroom, let students participate in practice in project teams, and excellent works of students can be incubated and promoted by enterprises, realizing the seamless connection of “teaching-practice-employment”.

4.4 Improve Top-level Design to Escort Teaching Reform

The all-round reform of college music teaching under the background of new popular literature and art requires the school to start from top-level design, provide complete policy support and institutional guarantee, solve practical problems such as funds, equipment and class hours in the process of teaching reform, and provide a solid backing for teaching innovation practice, curriculum system reconstruction, teaching staff construction and other work, so as to ensure the smooth progress of teaching reform.

4.4.1 Increase funding investment to guarantee the hardware construction of teaching reform

The school sets up a special fund for college music teaching reform, which is mainly used for the renewal of digital music teaching equipment, the construction of online curriculum platforms, the development of virtual simulation practical resources, and the construction of school-enterprise cooperative practical bases. Purchase teaching equipment such as professional digital audio workstations, AI music creation equipment, recording equipment, and live broadcast equipment, and build teaching venues such as digital music classrooms, professional music production rooms, and campus live broadcast music stages. This provides sufficient hardware support for technology-enabled teaching and students' digital music practice, adapting to the technological dependence of new popular literature and art.

4.4.2 Optimize class hour arrangement to ensure the development of practical teaching and innovative activities

Break the traditional fixed class hour arrangement mode, implement a flexible class hour system, and provide sufficient class hours for the practical links and innovative activities of music teaching. On the one hand, appropriately increase the proportion of practical class hours in professional core courses and elective courses, adjust the traditional class hour structure dominated by theoretical lectures to a 1:1 or even higher ratio of “theory + practice”, so that students have enough time to carry out practical training such as digital music production, project creation, and stage performance. On the other hand, reserve flexible class hours for carrying out innovative teaching activities such as music creation workshops, campus music project practice, and industry expert lectures, encouraging teachers to flexibly adjust class hour arrangements according to

teaching needs, so that the teaching rhythm matches the practical needs.

4.4.3 Establish and improve incentive and assessment systems to stimulate the enthusiasm for teaching reform

Establish a teacher incentive and assessment system matching teaching reform, include curriculum system reconstruction, teaching method innovation, school-enterprise cooperation practice, online resource construction and other teaching reform work into teachers' performance assessment and professional title evaluation system. Give preferential treatment to teachers with outstanding performance and remarkable achievements in teaching reform in terms of evaluation, award and professional title promotion, so as to stimulate teachers' initiative and enthusiasm for participating in teaching reform. At the same time, establish a student innovation practice incentive system, commend and reward students with excellent performance in innovative practice activities such as short-video music creation, cross-cultural music integrated creation, and campus music projects, and include innovation practice achievements into students' comprehensive evaluation system to stimulate students' creative enthusiasm and practical initiative.

4.4.4 Set up a special group for teaching reform to coordinate and promote the reform work

The school sets up a special leading group for college music teaching reform, which is composed of academic leaders of music majors, backbone teachers, persons in charge of school teaching management departments and industry experts, to coordinate and plan the overall promotion of various work of music teaching reform. The special group is responsible for formulating the overall plan, phased goals and implementation rules of teaching reform, coordinating and solving problems such as teachers, funds and equipment in the reform process, and conducting full-process supervision, evaluation and adjustment of the implementation of teaching reform, so as to ensure the orderly and efficient progress of teaching reform and achieve the expected goals of teaching reform.

5. Conclusion

Taking the development background of new popular literature and art as the starting point, this study discusses the innovative practice and implementation path of college music teaching. The study finds that the characteristics of popularity, interactivity, cross-culturality and technological dependence of new popular literature and art provide a new direction and practical thinking for college music education to break through the shackles of traditional teaching. The innovation of college music teaching is not the adjustment of a single link, but the need to carry out collaborative reform around teaching content, teaching methods, technology application and evaluation system. And through the reconstruction of curriculum system, the construction of teaching staff, the development of teaching resources and the guarantee of policies and systems, promote the implementation of innovative practice, so as to cultivate interdisciplinary music talents adapting to the development of new popular literature and art and social needs.

College music education should keep up with the development trend of digital technology and new popular literature and art, continuously deepen the integrated application of cutting-edge technology in teaching, and explore the implementation path of metaverse and generative AI in virtual music teaching, AI composition assistance, immersive performance practice and other links, so that technology can better empower music teaching. At the same time, strengthen the international comparative study of music education under the background of new popular literature and art, learn from advanced foreign teaching models and practical experience such as Nordic pop music education, carry out localized innovation combined with China's local music culture and educational reality, constantly improve the college music teaching system, and promote the high-quality and contemporary development of college music education.

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Conflict of Interests

The authors declare that there is no conflict of interest regarding the publication of this paper.

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