

# The Educational Value of Film and Television Music in Middle Schools in the Context of Digital Empowerment

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**Abstract:** With the vigorous development of digitalization, artificial intelligence, and globalization, the creation, dissemination, and appreciation of music are undergoing profound changes. Particularly in the realm of film and television music, propelled by digital technologies, we are witnessing an unprecedented boom. Not only does it empower emotional expression and artistic elevation in audiovisual works, but it has also become a popular form of music enjoyed by the masses. As a critical arena for music education, secondary schools must keep pace with the times, fully utilize digital resources, introduce excellent film and television music into classrooms, innovate teaching content and methods, and cultivate students' musical literacy and comprehensive abilities. This paper intends to explore the dissemination status and educational value of film and television music in secondary schools from the perspective of digital empowerment, analyzing the educational implications of outstanding film and television music works to provide new insights for modernizing music education.

**Keywords:** Digital empowerment; Film and Television Music; Educational value

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## 1. New Trends in the Dissemination of Film and Television Music in the Digital Age

### 1.1 Revolutionary Changes in Film and Television Music Creation, Dissemination, and Appreciation Driven by Digital Technologies

Firstly, the widespread use of digital audio workstations (DAWs), virtual instruments, and other technological tools has simplified the process of composing film and television music, lowering the threshold for creation and making it more efficient. For instance, DAWs integrate MIDI sequencing, audio recording, editing, mixing, and mastering capabilities, allowing composers to easily complete the entire production process from creation to output.

Secondly, digital technologies have expanded the channels for film and television music dissemination, reaching a broader audience. Traditional channels such as movie theaters, television stations, and radio have been supplemented by emerging media such as video websites, social platforms, and streaming music platforms. According to data from the China Internet Network Information Center, as of December 2020, China had 658 million internet music users, representing 66.6% of the country's total internet users. Thus, digital technologies have significantly broadened the reach and impact of film and television music.

### 1.2 Expanding Artistic Expression Space for Film and Television Music through New Technologies such as Artificial Intelligence

The application of artificial intelligence (AI) in the music domain is gradually gaining momentum, injecting new energy into film and television music composition. Prominent AI music creation platforms like Amper Music offer such services, enabling users to upload video materials for the system to generate music aligned with the video's content and emotional tone, thereby significantly enhancing the efficiency of film and television music production. This means even ordinary users without professional composition skills can easily create film and television music. Similar intelligent music composition tools include Google's Magenta and Sony's Flow Machines.

Based on these examples, it is foreseeable that as technologies such as artificial intelligence, big data, and cloud computing continue to advance, they will further expand the development space for film and television music composition, providing more high-quality resources for film and television music education.

### 1.3 Diversification Trends in Global Film and Television Music Dissemination under Globalization and Educational Implications

Under the wave of globalization, the exchange of film and television music among countries is becoming increasingly frequent, showcasing a new trend of diverse integration. On one hand, Chinese film and television music is gaining international recognition as it integrates

traditional Chinese music elements with orchestral music, as seen in Tan Dun's compositions for films like "Crouching Tiger, Hidden Dragon" and "The Banquet," which have garnered widespread acclaim among international audiences. Similarly, films directed by Stephen Chow, such as "Kung Fu Hustle," feature extensive use of traditional Chinese orchestral music, sparking great interest among Western audiences. On the other hand, excellent foreign film and television music is also well-known and beloved by Chinese audiences. For instance, the iconic theme song "My Heart Will Go On" from the film "Titanic" continues to resonate deeply, while the theme song "Let It Go" from the animated film "Frozen" not only captivates Chinese children but also inspires their enthusiasm for learning English.

## **2. Analysis of the Educational Significance of Outstanding Film and Television Music Works in the Digital Age — Using the Music from "Creation of The God:Kingdom of Storms" and "Big Fish & Begonia" as Examples**

### **2.1 The Artistic Charm of "Ancient Melody" - A Review of the Music in the Film "Creation of The God:Kingdom of Storms"**

The film "Creation of The God:Kingdom of Storms" is derived from ancient Chinese mythology and has been hailed as "China's epic mythological film". The film invited music director Meng Kezhuolan, sound director Zhao Nan, and American composer Gordy Haab to be in charge of the sound work.

Meng Kezhuolan mentioned in an interview that the choice of music is based on the "Eight-tone Musical Instrument Classification Method" in "Zhou Li · Chun Guan · Da Shi", including musical instruments such as Bian Nao, Bian Qing, Zhu, Chi, Yu, Xun, Jian Gu, etc. The film not only uses many ancient Chinese musical instruments such as Qing, Qin Se, war drums, and chime bells, but also incorporates modern musical elements, similar to "The Lord of the Rings", creating a unique musical experience that combines oriental mystery and epic atmosphere.

### **2.2 The Life Philosophy of "Big Fish & Begonia" - An Analysis of the Theme Song of the Animated Film "Big Fish & Begonia"**

The 2016 domestic animated film "Big Fish & Begonia" sparked widespread discussion with its unique aesthetic style and profound life philosophy. The film tells the story of Chun, a girl who manages the growth of begonia flowers, sacrificing herself to save Kun, revealing the philosophy of life, death, and rebirth. The theme song "The Big Fish" is performed by Zhou Shen, expressing the meaning of the film to the fullest.

Introducing "The Big Fish" into the music classroom can stimulate students' philosophical awareness and perceptual thinking. Guide students to appreciate the melody and lyrical imagery of the song, to understand the meaning of life, and to think about the philosophy of life and death. The themes promoted by the film, such as "love and sacrifice" and "destiny and choice", are of great significance in helping students form a positive outlook on life. At the same time, Zhou Shen's ethereal and floating singing style also demonstrates a unique bel canto singing method to students, which helps broaden their musical horizons and enhance their music appreciation ability.

"Creation of The God:Kingdom of Storms" shows the artistic charm of the integration of Chinese and Western elements and highlights cultural confidence; "Big Fish & Begonia" provokes thoughts on life and cultivates sentiments. Incorporating these excellent film and television music works into middle school music classrooms can expand teaching content, innovate teaching models, and have important value in promoting students' all-round development and enhancing their core music literacy.

## **3. The Diverse Educational Values of Integrating Film and Television Music into Middle School Music Classrooms in the Era of Digital Empowerment**

### **3.1 Expanding Music Teaching Content and Promoting the Development of Students' Core Music Literacy**

In the digital era, a vast amount of high-quality film and television music resources provide possibilities for enriching the content of middle school music teaching. Traditional music classes are based on textbooks and focus on Western classical and folk music, with relatively single content. However, contemporary middle school students generally love film and television music and have a high acceptance of popular music.

### **3.2 Innovating Music Teaching Models and Enhancing Students' Music Appreciation Ability**

Traditional music teaching is mainly based on teacher lectures, with students passively accepting knowledge, lacking interaction, and difficult to mobilize learning interest. For example, carrying out practical activities with film and television music as the carrier, students' participation enthusiasm is unprecedentedly high. In activities such as group singing, dance performances, and situational drama creation, students comprehensively use hearing, vision, and body kinesthesia to feel the music, and their aesthetic ability is subconsciously improved.

### 3.3 Enriching Music Activity Forms and Stimulating Students' Interest in Music Learning

In the digital era, film and television music is deeply integrated with network technology, giving birth to a variety of music activities. Introducing them into middle school music classrooms can greatly enrich teaching forms and stimulate students' learning interest.

## 4. Conclusion

Introducing excellent film and television music works into the music classroom is an inevitable way to follow the trend of the times and meet educational needs. Through systematically mining the educational connotations of film and television music and innovating teaching models and activity forms, the content of music teaching can be greatly expanded, students' core music literacy can be enhanced, and their comprehensive development of morality, intelligence, physique, aesthetics and labor can be achieved.

Of course, the integration of film and television music into middle school teaching is still in the exploratory stage, and there are still some deficiencies in practice. For example, the selection and processing of film and television music needs to be further optimized, the pertinence and effectiveness of teaching activities need to be strengthened, and the integration and sharing of curriculum resources need to be deepened.

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