

The “Localization” Integration of Primary and Secondary School Music Textbooks With Traditional Cultural Elements from the Perspective of Aesthetic Education: Current Situation Review and Path Innovation

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Abstract: From the perspective of aesthetic education, this paper explores the “localization” integration of primary and secondary school music textbooks and traditional cultural elements to enrich the connotation of music education and safeguard the roots of culture. It conducts research and analysis on the current situation of their integration, covering the positive manifestations of breakthroughs in multiple dimensions as well as the existing problems and challenges, and elaborates on the unique values, such as stimulating cultural emotional resonance. A series of approaches have been proposed, such as tapping into regional resources to reconstruct the content system of teaching materials. The research finds that although the integration practice has made certain progress, there are still bottlenecks. For instance, problems such as the unbalanced distribution of regional resources are quite prominent. From this, it can be seen that the integration of “localization” is of great significance to students’ cultural cognition and the inheritance of traditional culture, and it requires a collaborative innovation path from multiple aspects to deepen the integration.

Keywords: Aesthetic education; Primary and secondary schools; Music textbook; Traditional culture

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1. Introduction

Cultural diversity provides a precious wealth for human civilization. Regional music culture, as a vivid carrier of traditional culture, carries the spiritual memory and aesthetic pursuit of “the land and the people”. The compilation and application of teaching materials in primary and junior high school music education are directly related to students’ perception and understanding of traditional culture. However, in the current content arrangement of music textbooks, the feature of “localization” of traditional cultural elements is often overlooked, making it difficult for students to establish a deep connection with local culture through music courses. From the perspective of aesthetic education, promoting the “localization” of music textbooks and traditional cultural elements is not only necessary to enrich the connotation of music

education, but also a measure to safeguard cultural roots and cultivate cultural confidence.

2. The current situation of the “localization” integration of primary and secondary school music textbooks and traditional cultural elements from the perspective of aesthetic education

2.1. Positive performance of integration

Under the guidance of aesthetic education, the “localization” integration of music textbooks for primary and secondary schools with traditional cultural elements has achieved multi-dimensional breakthroughs. At the conceptual level, during the process of textbook compilation, the focus has gradually shifted from simply piling up cultural symbols to leveraging the genes of regional music culture to construct the core of aesthetic education, thereby transforming the aesthetic attributes of traditional music culture into educational resources that can be perceived and experienced. This change has enabled music textbooks to transcend their function as knowledge carriers and become carriers for the inheritance of regional cultural spirit, effectively promoting the enhancement of students’ sense of local cultural identity^[1].

In terms of presentation form, the integration practice has broken through the single-text narrative mode and presented traditional cultural elements in a three-dimensional way through multi-modal integration. With the help of modern technological means, music textbooks transform intangible cultural heritage music and folk tunes into audio-visual, combined digital resources to construct immersive learning scenarios. This dynamic presentation method not only conforms to the cognitive characteristics of teenagers but also can activate the dissemination of traditional culture in the contemporary context, bringing new impetus to aesthetic education practice.

The breakthrough in the value dimension is equally remarkable. The integration of “localization” promotes the transformation of music education from skill training to cultural education, allowing students to come into contact with the regional cultural context and understand the spirit of traditional art behind music learning. This cultural immersion teaching approach not only deepens the educational value of aesthetic education but also opens up a new educational path for the intergenerational inheritance of traditional culture, thereby achieving a dual empowerment of aesthetic education functions and cultural inheritance.

2.2. Existing problems and challenges

Although progress has been made in the integration practice, there are still bottlenecks in terms of depth, balance and collaborative mechanisms. Some textbooks only delve into traditional cultural elements on the surface and fail to comprehensively analyze the deep structure of regional music culture, resulting in fragmented interpretations of cultural connotations. This superficial processing weakens the penetrating power of aesthetic education into culture, making it difficult to guide students to develop a systematic understanding and aesthetic judgment of culture, and limits the exertion of the effectiveness of “localized” integrated education.

The problem of imbalance in regional integration practices has become prominent. Economically and culturally developed regions have formed a first-mover advantage in textbook development and teacher allocation by relying on their resource advantages. In less developed regions, constrained by insufficient funds and professional forces, it is difficult to establish a high-quality “localized” music education system. This disparity in resource allocation has exacerbated the regional divide in the development of aesthetic education and deviated from the original intention of educational equity and cultural balance.

The absence of a collaborative mechanism restricts the deepening of integration. The “localization” development of music textbooks involves multiple subjects, such as the education department, cultural institutions, and teaching and research teams. However, at present, there is a lack of effective institutional guarantees for collaborative cooperation among all aspects, and there are problems such as ambiguous responsibilities and rights, and poor communication. This fragmented cooperation model leads to low efficiency in resource integration, making it difficult to form a synergy

between the inheritance of traditional culture and the development of aesthetic education, and restricting the sustainable development of integrated practices.

3. The unique value of the “localization” integration of primary and secondary school music textbooks with traditional cultural elements from the perspective of aesthetic education

3.1. Stimulate cultural and emotional resonance to consolidate students’ spiritual foundation

Cultural emotions are of vital significance for students to identify with and love their local culture. Integrating local traditional cultural elements into music textbooks for primary and secondary schools can present the familiar life scenes and regional characteristics of students through music. These elements are closely related to students’ growth environment and are prone to evoke students’ emotional resonance with the culture of their hometown. When students are exposed to local melodies, rhythms and stories while learning music, a sense of closeness and belonging naturally arises in their hearts, thereby deepening their understanding and love for their hometown and national culture, and building a solid cultural foundation and strong support for the shaping of values at the spiritual level^[2].

3.2. Enrich the content of music teaching and expand diverse aesthetic perspectives

Integrating traditional cultural elements in a “localized” way has greatly enriched the content of music textbooks. The traditional cultures of various regions all contain a wide variety of musical forms, such as distinctive folk tunes and characteristic Musical Instruments. These elements are added to the teaching materials, breaking the limitations of a single music style and providing students with a new musical experience. Students can appreciate the characteristics of music from different regions in terms of rhythm features, harmonic styles, and expression techniques, experience diverse aesthetic tastes, and broaden their horizons in music aesthetics. They can learn to appreciate the beauty of different forms of music, promote the development of their ability to perceive and appreciate music and art, and shape a tolerant and diverse aesthetic concept.

3.3. Strengthen local educational characteristics and enhance the quality of regional education

The “localization” integration of music textbooks and traditional cultural elements can enhance the local educational characteristics. Each region has its unique cultural resources. Integrating these cultural resources into music education can closely link school education with local culture, thereby forming an educational identity that is different from other regions. This characteristic education is conducive to enhancing the recognition and appeal of regional education and showcasing the advantages of local education. Meanwhile, schools need to integrate local cultural resources and optimize teaching methods during the integration process to promote educational and teaching reforms and the overall improvement of regional educational quality, thereby providing students with more distinctive and higher-quality education.

4. Innovation of the “localization” integration Path between primary and secondary school music textbooks and traditional cultural elements from the perspective of aesthetic education

4.1. Explore regional music cultural resources and reconstruct the content system of teaching materials

To integrate traditional cultural elements into primary and secondary school music textbooks from the perspective of aesthetic education, it is necessary to base on the local context, deeply explore regional music cultural resources, and thereby innovatively reconstruct the content of the textbooks. Regional music culture carries the historical memory and

humanistic spirit within a certain area. It is the main carrier of traditional culture, and its uniqueness brings a large amount of vivid materials to music textbooks. Therefore, the education department should form a special resource exploration team together with music education experts, local cultural researchers, and front-line music teachers to systematically sort out the traditional music types in the region, covering folk songs, operas, and instrumental performances, and clarify their musical characteristics, cultural connotations, and current inheritance status^[3].

Based on the sorting results, evaluate the content of the existing music textbooks, identify the sections with low relevance to regional music culture or outdated content, and recognize the specific contents that need to be supplemented and supplemented. When compiling teaching materials, adhering to the principle of progressing from the simple to the complex and step by step, regional music cultural elements are introduced into the teaching materials of different educational stages. In the textbooks of lower grades, folk songs with simple melodies and lively rhythms can be presented in a gamified and interesting way, thereby stimulating students' strong interest in learning local music. In the senior grade textbooks, representative opera arias or complex instrumental works are introduced, and the musical structure, playing techniques, and cultural implications of these works are deeply analyzed to cultivate students' appreciation and understanding of music. At the same time, it emphasizes the contemporaneity of the teaching materials, combines traditional music and modern music elements, and creates new works with the characteristics of the era, so that the regional music culture of the new era can be rejuvenated, thereby achieving the goal of dynamic updates and continuous optimization of the teaching materials.

4.2. Design traditional culture-themed units and innovate music teaching modules

To promote the in-depth integration of music textbooks in primary and secondary schools with traditional cultural elements, it is necessary to start from the theme units of traditional culture and carry out an innovative design of music teaching modules. The traditional culture theme unit can take specific cultural themes as the center, integrate relevant music resources, and form a systematic and coherent content, thereby helping students to have a comprehensive and profound understanding of the connotations of traditional culture. Therefore, when choosing music themes, music teachers should comprehensively consider the curriculum standards and students' cognitive abilities, and carefully select representative traditional cultural elements, such as "traditional festival music," "Ode to national heroes," "ancient poetry recitation," etc., to ensure that the themes not only have cultural value but also can evoke students' emotional resonance. Based on the selected topic, a teaching module covering music appreciation, singing, playing, and composition was designed and formed into an integrated teaching chain.

In the music appreciation section, classic works from traditional music are carefully selected to guide students to experience the emotions and artistic conception expressed in the works through the analysis of melody, rhythm, and harmony. In the singing session, select pieces that are suitable for the students and combine learning to sing with performing to enable students to truly experience the charm brought by traditional music. During the performance, some basic traditional Chinese Musical Instruments can be incorporated, such as the erhu, flute, and guzheng, to teach students basic playing skills and thereby enhance their practical musical abilities. In the creative process, students are encouraged to combine the subject matter and utilize the music knowledge they have learned to create simple music, thereby developing their innovative thinking and musical expression abilities. In addition, it emphasizes the connection and transformation between teaching modules. By creating problem guidance and scenario creation, it stimulates students' interest and initiative in learning, enabling them to study the theme units and gradually build a comprehensive understanding of traditional culture, thus achieving an organic unity between music teaching and the inheritance of traditional culture.

4.3. Utilize local music intangible cultural heritage cases to enrich classroom practical activities

Local music is a pearl in China's traditional culture, containing a large number of musical elements and cultural information. Introducing local music into the practical activities of music classes in primary and secondary schools can provide strong support for integrating teaching materials and traditional cultural elements. Local music has unique features

in terms of regional characteristics and artistic value. It is irreplaceable in performance forms, playing techniques, and musical styles, and can provide students with an intuitive and vivid learning material. On this basis, the school should take the initiative to cooperate with local intangible cultural heritage protection institutions and inheritors, invite intangible cultural heritage inheritors to the campus, and conduct on-site teaching and performances, so that students can experience the charm of local music intangible cultural heritage up close. In teaching activities, inheritors of intangible cultural heritage can demonstrate to students the manufacturing techniques and playing skills of traditional Musical Instruments, impart unique singing methods and performance styles, enabling students to have a deep understanding of the cultural connotations and artistic values of local music intangible cultural heritage^[4].

At the same time, organize students to participate in local music-related professional practical activities, such as establishing professional music clubs and holding professional music performances, providing students with a platform for practical training. In club activities, students can learn to play traditional Musical Instruments and sing folk songs under the guidance of inheritors, and participate in the production and arrangement of many musical works, thereby enhancing their musical literacy and practical abilities. During the performance activities, students can apply the knowledge of local music they have learned to the actual performance, enhancing their recognition and pride in traditional culture. In addition, by applying advanced information technology tools, such as creating teaching videos of intangible cultural heritage inheritors and establishing online learning platforms, students' learning channels can be expanded, enabling them to master the knowledge of intangible cultural heritage of local music at any time and place. This can extend and expand classroom practical activities and promote the in-depth integration of music textbooks in primary and secondary schools with traditional cultural elements.

4.4. Develop school-based courses on local music and expand the extended content of teaching materials

From the perspective of aesthetic education, music textbooks for primary and secondary schools need to break through the limitations of the traditional framework and integrate traditional cultural elements in a form that is closer to students' real life. As a vivid carrier of regional culture, local music is rich in historical memory and humanistic spirit, and it is also an important resource for expanding the content of teaching materials. The development of school-based courses for local music should be based on the characteristics of local music culture. It is necessary to organize music teachers, local cultural researchers and folk artists to jointly form a course development team, systematically sort out local music resources, and identify plays, instruments and performance forms with educational value and cultural representativeness. By combining field investigation with literature research, the cultural connotation and artistic features of local music have been deeply explored and transformed into course content that meets the cognitive level and aesthetic needs of primary and secondary school students.

Furthermore, the curriculum design should pay attention to its hierarchical and systematic nature, and in combination with the music literacy cultivation goals of different educational stages, construct a gradient and modular curriculum structure, covering several aspects such as music appreciation, skill learning, and creative practice. At the same time, it is necessary to organically connect local music with the national music curriculum standards to ensure that the school-based curriculum can not only inherit local culture but also meet the needs of improving students' overall music literacy. In addition, the construction of a local music resource library and the application of digital technology to collect, organize and store music materials have provided a large amount of material support for the teaching of this course, and at the same time laid a foundation for the dynamic update and extension and expansion of the teaching materials.

4.5. Integrate local music performance forms and optimize the presentation of teaching materials

As an important support in music teaching, the presentation of teaching materials directly affects students' cognition and understanding of music culture. From the perspective of aesthetic education, primary and secondary school music textbooks need to break away from the single model of knowledge presentation and construct a more culturally appealing and aesthetically attractive structure by integrating local music expression forms. To optimize the presentation of textbooks, efforts should be made from three levels: content arrangement, visual design, and interactive design^[5].

In terms of content arrangement, local music elements are incorporated into the existing teaching materials' repertoire, and the musical forms of local folk songs, operas and instrumental music, as well as the themes of the teaching materials, are combined through adaptation and creation to form a music collection with regional characteristics. In visual design, local cultural symbols and artistic styles are utilized to design the covers, illustrations and layouts of teaching materials. Through visual elements such as colors, patterns, and fonts, a visual image of the teaching materials that is rich in regional cultural atmosphere and enhances students' identification with local culture is created. In interactive design, modern information technology is utilized to develop digital resources such as audio, video, and animation that match the teaching materials. These resources are presented in a multimedia interactive way to showcase local music performance techniques, performance scenes, and cultural backgrounds, providing students with an immersive learning experience. Meanwhile, the practical activity module of the teaching materials is designed to guide students to personally experience the charm of local music through imitation, creation, and performance, promoting the in-depth integration of music knowledge and cultural understanding.

5. Conclusion

From the perspective of aesthetic education, the "localization" integration of music education and traditional culture in primary and secondary schools is the contemporary demand for cultural inheritance and education. It takes regional music culture as a bond, enabling students to build cultural identity under the influence of local art and endowing traditional culture with educational vitality. This process requires breaking away from the trap of simply superimposing the content of teaching materials. It aims to deeply integrate cultural genes with educational goals from aspects such as resource exploration, curriculum design, and practical innovation, thereby forming an aesthetic education model that not only features regional characteristics but also embodies the spirit of The Times. This is conducive to the cultivation of rooted cultural inheritors in a multicultural context and enables regional culture to radiate lasting vitality in the educational field. Achieve an educational elevation from knowledge imparting to spiritual cultivation.

Disclosure statement

The authors declare no conflict of interest.

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