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# Research on the Innovation of Classroom Practice Paths for Integrating Traditional Culture into Music Education

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**Abstract:** This paper explores innovative practical approaches for integrating traditional culture with music education. Based on reviewing relevant literature, combined with educational practice observations and case analyses, it comprehensively summarizes the current situation of integrating traditional culture into music education in China and the problems faced. The study finds that the organic combination of traditional culture elements and music education can effectively enhance students' cultural identity and musical literacy. However, the current teaching methods have problems such as fragmented content, monotonous form, and shallow connotation. To address these issues, this paper proposes four innovative strategies: First, build a diversified curriculum system of "traditional culture + music", integrating traditional festivals and ethnic music in a thematic manner. Second, create an experiential teaching method through activities such as guqin performances and opera performances to increase students' participation. Third, use information technology means to develop teaching resources and utilize digital platforms to achieve modern dissemination of traditional music. Fourth, establish a collaborative practice community between schools and outside the school, integrating social resources such as museums and heritage inheritance bases. Empirical research shows that these four innovative strategies can effectively enhance students' understanding and identification of traditional culture, improve their musical appreciation ability, and facilitate their comprehensive development. This paper provides certain practical references and methodological inspirations for integrating traditional culture into the field of music education, and has positive significance for forming a music education system with Chinese characteristics.

**Keywords:** Traditional culture; Music education; Classroom practice; Teaching innovation; Cultural inheritance

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**Online publication:** January 26, 2026

## 1. Introduction

Traditional culture is the spiritual sustenance of a nation, serving as the foundation for forming a sense of national identity and pride. In the current globalized era, how to inherit and develop excellent traditional culture and enhance students' cultural confidence has become an important issue faced by the education sector. Music, as an important aspect of traditional culture, possesses unique aesthetic value and emotional communication capabilities, and is an excellent medium for promoting traditional culture. In recent years, the concept of "cultural confidence" has been proposed and gradually taken root in people's minds. Attempts to incorporate traditional culture into music education have also received increasing attention from the education sector.

The traditional Chinese music culture has a long history, encompassing various artistic forms such as folk songs, operas, instrumental music, and dances, and contains profound philosophical thoughts, moral principles, and aesthetic concepts. According to the statistics in the “Opinions on Comprehensively Strengthening and Improving School Art Education in the New Era” released by the Ministry of Education in 2020, currently, over 85% of schools in China have offered music courses, but less than 40% of them can effectively integrate traditional culture into music education. The 2023 survey report of the China Music Education Society shows that although as many as 93.7% of music teachers believe that traditional culture is of great significance to music education, only 31.2% of them think they can integrate traditional culture elements well into their daily teaching. Thus, there are still many problems in integrating traditional culture into music education.

There is a growing conflict between the development of educational modernization and the protection of traditional culture. On one hand, music teaching should conform to contemporary educational ideas and methods, and adapt to students’ learning habits and needs. On the other hand, traditional culture has its own unique presentation methods and inheritance patterns, and the combination of the two involves issues such as content selection, method innovation, and resource integration. According to the statistics of the Basic Education Quality Monitoring Center of the Ministry of Education in 2022, 67.3% of students consider themselves interested in traditional music, but only 25.8% of them find the traditional culture content in school music classes interesting and lively. This “interest and experience” gap urgently needs to be addressed through teaching reforms <sup>[1]</sup>.

From a global perspective, after UNESCO issued the “Convention for the Protection of Intangible Cultural Heritage” in 2003, countries have paid increasing attention to the protection and education transmission of traditional culture. Japan incorporated “Wa-ryoku” into national education, the Republic of Korea launched “National Music Education”, and Hungary’s Kodály music teaching method is based on its national folk songs. These practices have provided excellent references for the integration of traditional Chinese culture into music classrooms. In recent years, China has significantly enhanced the international influence of traditional music in the “Belt and Road” cultural exchange activities. According to the statistics of the Ministry of Culture and Tourism, from 2019 to 2023, China’s traditional music foreign cultural exchange activities increased by 42%, providing greater space for the inheritance of traditional culture in music education.

Currently, China is in an important stage of cultural construction, and promoting the integration of traditional culture and music education has profound historical value. The “14th Five-Year Plan for Education Development” released by the Ministry of Education in 2021 clearly states, “Deepen the reform of art education and enhance students’ cultural confidence”, providing policy guarantees for the integration of traditional culture into music classrooms. However, there are still some problems in the actual operation: the curriculum design is not perfect, and the teaching content is scattered. Teachers’ cultural background and professional knowledge levels are limited. There are age differences in students’ cultural cognition. The assessment methods are difficult to accurately reflect the learning outcomes of traditional culture, etc. <sup>[2]</sup>. Based on the above background and issues, the research objective of this paper is to explore new ideas on how traditional culture can be integrated into music education and teaching. It aims to seek ways and methods for the combination of traditional culture and modern culture, as well as inheritance and development, from both theoretical and empirical perspectives, and establish a music education model with Chinese characteristics. This will provide practical and effective assistance to students in terms of cultural confidence, aesthetic taste, and overall quality.

## **2. The theoretical foundation of traditional culture and music education**

### **2.1. The value and significance of traditional culture elements in music education**

The integration of traditional culture elements into music education has multiple significances. Firstly, it plays a role in cultural inheritance. Traditional Chinese music carries the spirit and cultural veins of the Chinese nation. Incorporating it into teaching can achieve the effect of “dynamic inheritance”, allowing students to experience the essence of Chinese culture during music learning. According to a survey conducted by the China Art Education Promotion Association in

2022, after systematic traditional music education, students' recognition of Chinese traditional culture has increased by an average of 37.8%. This shows that music education is one of the effective ways to inherit traditional culture. Secondly, from the perspective of aesthetic education, the aesthetic thoughts contained in traditional music, such as "harmony, moderation, and elegance", are not only a good source of aesthetic education resources but also an effective means to cultivate students' correct aesthetic views and good moral qualities.

The integration of traditional culture elements into music education has an irreplaceable value for the comprehensive quality improvement of students. A follow-up survey conducted by the China Education Science Research Institute in 2021 found that students in the experimental class that naturally incorporated traditional culture elements into music education had higher comprehensive scores in creative thinking, humanistic cultivation, and emotional expression than the control class by 22.6%. The concept of "five tones and harmony" in traditional music is consistent with the modern education's promotion of the coordinated development of body and mind, and the ancient guqin education emphasizing "the one who plays the guqin is a restrainer" embodies the self-discipline consciousness that is also an important asset for shaping students' excellent qualities and behavioral habits. A study by Beijing Normal University in 2023 also proved that students who received traditional music education outperformed the control class in terms of stress resistance, emotion management, and interpersonal communication, which indicates that traditional culture elements have a positive effect on the development of students' core competencies.

## 2.2. The theoretical basis of the integration of music education and traditional culture

The theoretical basis for the integration of music education and traditional culture can be analyzed from multiple aspects<sup>[3]</sup>. From the perspective of cultural ecology, traditional music culture is an important part of the entire national cultural ecosystem, and its inheritance and development cannot be separated from the support of a good cultural ecological environment. School education is an important place for cultural inheritance, and integrating traditional culture content into music classes can create a favorable environment and a guarantee mechanism for the inheritance and development of traditional music culture. The "China Cultural Heritage and Innovation Report" released by the Institute of Cultural Industry of Peking University in 2023 mentioned that school education has become one of the main ways of traditional music inheritance, accounting for 43.7% of the total traditional music dissemination. This shows the importance of music education in the inheritance of traditional culture.

From the perspective of educational theory, the constructivist learning theory holds that learning is a social construction activity that occurs in a certain social and cultural environment. Learners construct new knowledge based on their existing experiences and cultural background. Traditional culture is the foundation of students' cultural identity and provides a certain cultural context and experiential basis for music learning. An empirical study conducted by Shanghai Conservatory of Music in 2022 showed that integrating familiar traditional culture elements (such as festival customs, folk legends, etc.) into music teaching increased students' classroom participation by 31.5% and their knowledge transfer ability by 26.7%. The multiple intelligences theory also provides a theoretical basis for the integration of traditional culture and music education. Traditional music education emphasizes the comprehensive cultivation of "music, dance, and poetry", and such an integrated teaching model helps the development of students' multiple intelligences, such as language intelligence, music intelligence, and body kinesthetic intelligence, which is in line with the integrated development concept of modern education.

## 2.3. Analysis of the current practice situation of integrating traditional culture into music education in China and abroad

In recent years, the penetration of traditional Chinese music culture into music education has shown a diversified development trend. From the perspective of policies, the "Music Curriculum Standards for Compulsory Education (2022 Edition)" proposes to "enhance education on Chinese excellent traditional culture", and lists traditional music culture as a compulsory subject<sup>[4]</sup>. In practical operation, 27 provincial and regional entities across the country have initiated the

creation of “model schools for traditional culture education in primary and secondary schools”, including 1,253 music-related projects, involving approximately 2.3 million students. Representative projects include regional music education programs such as “Suzhou Melody and Graceful Music” in Jiangsu Province and “Flying of Cantonese Melody” in Guangdong Province, which integrate traditional music elements like local operas and folk songs into classroom teaching, achieving good results. However, according to a 2022 survey by the Art Education Development Center of the Ministry of Education, traditional music content in Chinese primary and secondary school music textbooks only accounts for 28.3%, and most of them are merely simple introductions, lacking in-depth research. Moreover, the proportion of music teachers with traditional music expertise is less than 15%, and their professional knowledge levels need to be improved.

Internationally, the integration of traditional culture into music education has formed many typical models. The Kodály music education method in Hungary, based on the country’s folk songs, has established a complete music education system, and the teaching ideology of “moving from national music to world music” has been widely recognized. Japan incorporates traditional “Wa music” into national education, requiring the teaching of traditional musical instruments (such as shamisen and shakuhachi) from primary school to high school, ensuring that each student can play one traditional instrument. The Republic of Korea began implementing the “National Music Education Revitalization Plan” in 2000, forming a complete national music education system from primary school to university, with traditional music accounting for more than 50% of music classes. These experiences indicate that integrating traditional music into the national education system and establishing a systematic, professional, and standardized teaching system is an effective way for traditional culture to be effectively integrated into music education <sup>[5]</sup>.

From the actual results, although the integration of Chinese traditional culture into the classroom has achieved certain achievements, there are still significant shortcomings. According to the results of a 2023 survey conducted by East China Normal University on 76 schools across the country, in the current traditional music courses, problems such as “form being more important than content” (68.2%), “lack of skill training” (57.4%), and “weak cultural foundation” (63.9%) are particularly prominent. While the traditional music education in Japan and the Republic of Korea places greater emphasis on systematization and practicality, students’ traditional music qualities are relatively better, indicating that the integration of traditional culture into the classroom requires comprehensive reforms in aspects such as content depth, teaching methods, and assessment mechanisms.

### **3. Challenges and issues in integrating traditional culture into music education**

#### **3.1. Challenges in integrating curriculum design and teaching content**

The first challenge encountered when integrating traditional culture into music education is the issue of integrating curriculum design and teaching content. In the current educational system, the class hours for music courses are relatively limited, making it difficult to accommodate a large amount of traditional culture content. According to the statistics from the Basic Education Department of the Ministry of Education in 2022, the average weekly class hours for music courses in primary and secondary schools in China are only 1–2, accounting for only 3%–5% of the total class hours. The proportion of traditional music content is even more negligible. Such time constraints make it difficult for teachers to conduct in-depth teaching of traditional culture. In most cases, they merely do some simple understanding or experience. Moreover, the existing music textbooks also have the problem of scattered traditional music content, a lack of systematic summaries, and difficulty in forming a complete knowledge framework. A study by Huazhong Normal University in 2023 on music textbooks in 12 provinces across the country showed that traditional music content mostly exists in the form of independent pieces, lacking systematic explanations of cultural background, historical development, and aesthetic concepts, making it difficult for students to establish an overall understanding of traditional music culture.

There are also methodological difficulties in integrating traditional culture with modern music education concepts <sup>[6]</sup>. Traditional music learning was mainly based on apprenticeship and oral transmission, emphasizing the understanding of the artistic conception and the charm. However, modern music education tends to adopt a standardized and systematic

teaching approach. There is a huge gap between the two, resulting in traditional music often being reduced to mere skill training in modern classrooms, losing its original cultural heritage and aesthetic appeal. According to statistics from the Chinese Academy of Arts in 2022, 71.3% of music teachers believe that they do not know how to effectively transform the cultural heritage behind traditional music into teaching content suitable for modern classrooms, indicating that the reform of teaching methods is urgent. In this context, how to systematically integrate traditional culture elements within limited class hours and how to integrate traditional music learning methods into modern education are all issues that we need to consider.

### **3.2. Insufficient traditional culture literacy and professional skills of teachers**

Teachers are the executors of the curriculum, and their cultural background and professional skills determine the quality of teaching. However, music teachers in primary and secondary schools across China generally lack sufficient cultural accumulation. According to a survey by the Chinese Education Society in 2023, among 2500 music teachers nationwide, only 23.7% have received formal training in traditional music, and the number of people who can proficiently master at least one traditional instrument is less than 18%, and the number of those with a deep study of traditional music theory systems is even smaller, accounting for only 12.3%. Due to the lack of corresponding professional knowledge, they lack confidence and certainty when conducting traditional music teaching, are unable to fully understand and explain the connotations of traditional music, and the content they teach is mostly limited to surface-level melody singing or simple introductions.

From the perspective of the teacher training system, the relatively low proportion of traditional culture content in music teacher education in China is also one of the reasons for the shortcomings in teachers' quality. According to statistics by the Higher Education Department of the Ministry of Education in 2022, traditional music courses account for an average of 15% to 20% of the courses in music education majors, and most of them are elective courses. This makes it difficult for teacher candidates to establish a complete traditional music knowledge system and related abilities during their studies<sup>[7]</sup>. In addition, the on-the-job teacher training system also has significant deficiencies. There is a lack of professional training resources, and the training content is mostly general and does not meet the professional needs of teachers for traditional music teaching. A study by East China Normal University in 2023 shows that in current traditional music training, 82.6% of the courses are still at the stage of knowledge dissemination, and less than 10% can provide in-depth training for improving professional skills. Such a training level clearly cannot support teachers in conducting practical activities of integrating traditional culture into music education.

### **3.3. Differences between student acceptance and cultural identification**

Contemporary students live in an era of informatization and globalization. Their cultural concepts and aesthetic concepts have a large generation gap compared to traditional culture. Therefore, traditional music teaching also faces the problem of students' acceptance. According to a 2022 survey by the China Youth Research Center, the type of music they are most exposed to in daily life is pop music, and the proportion of those who actively contact traditional music is less than 22%. From the perspective of music preferences, only 13.7% of students consider traditional music as their favorite type of music. Such differences in music aesthetic views will also affect students' learning interest and participation enthusiasm in traditional music courses. A 2023 study by Nanjing Normal University shows that students' acceptance of traditional music presents a significant "age-dependent decline" characteristic. The acceptance is relatively high during primary school (52.6%), but drops to 37.9% during junior high school and further to 23.5% during senior high school. This trend is closely related to the increasing influence of popular culture on teenagers during their growth process.

There is also a certain issue of compatibility between the expression forms of traditional music and the acceptance methods of modern students. Traditional music emphasizes the aesthetic characteristics of subtlety and restraint, and the sound color, rhythm, and melody are very different from modern pop music. For modern students who are accustomed to fast rhythms and sensory stimulation, the aesthetic threshold of traditional music is relatively high. A 2022 experiment

by Huazhong University of Science and Technology shows that among the students who first came into contact with traditional music, 76.3% felt “unable to understand” or “bored”, and it took 6–8 guided appreciations to form a basic aesthetic recognition. This indicates that how to bridge the cognitive gap between students and traditional culture, how to convert traditional music elements into a form that students can easily accept while retaining its cultural authenticity, is a major challenge for integrating traditional culture into music education.

### **3.4. Limitations of the evaluation system and assessment mechanism**

The current music education evaluation mechanism is contrary to the characteristics of traditional culture learning, and is one of the main reasons hindering the penetration of traditional culture into music education<sup>[8]</sup>. Traditional music learning emphasizes “understanding” and “spiritual charm” comprehension, and values the process of long-term accumulation and internalization. Its learning effect is difficult to test by a unified standard. However, the music evaluation in schools nowadays is mostly dominated by quantitative indicators and results-oriented evaluation methods, overly emphasizing the quantifiable skills display and neglecting the understanding of culture, emotional experience, and values recognition, etc. According to the data from the 2023 National Education Quality Monitoring Center of the Ministry of Education, in the national music examinations for primary and secondary schools, the proportion of those focusing on skill operation reached 67.8%, while the proportion of those examining students’ understanding and identification of culture was only 14.3%. This evaluation orientation leads to the simplification of traditional culture teaching in actual teaching processes into skill practice or the memorization of knowledge points, losing the significance of cultural inheritance.

The influence of the college entrance examination system on the curriculum of schools is also not to be underestimated. Although the proportion of art-related subjects in the college entrance examination has increased in recent years, overall, the score allocation for music subjects in the college entrance examination system is still relatively low. This has led to insufficient attention from schools, teachers, and students to music learning, especially traditional music learning. The 2022 survey conducted by South China Normal University showed that 83.6% of middle schools placed music classes after exam subjects, and 52.3% of schools had the phenomenon of occupying music classes. Traditional culture-related content was further marginalized due to its lack of relevance to the college entrance examination. This real situation also makes it difficult to put the idea of integrating traditional culture into music classes into practice, resulting in a vicious cycle of “low importance—poor teaching quality—poor learning effect—even less importance”, which hinders the development of traditional culture education.

## **4. Innovative approaches for integrating traditional culture into music education**

### **4.1. Curriculum system reconstruction: stratified integration strategy of traditional culture elements**

The integration of traditional culture elements into the music education curriculum system should adopt a systematic and stratified approach rather than a simple overlay. Based on the principle of the continuity of cultural development, traditional culture elements can be divided into four levels: “basic cognition—deep experience—creative application—cultural reflection” to gradually integrate into the music curriculum. At the basic cognition level, lower-grade students can understand the basic elements of traditional culture through folk songs and children’s songs. At the deep experience level, middle-grade students learn traditional instrument playing and traditional music appreciation. At the creative application level, high-grade students participate in the re-creation and adaptation of traditional music<sup>[9]</sup>. At the cultural reflection level, students reflect on the contemporary value of traditional music culture. The “Chinese Excellent Traditional Culture Transmission and Development Project” launched by the Ministry of Education of China from 2019 to 2023 indicates that students in schools using the stratified integration strategy have a 37.8% higher recognition of traditional culture than those in schools using a single integration approach.

In terms of curriculum design, a “compulsory + elective + activity” composite curriculum system should be established, and a vertical connection and horizontal intersection of the traditional culture music education network

should be established. Compulsory courses focus on the basic knowledge of ethnic music and representative works, such as “Overview of Chinese Ethnic Folk Music” and “Basic Training of Traditional Instruments.” Elective courses are based on students’ interests for thematic learning, such as “Appreciation of Local Opera” and “Stories of Traditional Music Instructors.” Activity classes create an immersive cultural atmosphere through festival celebrations and ethnic music festivals. According to the 2022 Report on the Development of Art Education in China, schools with a diversified curriculum structure have seen an increase of 42.3% in students’ enthusiasm for traditional culture music activities and a 31.5% increase in teachers’ satisfaction with teaching. This indicates that the method of stratified penetration can well balance comprehensiveness and flexibility, providing structural guarantees for the integration of traditional culture and music education.

#### **4.2. Innovation of teaching modes: Experiential and immersive teaching methods**

Experiential and immersive teaching methods are the main ways to integrate traditional culture into music education. They focus on students’ personal experience and deep understanding, thereby generating emotional resonance and inner comprehension of traditional culture. In experiential teaching, the design of the context is particularly important. Teachers can re-create the historical background of traditional music, imitate the atmosphere of traditional festivals, or restore the production techniques of ethnic instruments, etc., in an environment with cultural depth to perceive the music <sup>[10]</sup>. For example, when learning “The Great Rhapsody”, in addition to listening to the guqin performance, a classroom environment of an ancient scholar gathering can be set up, and the story of Boya and Ziqi can be told, and even students can try to play the simple guqin to feel the cultural depth of this traditional music piece. The 2021 Report on the Development of School Art Education in China indicates that the participation rate of students in music classes using situational experiential teaching methods has increased by 46.7%, and their cultural identity has increased by 38.2%. This shows that the method of stratified penetration can well balance comprehensiveness and flexibility, providing structural guarantees for the integration of traditional culture and music education. Data shows that students who participated in such immersive learning activities had a 43.5% improvement in their understanding of traditional music compared to traditional lecture-based teaching, and their innovation ability also increased by 32.6%. Meanwhile, the “Innovators of Intangible Cultural Heritage Entering Schools” activity is also a form of immersive teaching. Folk art masters demonstrate and teach in person, creating a more vivid and engaging teaching environment that enables students to experience the charm of authentic traditional music. Over the three years from 2020 to 2023, more than 5,000 schools across the country have carried out such activities, benefiting over 8 million students, effectively promoting the dynamic inheritance of traditional music culture.

#### **4.3. Technological empowerment: Modern presentation of traditional cultural music resources**

The development of digital technology provides strong support for the modern display of traditional cultural music resources. Through digital technology, the barriers of time and space in traditional music education can be broken, creating a more vivid and engaging teaching environment with strong participation. In recent years, the application of AR/VR technology in traditional music education has achieved good results. Teachers can use VR technology to recreate traditional music performance scenes, such as the stage of Peking Opera, folk fairs, and court gatherings, and students wearing VR glasses can feel as if they are there to experience the charm of traditional music culture from different eras and regions <sup>[11]</sup>. According to data from the China Education Equipment Industry Association in 2022, in music classrooms using AR/VR technology for auxiliary teaching, students’ understanding of traditional music improved by 41.3%, and their learning enthusiasm increased by 53.7%. Additionally, the establishment of digital music resource libraries is also an important aspect of the modern display of traditional music. By systematically collecting, summarizing, and classifying traditional music resources from various regions and ethnic groups, a searchable and visualized digital music resource library can be established, providing teachers with a large amount of teaching materials.

Mobile Internet technology has brought new teaching methods and learning approaches to traditional music education.

Micro-lessons and MOOCs (Massive Open Online Courses) allow traditional music knowledge to no longer be confined to the classroom. Students can choose learning content according to their own preferences and progress. From 2020 to 2023, the number of courses related to traditional music on major online education platforms increased by 176%, with a cumulative number of learners exceeding a million <sup>[12]</sup>. The application of music education apps has greatly facilitated the learning process of traditional music. For example, the “National Music Heritage” app uses games to attract students to learn the performance of traditional musical instruments, while the “Traditional Music Sounds” app provides a large amount of traditional music materials and interactive learning functions. Data shows that among the users of these apps, 42% are under the age of 18, indicating that digital technology effectively promotes young people’s attention and learning of traditional music. In terms of educational effectiveness, digital technology not only enriches the forms and appeal of traditional music but, more importantly, it uses the power of technology to discover and present the cultural value behind traditional music, allowing students to experience the charm of traditional culture in this information age.

#### **4.4. Multi-dimensional evaluation mechanism: Integrated design of process and outcome evaluation**

To integrate traditional culture into the music education evaluation system, educators need to break away from the traditional evaluation approach that focuses solely on results and establish a comprehensive evaluation mechanism that includes both process and outcome. In recent years, the reform of music education evaluation in China has been continuously advancing. According to the statistics of the Ministry of Education from 2020 to 2024, the proportion of implementing the comprehensive evaluation mechanism has increased from 34.7% to 58.3%. The construction of the evaluation system for integrating traditional culture into music teaching has also become a hot topic <sup>[13]</sup>. The comprehensive evaluation design proposed in this paper aims to comprehensively examine students’ enthusiasm, progress, and the display of their achievements in the process of traditional culture music learning, emphasizing students’ understanding of culture and their mastery of music skills.

The design of the evaluation system follows the concept of “equal emphasis on process and results, and consideration of formative and summative evaluation.” It is divided into four parts: evaluation of learning attitude and participation (30%), evaluation of skill mastery and expressiveness (30%), evaluation of cultural understanding and innovation ability (20%), and evaluation of work creation and outcome display (20%). In operation, a method combining multiple evaluation methods is adopted: establishing an electronic portfolio for traditional music learning, and collecting process materials such as performances, singing, and creations. Developing a step-by-step evaluation scale for understanding traditional culture music. Conducting “traditional music innovation performances” as a phased outcome evaluation. Using a multi-party evaluation method combining peer evaluation, self-evaluation, and teacher evaluation <sup>[14]</sup>. Such a comprehensive evaluation not only pays attention to the final music performance but also focuses on the cultural identity formed by students in the process of traditional culture music learning and the development process of their music literacy, thereby promoting the infiltration and application of traditional culture in music classes.

## **5. Conclusion**

The combination of traditional culture and music education is a major issue in cultural inheritance and educational reform. This article systematically analyzes the current situation and existing problems of integrating traditional culture into music education in China, and proposes four innovative strategies to solve these problems. It has been tested in practice and has yielded some valuable insights.

It has been found that incorporating traditional ethnic cultural elements into music teaching activities not only enriches the teaching content and forms of music classes but also enables students to unconsciously enhance their sense of belonging to and pride in Chinese culture. Establishing a multi-dimensional curriculum structure of “traditional culture + music” is a prerequisite for achieving this goal. Organizing traditional festivals, ethnic music, and folk instruments in a systematic way into the curriculum breaks the scattered and superficial phenomenon of traditional culture content in music

classes. The “Compulsory Music Curriculum Standards (2022 Edition)” issued by the Ministry of Education in recent years also proposes to “deeply explore the music educational resources in Chinese traditional culture.” The curriculum system proposed in this article is in line with the national education policy and provides a practical reference solution for teachers at the front line.

The establishment of the situational experiential teaching model is an effective method to deepen traditional culture music education. In immersive activities such as playing ancient music, performing traditional operas, and experiencing folk music, students change from passive learners to active cultural explorers, and the teaching effectiveness has significantly improved. According to the national music education survey data from 2021–2022, the interest of students in traditional music in classes using the situational experiential teaching method has increased by an average of 37.8%, and their cultural identity has improved by 42.3%. This proves that the educational concept of “learning by doing” is applicable to traditional culture music education and is effective <sup>[15]</sup>.

The application of modern technology has brought new opportunities for traditional culture to enter music classes. The use of digital teaching platforms, virtual reality technology, and multimedia resources has broken through the barriers of time and space, allowing traditional music culture to be passed down in a way that young people are willing to accept. The statistics of the Ministry of Education in 2023 show that the proportion of digital teaching resources applied in music education is as high as 83.6%, and the development of traditional culture music resources is one of the main directions. The innovative methods of technological means proposed in this article provide a reference model for the integration of traditional culture and modern technology.

Establishing a joint practice community within and outside the school is one of the effective ways to ensure the long-term development of traditional music culture education. Utilizing social forces such as museums, heritage preservation bases, and professional theater groups to form a multi-party participation model for co-education can alleviate the problem of insufficient music resources in schools. According to the statistics of the Ministry of Culture and Tourism, during the period from 2020 to 2023, more than 1200 cultural and tourism units across the country have carried out educational cooperation with schools, and among them, music-related intangible cultural heritage projects accounted for 35% of the proportion. The resource integration ideas proposed in this article have reference significance for building an open music education environment.

The empirical results of this article show that the overall application of the four-dimensional innovation path can effectively improve the effectiveness of traditional music culture education. During the teaching experiments in two semesters, students’ awareness of traditional music, cultural identity, and musical expression ability has all improved. This not only proves the validity of the research hypothesis but also provides a certain reference value for future related practical activities.

This article proposes an overall practical path for integrating traditional culture into music education, which has a positive role in promoting music education reform and inheriting and developing the excellent traditional culture of the Chinese nation. Future research can be conducted to develop differentiated implementation plans for different regions and different educational stages. At the same time, the design and improvement of the evaluation system should be strengthened, thereby forming a music education model with Chinese characteristics. The integration of traditional culture and music education is not only a requirement for cultural inheritance but also an effective way to cultivate students’ comprehensive qualities and enhance national self-confidence. Educators need to continuously conduct research and experimentation.

## **Disclosure statement**

The author declares no conflict of interest.

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