
The Practice Research of Integrating Li and Miao Music Culture into Primary School Music Education from the Perspective of Five Education

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Abstract: The “Five-Education Integration” framework constitutes the core educational philosophy of the new era, emphasizing the organic integration and coordinated development of moral, intellectual, physical, aesthetic, and labor education. As a regional cultural treasure, Hainan’s Li and Miao music culture contains abundant educational elements, serving as an exemplary teaching resource for implementing this principle. This study examines the educational value of incorporating Li and Miao music culture into primary school music education from the perspective of Five-Education Integration. Addressing current challenges such as insufficient resource development and monotonous teaching methods, it proposes a practical approach: “Resource Integration-Curriculum Restructuring-Practical Innovation-Evaluation Optimization.” This framework provides theoretical references and practical solutions for achieving the Five-Education Integration goals in primary school music education.

Keywords: Five-education integration; Li and Miao music culture; Primary school music education; Educational value; Practical approaches

Online publication:

1. Introduction

In 2019, “China Education Modernization 2035” explicitly proposed “placing greater emphasis on moral education and all-round development,” stressing the need to build an education system that comprehensively cultivates moral, intellectual, physical, aesthetic, and labor education. As the core platform of aesthetic education, primary school music education not only bears the responsibility of cultivating students’ aesthetic literacy but also shoulders the important mission of integrating moral, intellectual, physical, and labor education. The music culture of the Li and Miao ethnic groups in Hainan is deeply rooted in local life. The lyrical charm of Li folk songs, the high-pitched and resonant Miao flying songs, the simple yet lively bamboo and wood instruments, as well as the ethnic spirit, life wisdom, and labor scenes embodied in the music, are highly consistent with the educational goal of promoting all-round development in five areas^[1].

Currently, while some primary schools in Hainan have begun incorporating Li and Miao ethnic music into their

curricula, these efforts remain largely confined to basic folk song learning and instrument experimentation. The educational value of integrating this music into the holistic development of students (the “five educations”) has not been fully realized, with issues like fragmented teaching content and overly simplistic educational objectives. Therefore, exploring practical approaches to integrate Li and Miao music culture into primary school music education under the framework of the five educations can not only enrich music curriculum but also promote students’ all-round development, thereby supporting the preservation and innovation of regional ethnic culture ^[2].

2. The educational value of Li and Miao music culture from the perspective of five educations

2.1. Cultivating morality: Integrating moral education to deepen patriotic sentiment

The musical traditions of the Li and Miao ethnic groups are rich in moral education, serving as a dynamic medium for nurturing students’ ethical values. The Li people’s “Song of Admonition” promotes virtues like “respecting elders, cherishing the young, and fostering neighborhood harmony,” while the Miao’s “Song of Unity” embodies the spirit of “collective effort and mutual support.” During festivals, these ethnic groups express reverence for nature through music and dance, as seen in the Li people’s “March 3rd” duet ceremony, which celebrates gratitude to nature and cultural heritage. Integrating such music into classrooms allows students to internalize moral principles through melodies and lyrics, strengthening their ethnic identity and cultural confidence, and fostering a sense of patriotism and dedication to their homeland ^[3].

2.2. Enlightening wisdom: Integrating educational elements to expand cognitive boundaries

Li and Miao music culture is deeply intertwined with ethnic history, natural sciences, and linguistic knowledge, effectively broadening students’ cognitive horizons. Historically, this music documents the migration and daily life of these ethnic groups, making the process of learning folk songs an immersive journey into their cultural heritage. Scientifically, traditional instruments like the Dingdong wood and nose flute demonstrate craftsmanship rooted in acoustic principles and material properties. Linguistically, Li and Miao folk songs are predominantly sung in dialects, rich in local vocabulary and proverbs. Through studying this music, students achieve interdisciplinary integration across history, science, and language, significantly enhancing their comprehensive cognitive abilities ^[4].

2.3. Strengthening physical fitness: Integrating sports functions to promote holistic development

Li and Miao music and dance are deeply intertwined, with most musical pieces accompanied by highly rhythmic physical movements, inherently possessing sports-oriented educational attributes. The Li ethnic group’s firewood-carrying dance features brisk musical rhythms and dance movements including jumps, dodges, and turns, which help develop students’ body coordination and reaction skills. The collective performance of the Miao ethnic group’s Lusheng dance requires students to execute synchronized movements to musical rhythms, fostering body rhythm awareness and teamwork abilities. Integrating Li and Miao music and dance into classroom teaching allows students to unleash their vitality through “singing and dancing integration,” achieving the goals of strengthening the body through music and enhancing physical fitness through dance, thereby promoting holistic physical and mental development ^[5].

2.4. Cultivating aesthetic sensibility: Implementing aesthetic education goals and enhancing aesthetic literacy

The Li and Miao musical traditions constitute a premium resource for aesthetic education in Hainan, where their authentic art forms cultivate students’ aesthetic perception. Li folk songs are predominantly sung in natural voices, their unadorned melodies conveying a simple yet profound aesthetic charm. Miao flying songs, whose tunes follow the undulating mountain contours, harmonize seamlessly with the natural landscape, embodying the aesthetic ideal of “harmony between

heaven and humanity.” The ethereal tones of instruments like the nose flute and mouth bow contrast strikingly with modern instruments, enriching students’ aesthetic experiences. Through appreciating, learning to sing, and performing these musical forms, students can experience the unique allure of indigenous music while enhancing their aesthetic judgment and creative abilities.

2.5. Admiring labor: Integrating labor education to cultivate the spirit of labor

Li and Miao music primarily originates from productive labor, embodying the artistic essence of labor scenes and the wisdom of hard work. The Li ethnic group’s “Rice-Pounding Song” and “Mountain-Cutting Song” draw inspiration from labor, with lyrics vividly depicting agricultural activities like pounding rice, chopping firewood, and transplanting rice seedlings. The Miao ethnic group’s “Harvest Song” conveys the joy of harvest through cheerful melodies, promoting the value of diligence leading to prosperity. Introducing these labor-themed musical pieces into classrooms allows students to experience the joy of labor through music, understand how labor creates a better life, and cultivate virtues such as perseverance and a love for work.

3. The realistic difficulties of integrating Li and Miao music culture into primary school music education

3.1. Insufficient development of teaching resources and inadequate exploration of elements for the integration of the five educations

Current music education resources for the Li and Miao ethnic groups are predominantly fragmented, consisting mainly of folk song scores and instrument illustrations, with a lack of systematic curriculum packages. Most resources focus solely on technical aspects of music, failing to explore the underlying elements of moral, intellectual, physical, and labor education. This results in teaching content that struggles to support the holistic educational goals of the Five Educations. Additionally, the presentation formats are monotonous, lacking animations, picture books, and interactive courseware tailored to the cognitive characteristics of primary school students, making it difficult to engage learners’ interest.

3.2. The curriculum system lacks integration, and the five-education objectives lack coordinated design

Li and Miao music culture is predominantly delivered through extracurricular activities and interest groups, failing to integrate into the formal music curriculum of primary schools. The curriculum design lacks coherence, often fragmenting the five aspects of education (moral, intellectual, physical, aesthetic, and labor). For instance, teaching folk songs emphasizes aesthetic education while neglecting labor and moral values, and instrument-making focuses solely on manual skills without connecting them to scientific knowledge or creative aesthetics. Such fragmented approaches cannot achieve the synergistic educational outcomes of the five aspects of education.

3.3. The teaching methods are relatively traditional, and the students’ central role has not been fully emphasized

Most educators adhere to the conventional “teacher-led instruction with student imitation” model, which lacks interactivity and experiential learning. The teaching process is predominantly teacher-centered, leaving students in a passive reception state without opportunities for hands-on practice or independent exploration. For instance, when introducing Li and Miao ethnic musical instruments, only pictures or physical objects are displayed without involving students in making or performing them. Similarly, when explaining the cultural context of folk songs, verbal descriptions alone are provided without organizing activities like situational simulations or role-playing, making it difficult for students to deeply comprehend the cultural significance behind the music.

3.4. The evaluation system is monolithic and rigid, making it difficult to measure the effectiveness of the integration of the five educations

The current evaluation system primarily focuses on “the accuracy of singing and proficiency in performance,” emphasizing aesthetic education skills while neglecting assessments of students’ moral character, knowledge mastery, physical fitness, and work ethic. Predominantly relying on summative evaluation methods, it lacks formative and diversified assessment approaches. This results in an incomplete reflection of the holistic educational outcomes achieved through the “Five-Education Integration”, and ultimately fails to motivate students’ active participation in learning Li and Miao music.

4. The practical path of integrating Li and Miao music culture into primary school music education from the perspective of four and five education

4.1. Integrating teaching resources to build a resource system for the integration of five educations

To explore diverse educational elements, a resource development team was formed comprising music teachers, ethnic culture experts, and intangible cultural heritage inheritors. They systematically analyzed Li and Miao music to extract moral, intellectual, physical, and labor education components. For instance, they identified labor education elements in the “Rice-Pounding Song,” distilled moral values from the “Unity Song,” and organized scientific knowledge through musical instrument crafting.

We develop tiered resource packages tailored to students’ cognitive development across different grade levels. For lower grades, we focus on animated picture books and adapted nursery rhymes to enhance engagement. Middle grades benefit from folk song learning and basic musical instrument crafting, emphasizing hands-on practice. Upper grades explore music composition and cultural research, fostering creativity.

We will build a digital resource platform and a digital resource library of Li and Miao music, including folk songs, videos of musical instrument making, and documentaries of festival activities. We will also develop interactive courseware, online quizzes, virtual performances and other digital tools to provide teachers and students with convenient access to resources.

4.2. Reconstructing course content and designing teaching modules for five-education synergy

Guided by the principle of holistic education, we integrate Li and Miao musical culture into primary school music curricula, establishing a curriculum system comprising “basic modules + specialized modules + practical modules”. The basic module features regular courses incorporating five-dimensional education. For instance, each semester includes 4–6 class hours dedicated to Li and Miao music themes, embedding educational objectives through teaching content. When teaching the Li ethnic group’s “Rice-Pounding Song”, we integrate labor education (understanding rice-pounding work), aesthetic education (appreciating melodic beauty), and moral education (recognizing labor value) through the “Melody Listening → Lyrics Learning → Scenario Performance” approach.

Three units: “Folk Song Appreciation”, “Instrument Making”, and “Dance Performance” demonstrate this integration. The folk song appreciation unit combines moral and intellectual education, the instrument making unit merges labor education with scientific knowledge, while the dance performance unit combines physical and aesthetic education, achieving organic unity of five dimensions. The practical module features extracurricular activities expanding five-dimensional education by establishing Li and Miao music interest groups, regularly organizing events like the “March 3rd” song festival and Lusheng dance performances; organizing students to visit Li and Miao villages, interview intangible cultural heritage inheritors, and conduct field research practices, thereby deepening the educational impact of five-dimensional integration through hands-on experience.

4.3. Innovative teaching methods and classroom practice of five-education interaction

The situational teaching method creates immersive Li-Miao cultural environments through festive video screenings,

ethnic-themed classroom setups, and traditional costume demonstrations. For example, when teaching Miao flying songs, students participate in simulated duet performances within Miao village settings, experiencing the emotional depth of the music through group singing. The project-based learning approach designs initiatives like “Little Instrument Craftsmen” and “Folk Song Inheritors,” where students complete their tasks collaboratively. The “Little Instrument Craftsmen” project requires students to research materials, craft simple wooden instruments, and learn scientific principles (acoustics), manual skills (crafting), and aesthetic design (instrument styling). The interdisciplinary integration method combines Li-Miao music with subjects like Chinese, science, and physical education. For example, students adapt lyrics for Li-Miao folk songs in Chinese classes, explore the sound mechanisms of Li-Miao instruments in science lessons, and choreograph rhythmic exercises incorporating Li-Miao musical elements in PE classes.

4.4. Optimize the evaluation system and improve the evaluation mechanism of the five educations

The evaluation system adopts diversified approaches to establish a “five-education integration” framework. The moral education dimension assesses students’ ethnic identity and teamwork spirit; the intellectual education dimension evaluates their mastery of Li and Miao music history and scientific knowledge; the physical education dimension measures students’ body coordination and rhythm sense; the aesthetic education dimension evaluates their singing and performance skills; while the labor education dimension assesses their handicraft-making abilities and practical participation. The evaluation process combines “formative assessment” through classroom performance, group collaboration, and practical reports with “summative assessment” presented via achievement displays and cultural performances, comprehensively reflecting students’ learning journey and growth trajectory. The evaluation involves multiple stakeholders, including “teacher assessment + student self-evaluation + peer review + parent evaluation,” with participation from Li and Miao intangible cultural heritage inheritors to ensure objectivity and professionalism.

5. Conclusion

Integrating Li and Miao musical culture into primary school music education under the Five-Education Integration framework represents a dual-benefit initiative that promotes students’ holistic development while preserving regional cultural heritage. The cultural elements embedded in Li and Miao music, encompassing moral, intellectual, physical, aesthetic, and labor education, serve as rich resources for achieving the Five-Education Integration goals. To address current challenges such as insufficient resource development and fragmented curriculum systems, strategies including resource consolidation, curriculum restructuring, innovative practices, and optimized evaluation mechanisms can fully unleash the educational value of Li and Miao music culture in fostering all-round development. Primary school music education should be based on local culture, taking the five educations as the orientation, constantly exploring the effective strategy of integrating Li Miao music culture, so that students can realize the all-round development of morality, intelligence, physique, beauty and labor while feeling the charm of local music, and become the inheritors of regional national culture and the all-round development talents of the new era.

Funding

2025 Hainan Vocational University of Science and Technology Education Reform Project (Project No.: HKGJ2025-007)

Disclosure statement

The author declares no conflict of interest.

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