

Research on the Integration Path of National Music in Primary and Secondary School Art Courses

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Abstract:

This study examines how national music is incorporated into art courses in primary and secondary schools. The study analyzes the main problems of current national music teaching such as the lack of systematic curriculum setting, insufficient innovation in teaching methods, and lagging behind in teacher team development. The integration of national music into primary and secondary school art courses has cultural inheritance value, aesthetic education value, and moral education value. The article proposes specific implementation paths from three dimensions: curriculum system optimization, teaching method innovation, and teacher team construction. Through systematic reform measures, the teaching effect of national music will be significantly improved, promoting the comprehensive development of students' cultural literacy, aesthetic ability, and moral sentiment.

Keywords:

National music
Primary and secondary schools
Art courses
Teaching reform
Curriculum integration
Teacher construction

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1. Introduction

With the development of the world's diversified trend, while we enjoy the richness of multicultural cultures, we should also see their impact on China's excellent traditional culture. The unique lifestyles, thinking characteristics, and emotional expressions of various ethnic groups are deeply reflected through music and art^[1]. Quality education in the new era puts forward higher requirements for students' cultural literacy, aesthetic ability, innovative thinking, and the status of

art education in talent training is becoming increasingly prominent^[2]. My country's primary and secondary school art curriculum system urgently needs to deeply explore the educational value of national music and explore the organic integration of national music and modern art education^[3]. The problems of single teaching content, outdated teaching methods, lack of teaching resources, and weak teaching staff in national music classroom teaching restrict the improvement of the teaching effect. Students' cognition of national music remains on the

surface, making it difficult to understand its deep cultural connotation ^[4]. This study focuses on the integration path of national music in primary and secondary school art courses, aiming to improve the effectiveness of national music teaching and promote the comprehensive development of students' artistic literacy.

2. Analysis of the current status of national music integration into primary and secondary school art courses

2.1. Lack of systematic curriculum setting

The proportion of national music works in the current primary and secondary school music textbooks is only about 15%, which is far lower than Western music works ^[5]. The selected national music works in the textbooks are primarily folk songs, with little inclusion of other musical forms such as instrumental music and opera ^[6]. Many representative national music works have not been included in the textbooks, which restricts students' systematic cognition of national music.

Teachers' knowledge reserves of national music are also insufficient. The survey shows that 76% of music teachers said that they did not have a deep understanding of national music and 58% of teachers believed that they lacked experience in teaching national music ^[7]. The limitation of teachers' professional ability affects the selection and arrangement of teaching content, making it difficult to ensure the quality of folk music teaching.

The content of folk music teaching in each grade is not closely connected, and the knowledge progression is not strong ^[8]. The objectives for teaching folk music are often unclear, and the assessment methods primarily focus on singing songs and memorizing music theory. This approach overlooks the evaluation of students' musical sensitivity, understanding, and expression. Additionally, having a single method of evaluation diminishes students' enthusiasm for learning.

2.2. Insufficient innovation in teaching methods

The indoctrination teaching method is prevalent in classroom teaching. Survey data show that 83% of teachers use one-way lectures in folk music classes. Students passively accept knowledge and lack opportunities for thinking and exploration ^[9]. Teachers

overemphasize skill training and ignore students' emotional experience and understanding of music works.

The level of development and application of multimedia teaching resources is low. About 65% of teachers use multimedia teaching resources less than 5 times per semester. The number of high-quality folk music teaching resources on the Internet is limited and the teachers' access channels are not smooth ^[10]. Modern educational technology has failed to effectively serve folk music teaching.

There is also a significant shortage of practical teaching activities. Only 34% of schools regularly conduct national music practice activities, while 46% lack national musical instruments altogether ^[11]. Students lack the opportunity to operate national musical instruments and their perception of national music remains at the auditory level ^[12]. The integration of music teaching with other subjects is low and interdisciplinary teaching projects are rarely carried out.

2.3. The construction of the teaching staff is lagging behind

There is a significant shortage of professional music teachers. There is a shortage of 150,000 music teachers in primary and secondary schools across the country and the music teacher staffing rate in rural areas is less than 60% ^[13]. Full-time music teachers have too much workload, with an average of more than 24 teaching hours per week, making it difficult to devote sufficient time to teaching research.

The professional development mechanism for teachers is not perfect. A total of 72% of teachers participate in fewer than 20 hours of professional training each year. The training content is mainly based on Western music theory and the proportion of national music-related training is low ^[14]. Furthermore, the age structure of the teaching staff is unbalanced, with teachers over 50 years old accounting for 38% and young teachers under 35 years old accounting for only 15%. The scientific research ability of teachers needs to be strengthened urgently as the proportion of teachers who have published teaching and research papers in the past five years is less than 20%.

3. Analysis on the value of integrating ethnic music into the art curriculum of primary and secondary schools

3.1. Cultural inheritance value

The long-tune folk songs of the Mongolian people show the heroic and unrestrained character traits of the grassland people. The mountain songs of the Tibetan people convey the awe of the people of the plateau for nature. The tea-picking ballads of the Zhuang people depict the production and life scenes of the working people. The musical works of various ethnic groups preserve rich historical and cultural information through unique artistic forms.

Ethnic music contains the philosophical wisdom of the Chinese nation. The elephant-foot drum music of the Dai people expresses the ecological concept of harmonious coexistence between man and nature. The Dongba music of the Naxi people conveys the cosmological view of respecting heaven and ancestors. The twelve Muqams of the Uyghur people show the artistic pursuit of perfect harmony. Ethnic music helps students understand the spiritual core of Chinese traditional culture.

Opera art carries rich ethnic and cultural elements. The facial makeup art of Peking Opera shows the typical expression of Chinese characters. The water-grinding tune of Kunqu Opera reflects the delicate feelings of the literati in the south of the Yangtze River. The Banqiang system of Cantonese Opera reflects the regional characteristics of Lingnan culture. Opera music provides students with a vivid teaching material for understanding the folk culture of various places.

3.2. Aesthetic education value

The vocal system of national music has unique aesthetic characteristics. The Miao Feige uses a special falsetto singing method to create an ethereal and clear timbre effect. The Mongolian Humming technique creates a wonderful sound of multiple voices produced by one person at the same time. The Dabenqu of the Bai people in Dali, Yunnan is known for its sad and moving singing. The diverse singing methods expands the students' aesthetic experience of sound.

National instrumental works embody the diversified musical beauty. The pipa solo "Ten Sides of Ambush"

depicts the war scene with rich playing techniques. The flute piece "Gusu Xing" depicts the Jiangnan water town with a gentle and melodious melody. The Guqin piece "Liu Shui" expresses the beauty of nature with a gurgling sound pattern. The artistic conception of instrumental works cultivates students' artistic imagination.

3.3. Moral education value

The spirit of patriotism surges in national music works. "Yellow River Cantata" praises the Chinese nation's spirit of resistance with magnificent momentum. "The Long March Suite" tells the revolutionary process through sincere musical language. "Singing the Motherland" expresses love for the motherland with majestic melodies. Musical works with patriotic themes inspire students' patriotism.

Musical works of ethnic minorities express the spirit of unity and friendship. The long drum music of the Korean ethnic group shows the joyful scene of national unity. The elephant-foot drum music of the Dai ethnic group conveys the good wishes of national harmony. The Dombra performance of the Kazakh ethnic group expresses the deep friendship of national unity. Musical works with the theme of national unity cultivate students' collectivism.

Children's folk songs can teach and convey moral concepts through entertainment. "The Little Cowherd" educates children on the virtues of diligence and simplicity. "Counting Ducks" cultivates children's love for animals. "The Little Girl Picking Mushrooms" inspires children's virtues of being helpful. Children's folk songs educate students in ideological and moral education in a vivid and interesting musical form.

4. Path design for integrating ethnic music into primary and secondary school art courses

4.1. Curriculum system optimization strategy

Schools need to formulate scientific ethnic music curriculum planning. In the primary school stage, children's folk songs and folk nursery rhymes are the main teaching content to cultivate students' interest in national music^[15]. In the junior high school stage, the proportion of learning national instrumental music and opera music

should be increased to expand students' musical horizons. During the high school stage, the characteristics of the music culture of each ethnic group must be systematically studied to deepen the understanding of national music. The teaching content of different stages is progressive, reflecting the systematic nature of knowledge.

Textbook compilation should prioritize the inclusion of national music works. The selection of content must emphasize typicality and representativeness, featuring outstanding music from various ethnic groups. During the compilation process, national music experts should be consulted to ensure the scientific rigor of the work selection. The arrangement of the content should consider the age and cognitive development of students, making it easier for teachers to deliver effective lessons. Additionally, supporting audio-visual materials should highlight the unique performance characteristics of national music.

The teaching evaluation system requires comprehensive reform and innovation. The evaluation criteria should fully take into account the artistic characteristics of national music. Both process and final evaluations should be integrated, with a focus on tracking students' progress throughout their learning journey. A combination of self-assessment, peer evaluation, and teacher evaluation should be used to provide a well-rounded assessment of the lessons' effectiveness. The evaluation criteria should cover various aspects, including singing and playing skills, music perception, and cultural understanding. Additionally, assessment methods should be diverse, incorporating practical demonstrations, group reports, and project outcomes.

School-based curriculum development plays a crucial role in enriching teaching resources. Teachers create ethnic music courses that reflect the school's unique characteristics and meet the specific needs of students. By incorporating local ethnic music, they design teaching content that highlights regional features. Teachers also work together to compile school-specific textbooks and develop courseware. A school-based resource library is established to gather and organize exemplary teaching cases. In addition, schools engage in research to explore new directions for teaching reform.

4.2. Teaching method innovation strategy

Project-based learning method enhances student interest in learning. Teachers design ethnic music-themed projects that encourage students to engage in exploratory learning. Through group collaboration, students complete project tasks, fostering teamwork skills. The project content may include ethnic music research, concert planning and organization, as well as the creation and adaptation of musical works. The results are presented in formats such as concerts, research reports, and exhibitions of works. Teachers serve as guides throughout the project's implementation.

Digital teaching methods significantly enhance teaching effectiveness. Teachers can use virtual reality technology to create immersive ethnic music and cultural contexts. Digital audio processing software allows for detailed analysis of the characteristics of ethnic music works. Interactive multimedia courseware is developed to improve the visual and auditory experience of lessons. An online learning platform is established to broaden extracurricular learning opportunities. Micro-class videos are recorded to support independent student learning, while intelligent music software is used for creative training.

Practical experience activities help deepen students' understanding of music. Students can visit the National Music Museum to explore the history of musical instrument development. Folk artists may be invited to campus to teach singing and playing skills. National music field trips are organized to collect and document folk music materials. Campus national music festivals are held to showcase students' learning outcomes. Students are encouraged to create simple national musical instruments, fostering hands-on skills. Regular concerts provide opportunities for students to practice stage performance.

Interdisciplinary integrated teaching broadens students' learning dimensions. By combining national music with history courses, students can gain a deeper understanding of the historical context of music. Integration with geography courses allows students to recognize the regional characteristics of music, while connecting with Chinese courses helps them appreciate the literary connotations of music. Collaboration with art courses provides an opportunity to explore the

visual elements of music, and integration with physical education courses supports music rhythm training. This multidisciplinary approach enhances students' comprehensive understanding of national music.

4.3. Teacher team-building strategy

Enhance the professional training system for teachers. Training in national music theory improves teachers' subject expertise, while performance skills in national musical instruments strengthen their practical teaching abilities. Training in teaching design enhances classroom effectiveness, and information technology training fosters innovation in teaching methods. Developing interdisciplinary teaching skills broadens teaching perspectives. Additionally, establishing teacher development files and creating personalized training plans will further support continuous professional growth.

Establish a mechanism to foster teachers' research capabilities. University experts should regularly guide teachers in conducting teaching research. The school can allocate special funds for teaching and research projects to support teachers' research activities. Teachers should be encouraged to participate in academic seminars to stay informed on the latest research trends. Promoting the writing of teaching papers and summarizing teaching experiences will further support their professional development. Research and evaluation activities should be organized to recognize outstanding achievements, with teachers' research outcomes linked to professional title evaluations to inspire greater research enthusiasm.

The implementation of a young teacher training plan is essential for their development. A mentorship system, where experienced teachers guide younger ones, helps them grow rapidly. Organizing teaching competitions provides a platform to showcase their talents, while opportunities to observe high-quality classes allow young teachers to learn from advanced practices. Basic teaching skills training enhances their professional literacy, and further study opportunities expand their development potential. Additionally, establishing growth files for young teachers enables the tracking of their progress and provides a clear path for their continued development.

Establish a platform for teacher exchange and collaboration. Regional teaching and research activities foster experience sharing among teachers, while an

online teaching and research community provides a space for virtual communication. Cross-school teaching and research networks facilitate high-quality resource sharing. The renowned teacher studio serves as a model, guiding and inspiring others. The inter-school alliance project encourages the professional development of teachers. Additionally, a regional teaching and research database should be created to collect and preserve outstanding case resources.

Reform the teacher evaluation incentive system. The teacher evaluation standards highlight the contribution of teaching practice. The quality of classroom teaching is linked to performance appraisal. Set up teaching innovation awards to reward outstanding teachers. Improve the professional title review system and broaden the promotion channel. Set up a specialized teacher selection system to serve as a model for others. Formulate a teacher development evaluation plan to promote continuous progress.

Strengthen the development of teaching and research organizations. Subject-specific teaching and research groups should regularly engage in teaching and research activities, while interdisciplinary groups foster disciplinary integration and innovation. Recognizing and rewarding outstanding teaching and research groups will help stimulate team vitality. A well-designed activity plan for teaching and research groups ensures effective implementation. These groups should also showcase and exchange results to promote best practices and advanced experiences. Additionally, the teaching and research group work system should be improved, with a focus on standardizing organization and operation.

Optimize the allocation of teacher resources. Increase the staffing of music teachers in rural schools and establish a teacher exchange and rotation system between urban and rural areas. Regional high-quality teacher resources should be better coordinated and allocated. The management system for teacher appointments can be reformed to ensure fair compensation for teachers. It would be beneficial to improve the teacher exit mechanism to optimize the team structure. Additionally, expanding channels for teacher recruitment would help reserve talented individuals.

5. Conclusion

Through the optimization of the national music curriculum system, innovation of teaching methods, and construction of the teaching staff, the teaching effect of national music in the art courses of primary and

secondary schools will significantly improve. Students' cultural literacy, aesthetic ability, and moral sentiment will also fully develop. The reform and innovation of national music education require educators to continue to explore and practice.

Disclosure statement

The author declares no conflict of interest.

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