

*Article**2025 2nd International Conference on Education, Economics, Management, and Social Sciences (EMSS 2025)*

Music Education and Regional Cultural Integration: The Exploration of Value and Pathway

Zhongmou Zhang ^{1,*}

¹ Sichuan Conservatory of Music, Chengdu, Sichuan, China

* Correspondence: Zhongmou Zhang, Sichuan Conservatory of Music, Chengdu, Sichuan, China

Abstract: Music education and regional cultural integration are important for improving educational quality, promoting cultural inheritance, and fostering cultural innovation. Based on the regional cultural attributes of music education and its influence mechanism, this study proposes a theoretical model of music education and cultural integration and explores its theoretical basis from an international perspective. After reviewing the literature and case studies on music education and regional cultural integration, this study summarises historical experiences to inspire the current integration path. This study further analyzes the diverse values of integrating music education and regional culture in terms of cultural inheritance and improving educational quality. Building on this foundation, this study looks ahead to future development directions, such as technological empowerment, cultural integration in a globalised context, sustainable development, and cross-border cooperation. This study provides systematic guidance for the integration of music education and regional culture in theory and practice, offering important academic and practical significance.

Keywords: music education; regional culture; cultural integration; value analysis; practical approaches

1. Introduction

As an important vehicle for cultural inheritance and innovation, music education plays a significant role in shaping educational practices and providing unique pathways for protecting and developing cultural diversity by integrating regional cultures. In the context of globalisation and localisation, integrating music education with regional cultures has become a core issue of common concern in both academic and practical fields. Integrating music education with regional cultures is significant for the protection and preservation of cultural heritage. It enhances educational quality, strengthens cultural identity, and fosters community cohesion within the community. In recent years, the integration of local and national music cultures into the music curricula of higher education institutions has garnered significant attention. This approach enriches educational content, promotes the preservation of cultural heritage, and deepens students' understanding of the origins of music [1,2]. It also stimulates students' interest in learning music and improves the effectiveness of classroom teaching [2,3]. In the context of globalisation, incorporating multicultural music education into university curricula is essential [4]. Researchers have emphasised the importance of developing local music education curricula that incorporate local music culture as core content [2]. This integration extends beyond higher education to primary music education, where cultural innovation enhances teaching outcomes. The integration process follows a step-by-step approach — deconstruction,

Received: 24 May 2025

Revised: 02 June 2025

Accepted: 20 June 2025

Published: 08 July 2025



Copyright: © 2025 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

reconstruction, expansion, and innovation — focused on enhancing students' core competencies. Recent studies underscore the importance of incorporating traditional and cultural elements into music education programmes. Research emphasises the value of integrating folk music and intangible cultural heritage into school curricula to foster students' cultural awareness and musical literacy [1]. Integrating music education with the cultural industry is mutually beneficial and contributes to both educational advancement and cultural enrichment. Researchers advocate balancing globalisation and localisation in music education by innovating teaching methods while preserving ethnic cultural roots [5]. Incorporating traditional music culture into vocal education enhances students' overall quality. Additionally, integrating local folk culture into the artistic components of music education is recommended as a way to protect and transmit traditional arts while developing professional education in music.

2. The Theoretical Foundation of Integrating Music Education and Regional Culture

2.1. The Regional Cultural Attributes of Music Education

Music education conveys the core values of regional culture by transmitting regional musical works to students. For instance, folk music from different regions of China, such as Xintianyou from northern Shaanxi, Pingtan from Jiangnan, and Dong Grand Song from southwestern China, contains a wealth of historical and cultural information. These musical forms are artistic expressions and cultural symbols of the region. By incorporating them into the school curriculum, students can experience the unique charm of regional culture firsthand, thereby strengthening their sense of local cultural identity. Moreover, while preserving regional culture, music education also promotes cultural innovation and development. Regional culture is not static but evolves over time. Music education provides a platform for the innovation of regional culture by combining traditional music with modern educational concepts. For example, many schools teach traditional music and encourage students to incorporate modern musical elements into their compositions, thereby revitalizing regional cultural traditions. Additionally, music education deepens students' understanding of regional culture through multisensory experiences. Regional music is often closely tied to local folk activities and festive rituals. By participating in these activities, students learn musical techniques and experience the overall atmosphere of the region's culture.

Finally, music education plays an important role in cross-cultural communications. Regional culture is not only local but also part of global cultural diversity. Through music education, students can learn about the musical cultures of different regions, thereby cultivating cross-cultural understanding and tolerance. For instance, Hungarian music education involves the teaching of folk songs and traditional music. Through this, students learn about their own culture and enhance their respect for and understanding of other cultures.

2.2. The Mechanisms through Which Regional Culture Influences Music Education

The influence of regional culture on music education is mainly reflected in how it shapes the content, form, and objectives of music education. First, regional culture directly influences the selection of music education content through its unique musical traditions and methods of artistic expression. For instance, China's ethnic music culture is a valuable part of Chinese culture and an important component of music education, particularly at the university level, where preserving and promoting ethnic music culture is considered a key task.

Integrating regional culture enriches the content of music education and strengthens students' connection to their local culture. Regional culture also influences music education by shaping its social dynamics and cultural practices. Different regional cultural backgrounds determine teaching methods and practical approaches to music education. Finally, regional culture influences the setting of music education goals through its value

system and social objectives. Core value systems in regional culture, such as collectivism and family values, are often incorporated into the goals of music education. For instance, primary and secondary school music education in China focuses on the inheritance of regional music culture, not only to protect traditional culture but also to cultivate students' cultural confidence and sense of social responsibility. This elevates music education beyond mere artistic instruction, making it an important tool for cultural inheritance and social cohesion. Regional culture also influences the development and utilisation of educational resources in music education. Musical resources such as traditional instruments and folk songs provide rich teaching materials. The development of these resources improves the quality of music education and promotes the dissemination and innovation of regional culture.

2.3. Theoretical Model of Music Education and Cultural Integration

This model can be constructed from multiple dimensions. Its core lies in aligning the content, methods, and objectives of music education with the characteristics and needs of regional culture, forming an organic whole. From a theoretical standpoint, this model draws inspiration from Bourdieu's habitus theory, which emphasises the significance of cultural capital in social practices. According to this theory, an individual's cultural behaviour is closely related to their social environment [6]. In the context of music education, regional culture can be internalised as students' cultural habits through the educational process, thereby influencing their musical practices and aesthetic preferences. Additionally, the theory of ethnopedagogy (ethnic education) emphasises that education should be based on ethnic cultural characteristics and use music education to preserve and promote regional culture [7]. Therefore, the theoretical model for the integration of music education and regional culture should focus on three major functions: cultural inheritance, educational innovation, and social cohesion. In terms of cultural inheritance, music education can pass on regional musical culture to the next generation through systematic teaching practices, thereby ensuring sustainable inheritance. In terms of educational innovation, integrating regional culture into music education can enrich the teaching content and stimulate students' creativity and capacity for cultural innovation.

3. The Value of Integrating Music Education with Regional Culture

3.1. The Value of Regional Cultural Heritage

Regional culture refers to the unique cultural system formed over a long period of historical development in a specific geographical area. This includes language, customs, and art forms. As an important component of regional culture, music reflects local history, social structures, and lifestyles, and carries the emotions and spiritual pursuits of the people. Therefore, music education plays an irreplaceable role in disseminating regional cultures. It embodies a group's wisdom in adapting to the environment and serves as a spiritual foundation that reinforces local identity. The inheritance of regional culture is a multifaceted process. The multifaceted process of cultural inheritance is crucial for maintaining ethnic identity and cultural diversity. It serves as a testament to the historical development of a region, documenting the past lifestyles, productive activities, and significant events of the local people in various forms. This reflects a region's unique history, traditions, and spiritual essence, representing an important aspect of Chinese cultural diversity [8]. Preserving and transmitting regional culture can strengthen overall connectivity and enhance the integrity of cultural heritage. Integrating music education with local and national musical cultures is highly valuable for transmitting and preserving cultural heritage [9]. This approach enriches music education while promoting local and national cultural identities [1]. It also contributes to the preservation of cultural diversity and social cohesion [9]. Effective integration strategies include incorporating traditional musical materials into teaching and learning, striking a balance between globalisation and localisation, and adopting innovative pedagogical approaches [5]. Overall, regional cultural heritage

is important for strengthening community identity, transmitting cultural heritage, and maintaining the continuity of life.

3.2. Enriching the Intrinsic Value of Music Education

First, this integration can enhance students' cultural identity and sense of belonging by deepening their understanding and appreciation of local cultural heritage. This approach helps to protect precious cultural identities and to prevent the loss of cultural heritage. Second, incorporating regional culture can enrich the content and forms of music education. For instance, African American literature incorporates African cultural elements, such as oral traditions, folk tales, and mythology, to add depth and cultural authenticity to narratives [10]. Similarly, integrating local cultural elements into music education can provide students with diverse and enriching learning experiences. This integration can also promote innovative practices and public participation. Through case studies and surveys, research indicates that factors such as cultural participation and identity and the integration of cultural tourism play a significant role in intangible cultural heritage education [5]. Such innovative practices require government and local community support, as well as a greater willingness among citizens to change their deep-rooted cultural attitudes. Finally, integrating music education with regional culture contributes to achieving sustainable development goals (SDGs). Protecting cultural heritage through education and training promotes quality education, decent work, economic growth, and the development of sustainable cities and communities [11]. It can also enhance students' understanding of and practical skills in local cultural heritage, laying the foundation for the cultivation of future cultural heritage professionals. In summary, integrating music education with local culture enriches educational content, enhances cultural identity, promotes innovative practices, and contributes to sustainable development. This integration is of profound significance for the development of music education. Integrating music education with local culture can greatly enrich its intrinsic values. It enhances students' artistic literacy and cultural identity and promotes the development of innovation, moral emotions, and multicultural understanding.

4. A Review of the Current Status of the Integration of Music Education and Regional Culture

4.1. An Analysis of the Current Status of Integration

Music education actively integrates regional cultural elements to preserve and revitalize traditional music. Trends in music curriculum reform at local higher-education institutions include the targeted dissemination of local music culture in teaching and the rational development and utilisation of local music resources. Between 1934 and 2022, 36 local music textbooks were compiled across various regions, featuring increasingly rich content and gradually improving structures [12]. There are also numerous examples of music education being integrated into regional culture in different parts of the country. For example, Yunnan is a region with a diverse ethnic population and vibrant ethnic music traditions. Local schools leverage this resource by incorporating musical elements from various ethnic groups into their music education programs. For instance, students learn to sing songs such as the Yi ethnic group's "Hai Cai Qiang" and the Dai ethnic group's "Peacock Dance". Schools also offer courses in making and playing ethnic musical instruments, teaching students the techniques involved in crafting instruments such as the Hulusi and Bawo. Yunnan Province has established ethnic music practice bases and organises students to conduct field research in villages and record endangered musical resources. Yunnan Normal University promotes a diverse teaching model involving a collaborative team of professional teachers, cultural inheritors, and experts and incorporates local folk songs and dances into the curriculum. In Ji'an City, Jiangxi Province, traditional music has been systematically incorporated into the curriculum with a focus on teacher training, standardising the curriculum, and allocating resources to promote the role of

traditional music in students' aesthetic, cognitive, and social development [13,14]. The "Quanfeng Lantern Play" in Quanfeng Town, Jiujiang City, Jiangxi Province, has been designated as a national intangible cultural heritage project. Local universities have developed regional music culture courses centred around this, making full use of local resources to create a music education system with local characteristics and to cultivate specialised talent. Shaanxi Province has a rich folk music culture, including Shaanbei folk songs and Qinqiang operas. Some local schools have introduced Shaanbei folk songs into music classrooms, enabling students to learn and perform classic pieces such as "Xintian-you" and "Ganshengling". Additionally, Qinqiang interest classes have been set up, with professional Qinqiang performers teaching students singing techniques, recitation, and performance skills. In Guangdong Province, music education emphasises integration of Lingnan music culture, including Guangdong music and Cantonese opera. Some primary and secondary school music textbooks now include content on appreciating and performing Guangdong music, and students can learn to play Guangdong-specific instruments, such as the gaohu and yangqin. Additionally, schools invite Cantonese opera artists to deliver lectures and performances, enabling students to gain an understanding of the history, culture, and artistic characteristics of Cantonese opera. Local universities (such as Baoding College) incorporate regional music courses into their curricula and compile local music materials using regional music culture as a central theme. This helps students understand the musical styles, forms, and cultural contexts of their own ethnic groups, fostering interest and enhancing classroom effectiveness [2,15].

In summary, the integration of Chinese music education with regional culture is evident in numerous examples of curriculum development, teaching innovation, and student practice. These integrations enhance students' musical literacy and deepen their recognition and appreciation of local culture, which has significant implications for the diverse development of Chinese music education.

4.2. Existing Issues

Cultural differences pose the greatest challenge to the integration of music education and regional culture. These differences are reflected not only in observable characteristics such as musical styles and performance practices, but also in deeper cultural aspects that impact the effectiveness of music education. The diversity of regional cultures results in significant variations in musical traditions and aesthetic standards, necessitating adjustments to the content and form of music education to align with the specific cultural needs of different regions [16]. However, implementing such adjustments presents numerous challenges, particularly in regions with diverse ethnic or cultural populations, where addressing the needs of students from various backgrounds has become a pressing concern. Supportive policies and institutions are crucial for promoting the integration of music education and regional culture. The uneven distribution of educational resources significantly constrains the integration of music education into regional culture, affecting both regional development and the practical implementation of music programs. In music education, the uneven distribution of resources is primarily evident in teacher resources, teaching facilities, and curriculum development. Policy support can provide clear direction and resource guarantees for integrating music education and regional culture. By formulating special policies, the government can clearly define the goals, pathways, and implementation steps for integrating regional culture into music education. This provides clear guidance for educational institutions and teachers. In some regions, a weak awareness of local cultural identity can result in music education being marginalised or regarded as a secondary subject [17]. This misconception affects students' enthusiasm for learning and restricts the inheritance and innovation of regional culture in music education. Raising social awareness of and participation in the integration of music education and regional culture is an important step in promoting the development of this field. Cur-

rently, public understanding of this integration remains limited, as evidenced by insufficient knowledge of regional music culture and a lack of deep understanding of the role of music education in the cultural heritage. Therefore, enhancing public awareness and increasing public participation are urgent issues.

5. The Future Prospects for the Integration of Music Education and Regional Culture

5.1. Technology Empowerment and Cultural Communication

In the context of accelerating cultural integration driven by globalisation, rapid technological development has opened new avenues for integrating music education and regional culture. First, the popularisation of digital technology has brought revolutionary changes to the recording, preservation, and dissemination of regional music culture. Traditional music forms can now be recorded, stored in high quality, and disseminated globally via the Internet, breaking through regional barriers and enabling more people to access these cultural treasures. The application of virtual reality (VR) and augmented reality (AR) technologies allows students to immerse themselves in regional music culture. The in-depth application of artificial intelligence (AI) technology in music education has opened up new possibilities for integrating regional cultures. AI can analyse the characteristics of regional music to generate music with local characteristics and assist students in their creative work. Music generation systems based on machine learning can automatically produce musical fragments that reflect local cultural characteristics, helping students understand and master the essence of regional music. Additionally, AI can assist students in accurately imitating the singing style and emotional expression of regional music through speech recognition and emotional analysis technologies, thereby enhancing learning effectiveness.

5.2. Cultural Integration in the Context of Globalisation

As globalisation accelerates cultural integration, the combination of music education and regional culture presents both new opportunities and severe challenges. As an important carrier of culture, music plays a key role in cross-cultural communications. Globalisation has promoted the diversification of musical styles and provided a broader platform for the dissemination of regional cultures. However, this integration also carries the risk of cultural homogenisation, which could diminish the distinctiveness and diversity of regional cultures. The development of digital technology and Internet platforms has enabled regional music cultures to transcend geographical boundaries and gain wider recognition. Traditional music disseminated through streaming platforms and social media has attracted global attention, enhancing the international influence of regional cultures and providing new content and methods for music education globally. To address these challenges, music education must re-examine its goals and methods in the context of globalisation. Educators should focus on cultivating students' ability to adapt to multicultural environments, helping them strike a balance between globalisation and regional culture. Introducing cross-cultural music courses would enable students to learn different musical styles and modes of expression, thereby enhancing their understanding of and respect for cultural diversity.

5.3. Sustainable Development and Cultural Ecology

Integrating music education with regional culture is key to sustainable development and to cultural ecology. In the context of globalisation, preserving and innovating regional cultures has become essential for sustainable cultural ecology. Developing and utilising regional cultural resources can enrich the content and forms of music education, reducing dependence on a single source of education. Using local traditional musical instruments, folk songs, and dances as teaching materials can help optimize resources and enhance the diversity and appeal of teaching. This model of resource utilisation aligns with the prin-

ciples of sustainable development, breathing new life into local cultures. In terms of cultural ecology, music education can address the challenges of homogenisation and marginalisation faced by regional cultures in the context of globalisation, offering innovative teaching models to address these issues. Combining local culture with modern elements and organising events such as music festivals and workshops attract more young people to participate, thereby expanding the influence of local culture. This innovative dissemination approach not only facilitates the inheritance of local culture but also provides new pathways for the sustainable development of cultural ecology [18].

5.4. Innovative Models and Cross-Border Cooperation

Cross-sector and cross-regional cooperation is an important way to promote the integration of music education and regional cultures. By collaborating with cultural institutions, tourism departments, technology companies, and other stakeholders, we can develop more innovative and practical music education projects. For instance, collaborating with local museums or intangible cultural heritage protection centres to incorporate traditional music into modern education programmes can enhance students' cultural identity and promote the preservation and evolution of regional culture. Additionally, partnering with tourism departments to create music and cultural tourism initiatives can stimulate local economic growth and further disseminate regional music culture through tourist participation. Cross-sector collaboration is particularly important in the context of cooperation between universities and enterprises. Establishing industry-academia-research cooperation mechanisms enables the practical application of music education research results, driving the industrial development of the regional music culture. For instance, universities can collaborate with enterprises to develop educational products based on regional music culture, such as music textbooks and educational software, thereby expanding their influence through market-oriented initiatives. Simultaneously, enterprises can provide practical platforms for universities, enabling students to learn and practice in real cultural environments and enhancing their overall abilities and innovative thinking. International cooperation is crucial for promoting the integration of music education with regional culture. Collaborating with educational institutions and cultural organisations worldwide allows us to enrich music education by adopting international best practices. Cross-cultural music education programs can help students learn about their own musical heritage while exploring traditions from other countries, fostering a global perspective and cultural inclusivity. Moreover, such cooperation provides wider dissemination platforms for regional music cultures, enhancing their global recognition.

Based on these four approaches, the author created a related mind map. Please see Figure 1.

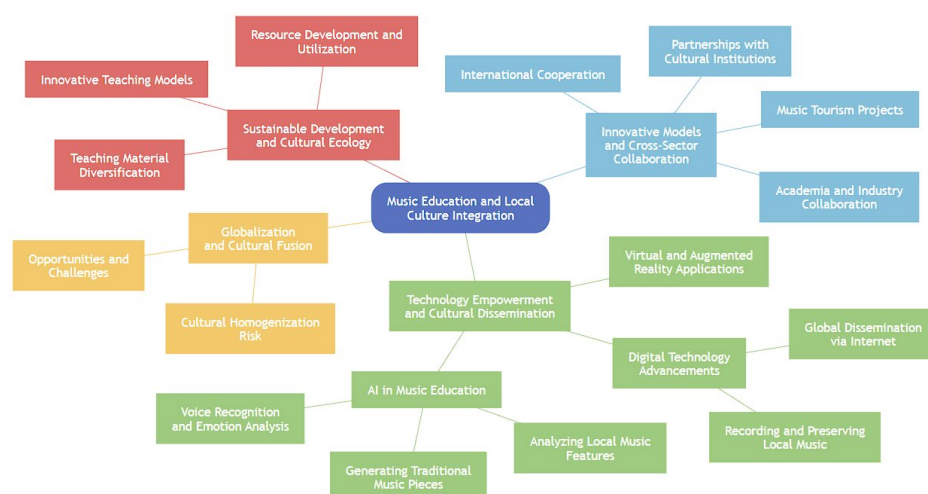


Figure 1. Future Prospects of Integrating Music Education with Local Culture.

6. Summary

The integration of music education and regional culture is not only an educational practice but also a process of reshaping and transmitting cultural values. This study presents a comprehensive and in-depth exploration of this integration, systematically addressing its theoretical foundations, value implications, practical methods, challenges, and future directions. The research holds considerable academic and practical significance. Overall, the integration of music education and regional culture is a promising field with broad prospects and profound implications. Moving forward, efforts should focus on deepening theoretical research and practical application, overcoming existing challenges, maximizing its diverse benefits, and fostering a closer synergy between music education and regional culture. Such progress will contribute significantly to cultural heritage preservation, educational advancement, and social development.

References

1. R. Bai and E. Jimenez, "Research on the application of intangible cultural heritage education in music teaching in local middle schools: Taking 'Hequ Folk Songs' as an example," *Front. Art Res.*, no. 17, 2023, doi: 10.25236/FAR.2023.051716.
2. Z. Chen, Y. Liu, and D. Wei, "Research on the integration path of local music culture and music education in local colleges and universities—Taking Baoding College as an example," *Creat. Educ.*, vol. 13, no. 12, pp. 3794–3800, 2022, doi: 10.4236/ce.2022.1312241.
3. X. Ren, "Integration of music teaching and native ethnic music in Yunnan's institutions of higher learning," in *Proc. Int. Conf. Contemp. Educ. Social Sci. Humanit.*, 2016, doi: 10.2991/iccssh-16.2016.21.
4. R. M. Legette, "Multicultural music education attitudes, values, and practices of public school music teachers," *J. Music Teach. Educ.*, vol. 13, no. 1, pp. 51–59, 2003, doi: 10.1177/10570837030130010107.
5. W.-J. Yan and K.-R. Li, "Sustainable cultural innovation practice: Heritage education in universities and creative inheritance of intangible cultural heritage craft," *Sustainability*, vol. 15, no. 2, p. 1194, 2023, doi: 10.3390/su15021194.
6. J. Devine, "Work in progress: Can Bourdieu's habitus provide a theoretical framework for engineering education research?," in *Proc. Front. Educ. Conf.*, 2012, doi: 10.1109/FIE.2012.6462386.
7. M. Krušinská, "Music pedagogy in the context of ethnopädagogie: Theoretical background of music education in regional culture-oriented schools in Slovakia," *Musica*, no. 2, pp. 41–56, 2022, doi: 10.24132/ZCU.MUSICA.2022.02.41-56.
8. L. Qiu, S. Chuangprakhon, and S. Jian, "Qualitative analysis of the transmission and preservation strategies for Qin'an Xiaoqu folk music in Gansu, China," *Multidiscip. Sci. J.*, vol. 6, no. 4, 2024.
9. Y. Yang, "Teaching traditional music in Mainland China," in *Creative Arts in Education and Culture: Perspectives from Greater China*, Dordrecht: Springer Netherlands, 2013, pp. 133–142, doi: 10.1007/978-94-007-7729-3_10.
10. W.-C. Ho, "Teachers' perspectives on cultural and national values in school music education between multiculturalism and nationalism in Taiwan," *Asia Pac. J. Educ.*, vol. 42, no. 4, pp. 627–640, 2022, doi: 10.1080/02188791.2021.1873101.
11. C. Achille and F. Fiorillo, "Teaching and learning of cultural heritage: Engaging education, professional training, and experimental activities," *Heritage*, vol. 5, no. 3, pp. 2565–2593, 2022, doi: 10.3390/heritage5030134.
12. W. Zhou et al., "Chinese local music teaching materials: A review from 1934 to 2022," *Soc. Sci. Humanit. Open*, vol. 9, p. 100742, 2024, doi: 10.1016/j.ssaho.2023.100742.
13. S. Xie, T. Hin-on, and P. Sapaso, "Integrating traditional Chinese music into contemporary music education: An evolutionary perspective," doi: 10.70082/esiculture.vi.672.
14. Z. Z. Azamovna, "Music pedagogy skills of a music culture teacher," *Eur. J. Res. Reflect. Educ. Sci.*, vol. 8, no. 4, 2020.
15. M. Jiang, "The optimization of curriculum system for music education professionals in the inheritance and transmission of intangible cultural heritage music," *Pac. Int. J.*, vol. 8, no. 2, pp. 139–146, 2025, doi: 10.55014/pij.v8i2.801.
16. A. Abarry, "The African-American legacy in American literature," *J. Black Stud.*, vol. 20, no. 4, pp. 379–398, 1990, doi: 10.1177/002193479002000401.
17. Y. Wang and Y. Teng, "Research on the new mode teaching of 'Three Dimensional Five Movements' music appreciation course," *Creat. Educ.*, vol. 15, no. 4, pp. 512–520, 2024, doi: 10.4236/ce.2024.154031.
18. F. Bi and T. F. T. Anuar, "Research on regional culture integration and community cultural development mechanisms," *Asian J. Res. Educ. Soc. Sci.*, vol. 6, no. 2, pp. 402–407, 2024.

Disclaimer/Publisher's Note: The views, opinions, and data expressed in all publications are solely those of the individual author(s) and contributor(s) and do not necessarily reflect the views of CPCIG-CONFERENCES and/or the editor(s). CPCIG-CONFERENCES and/or the editor(s) disclaim any responsibility for any injury to individuals or damage to property arising from the ideas, methods, instructions, or products mentioned in the content.