

An Analytic Research on Transmission of Traditional Chinese Culture Reflected in National Music Curriculum Standards and Textbooks for Middle Schools in China

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Abstract: The traditional Chinese culture occupies an important position in Chinese school education, reflecting its historical, cultural, and spiritual connotations, and laying an important foundation for the younger generation to identify and belong to the country. In order to ensure the important task of Chinese education, schools must integrate traditional Chinese culture into curriculum and teaching materials, cooperate with the national talent policy, implement education and teaching, and cultivate students with Chinese cultural qualities. This is a very important part of school education. In this context, this study combines traditional Chinese culture with music discipline and classifies them according to the content, educational goals, and ideological connotations of traditional culture. Combined with the specific situation of the implementation, this research, based on the nova classification, uses mapping as the main method to study the situation of traditional Chinese culture in the junior high school curriculum and teaching materials. By analyzing the situation of different types of traditional Chinese culture in courses and teaching materials, it is found that Chinese courses and teaching materials have a certain penetration and integration of different content of Chinese culture, but there are also some problems, such as the content is not comprehensive enough, and a relatively extensive abstraction is required, etc.

Keywords: Traditional Chinese Culture, School Music Education, Curriculum, Textbooks, Mapping

1. Introduction

Traditional Chinese culture should become an important part of the school music curriculum which includes traditional Chinese music genres, fundamental knowledge, and performing skills, as well as cultural connotation embodied in these forms and their presentations. The question, however, must be raised as to what extent the transmission of traditional Chinese culture occurs in school music textbooks which are compiled based on the relevant statements in music curriculum standards. This research purports to answer this question by analyzing national curriculum standards and school textbooks in China and providing a don ton the situation of traditional Chinese music to explore the possible problems and provide suggestions for future development of curriculum standards and school textbooks in the discipline of music.

Since the publication of Music Curriculum Standards of Compulsory Education (grades 1-9) in 2001 which was then revised in 2011, little research in China has been conducted to testify how well the traditional Chinese culture is taught in music classes of primary and middle schools. A preliminary investigation by the author of this article revealed an unhappy result. It was found that many schools are not fully aware of the urgent necessity to implement traditional Chinese music or related art forms in schools. Neither school administrators nor teachers have developed a full understanding of this issue. There has been a paradox that the statement in National Standards addressing the importance of transmitting traditional culture via music is one thing on the official document, whereas the factual situation is quite other in everyday teaching and learning in schools. Furthermore, the textbooks used in schools are questions regarding the transmission of traditional Chinese culture which directly

determines what teachers transmit to students.

With the observations above, thorough research is in need to analyze the textbooks and find out the facts relating to the implementation of traditional Chinese culture in school music and potential experiences which might be of help via a thorough analysis soothe contents of the textbook series currently used in school music class.

2. Literature Review

Transmitting traditional culture is officially claimed in national standards for school music curriculum by many countries. A brief review on this issue includes main points stated by education authorities of the United States of America, The Kingdom of Thailand, Australia, Singapore, New Zealand, Japan, and the People's Republic of China in their school curriculum standards of music or arts though they are prepared in different forms of presentation.

In 2014, the National Coalition for Core Arts Standards of the United States promulgated the National Core Arts Standards [1] which was a radical revision of National Standards of Arts Education issued by the then Music Educators National Conference in 1994 [2]. The purpose of the new 2014 Standards is to further promote the reform of arts education. As far as cultural transmission is concerned, it is stated, in the philosophical foundations and lifelong goals, that "understanding artwork provides insights into individuals' own and others' cultures and societies, and artistically literate citizens know and understand the artwork from varied historical periods and cultures. These lines of words are an example to illustrate Americans' perspective on cultures when educating young generations through arts including music.

A radical approach to secure traditional culture in the curriculum of music for levels from kindergarten to college is presented by Thailand. This approach is rarely seen in other countries around the world. In Thailand, school curriculum standards of Thai music are developed separately from that of western music, that is, western music is NOT included in Standards of Thai Music which, in the preface of the Standards, states that "Thai music is a continuous work created by the wisdom of Thai ancestors.....This is a detailed mix of Thai national culture and lifestyle with Thai culture and tradition [3]."

In 2017 and 2018, the new courses of study guidelines were revised and issued by Ministry of Education, Culture, Sports, Science and Technology of Japan including music for three levels including primary schools, middle schools, and high schools [4-6]. Though less radical than that of Thailand, these Japanese documents stress the importance of traditional culture by including chapters on the purpose and significant points such as "enriching learning of Japanese local music and traditional music," and request that "the teaching materials must include songs of various genres such as Japanese folk songs, and Japanese musical instruments." As for the textbooks and other media for teaching and learning, the documents point out that "when teaching traditional

Japanese music, sound sources and sheet music with expressions and appreciation must be secured." For the specific lesson content, listening to music is to learn the traditional music of this country or students' region. By these strategies, students are expected to respect their own music culture; and become familiar with it. Through learning folk songs and playing musical instruments, students can enjoy the splendor of traditional Japanese or local music, respect the music culture, and develop belongingness to the culture of their own. In this way, music education in Japanese elementary, junior high and high school places great importance on the transmission and education of traditional music.

Starting from 2015, the Music Teaching and Learning Syllabus: Primary & Lower Secondary [7] developed by the Ministry of Education of Singapore was implemented. An important purpose among the three aims is to "develop awareness and appreciation of music in local and global cultures." Under the categories of creating, performing, and listening or responding to music, the designers clearly stress the music from the local and global cultures. The words "culture" and "cultural" appear 43 times and "tradition" and "traditional" 11 times in this briefly sketched document. One could imagine why this eastern country with influence from the west concerned so much about traditional culture. This syllabus seems to put Singapore's local culture and tradition in the first place while making a good balance between the east and west so that the young people in Singapore might gain a world perspective based on the comparisons of local music tradition and music all over the world.

To the south further, the traditional culture is cherished in Australia and New Zealand. According to the rationale of The Australian Curriculum [8], "the arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional, and emerging forms and use arts knowledge and understanding to make sense of their world". "The Arts values, respects and explores the significant contributions of Aboriginal and Torres Strait Islander Peoples to Australia's arts heritage." Such statements are understandable when one considers the rich local resources available in this country with a huge island of colorful art forms developed by local people. A similar situation can be seen in The Arts in the New Zealand Curriculum which states that "students will explore the evolving traditions, conventions, and practices of the arts of New Zealand and of the arts in the international context.....appreciate the significance and value of toi Māori in different contexts, developing understandings of the ideas and messages expressed in traditional art forms and contemporary developments." From official statements of these two Oceanian countries, one immediately finds an interesting connection between local resources and requirements in arts, especially cultural heritages with distinct features. Unlike national standards for music or arts in other western countries where less in consideration of aboriginal traditions compared with the two countries discussed here because they know that

“Shakespearian tragedy does not guarantee an understanding of the conventions of Greek theatre or television soap opera. Nor does understanding the concepts, forms, and conventions of contemporary Western painting imply similar understandings of contemporary Aboriginal dreamtime painting. [9]”

It seems, ironically, that some western countries care less about traditional cultures by stating overtly on this issue, unlike eastern countries to emphasize with hard words. This phenomenon reflects a paradox fact that to the westerners, the standard repertoire such as Bach, Haydn, Mozart, Beethoven, Chopin, Brahms, as well as modern ones such as Stravinsky belonged to themselves. They do not need to worry about this very western tradition. To the contrary, eastern countries were historically influenced by the west with the music curriculum and textbooks full of German-Austrian music. By reflecting this history, the western countries now realize the urgent need to restore their own music.

3. Research Scope and Concept Definition

The research objects include China's national compulsory education music curriculum standards and some versions of Chinese school music textbooks. The research method employs the mapping method. The specific research content of curriculum standards and teaching materials include but not limited to the content presentation, relevant scope, capacity, situation, etc. of the traditional Chinese culture in the curriculum and teaching materials.

Concept definition is mainly the concept of mapping research. The research scope includes the research scope of traditional Chinese culture (hereinafter referred to as Chinese culture), the research scope of compulsory education

curriculum standards (hereinafter referred to as the standard), and the research scope of different versions of Chinese junior high school music textbooks (hereinafter referred to as textbooks).

3.1. Definition of Mapping

Graphs in mathematics can be divided into directed graphs and undirected graphs. Different types of graphs can represent different distance matrices. On this basis, graph theory is produced. The spectrum theory of graphs is the intersection of mapping theory and combinatorial matrix theory. Research areas. Based on the above, the spectrum theory of graphs is used to study mapping theory and other fields. It has its uniqueness and is summarized as an independent theory [10].

The research on the spectrum theory of mapping used in this paper, especially the two-dimensional fit mapping theory research, its content is mainly to fit the two horizontal and vertical dimensions of the research through matrix graphics to analyze the content. This research mainly refers to the atlas research theory of student literacy and subject content items presented by the OECD [11].

3.2. The Research Scope of Traditional Chinese Culture

The content of the traditional Chinese culture is extremely wide, and its needs to be classified in the research, and this content is presented as a vertical dimension as shown in these tables. Considering the characteristics of music discipline and the scope and classification method of traditional Chinese culture [12], the classification content of traditional Chinese culture used in this research includes classification by content, classification by "five education goals", and classification by "ideological elements", by source. As the representative of traditional Chinese culture, these contents are the longitudinal dimensions of this part of the map research, as follows:

Table 1. Content classification of traditional Chinese culture music culture.

First-level dimension	Second-level dimension	Third-level dimension	Fourth-level dimension
Content Classification	Traditional Music	Court music	Canonical music Entertaining music Guqin Music Poetry music Folk songs Song and dance music
		Literati Music	Chinese Rap music National Instrumental Music Minority Ethnic music Opera music
		National folk music	
	Contemporary composed music	Song music works Instrumental music works Dramatic music works Dance music works	

Table 2. Classification by five educational goals.

First-level dimension	Second-level dimension	Third-level dimension
Classified by five educational goals	Moral education	Improving personal disposition Experiencing a sense of nationality Cultivating a love of nature Forming the virtue of living harmoniously with others and the community

First-level dimension	Second-level dimension	Third-level dimension
	Intellectual education	Mastering musical thinking of traditional Chinese culture Increasing insights through Chinese outstanding traditional music works Mastering music knowledge of traditional Chinese culture
	Physical education	Cultivating the ability of body movements to express the elements of traditional music Experiencing physical and mental pleasure in traditional Chinese music
	Aesthetic education	Cultivating the auditory sense aesthetically for traditional music Understanding the beauty of multi-ethnic culture through music works
	Labour education	Developing an understanding of labour

Table 3. Classification by thought elements.

First-level dimension	Second-level dimension	Third-level dimension
Classification of thought elements	Cultivating one's morality	Arduous struggle Being good in mind Distinguishing between right and wrong Insistence and mindedness Loyal and trustworthy Unity of knowing and acting Elegant temperament Persisting and innovating Respecting the elderly and car for of the child Being harmonious with neighbourhood
		Respecting the teacher and observing moral norms Helping the disabled and helping the poor Acting bravely for justice Observing the customs Seeking truth from facts Striving constantly for stronger Remembering rightness with profit
		Loving motherland as home Absorbing and assimilating well from others Fearing no mighty power and violence Working earnestly and steadfastly Respecting for nature Understanding others
		Appreciating others' beauty and being appreciated vice versa People are my brothers and all things are my kinds Harmonious coexistence
	Good for home and community	
	Assuming administration for states	
	Caring for the world	

Table 4. Classification by sources.

First-level dimension	Second-level dimension
Classification of sources	Confucian classics
	Historical records
	Philosophical writings
	Miscellaneous works
	Other classification

In this way, the ordinate of mapping research is formed, that is, the different categories of traditional Chinese culture and the different content contained in each category.

3.3. Research Scope of Music Standards for Compulsory Education in China

As mentioned above, as part of the compulsory education stage, junior high school mainly uses the national curriculum for teaching. Therefore, the national compulsory education music curriculum standard is an important reference for this

research. In this research, the curriculum standards are presented as the horizontal research content of the map, and the main scope of compliance includes the nature of the curriculum in the preface, the basic concepts of curriculum design, curriculum design goals, curriculum content, and implementation suggestions. [13]

Thus, the content of the curriculum standards is marked on the horizontal dimension of these tables. As a part of compulsory education, junior high school and elementary school share a set of curriculum standards, namely the "Compulsory Education Curriculum Standards (2011 Version)", so the music content in this part is the music curriculum standard for the entire compulsory education phase. Through the research in this part, we can know where, how, and how much traditional Chinese culture is presented in music curriculum standards. Through this part of the research, we can know where, how and to what extent traditional Chinese culture is reflected in the music curriculum standards.

Table 5. Contents of different versions of Chinese music textbooks for junior high schools.

(A Press) Volume 1 of Grade Seven			(A Press) Volume 2 of Grade Seven		
Works 1	Works 2	Works 3	Works 1	Works 2	Works 3

3.4. Research Scope of China's Current Music Textbooks

There are many editions of Chinese music textbooks. The article chooses the textbooks of three presses, A, B, and C. These three presses are chosen because these publishing houses include both national music textbooks and local music textbooks. National music textbooks are widely used, and local music textbooks have a slightly limited scope of application, but their advantage is that they have more local characteristics and can represent the music culture of a certain region. Therefore, this article takes the music textbooks of A, B, and C as the object of research. These contents will be presented as the abscissa of the map. As shown in table 5 (excerpt):

In the selection of textbook editions, the junior high school music textbooks of A press and B press are used as national textbooks, which are widely used and representative. At the same time, C press is a local textbook. The range of teaching materials used represents the research.

In this way, a mapping research framework is formed, that is, the horizontal table is the information about the traditional Chinese culture the curriculum standards or a certain

textbook; the vertical table is the classification of the relevant attributes of the traditional culture. The two are combined into the research content, that is, to determine which types of traditional Chinese culture are presented in curriculum standards or teaching materials.

4. Mapping of Chinese Culture in Standards and Textbooks

Mapping based on the above ranges. This part presents the research process and research results. Considering the work capacity and presentation layout of the textbook. This part of the research map effect excerpt.

4.1. Mapping of Chinese Music Culture and Standards

The research content of this part uses the three categories of traditional Chinese culture as the ordinate, and compulsory education music curriculum standard as the abscissa to carry out fit research, presenting the results of the map, and the excerpts are as follows table 6.

Table 6. Mapping of Chinese Culture and Standards (excerpt).

				Nature	Rationale	Curriculum design ideas
Classified by content						
First-level dimension	Second-level dimension	Third-level dimension	Fourth-level dimension			
Content Classification	traditional music	Court music	Canonical music			
			Entertaining music			
		Literati music	Guqin music			
			Poetry music			
			Folk songs			
	contemporary composed music	National folk music	Song and dance music			
			Chinese Rap music			
			National instrumental music			
			Minority ethnic music			
			Opera music			
		Song music works				
		Instrumental music works				
		Dramatic music works				
		Dance music works				

Through mapping research found that the current compulsory education music curriculum standards reflect the traditional Chinese culture, but there are also related problems.

4.1.1. Mapping of the Content of Chinese Music Culture and China Standards

Taking the traditional Chinese music culture as the ordinate, and compulsory education curriculum standard content as the abscissa, the mapping results are presented, as shown in table 7:

The map presentation shows that the curriculum nature, curriculum objectives, and curriculum content in the curriculum standards all describe the learning requirements of traditional Chinese culture. Take course content as an example. In the course standard of the 2011 edition, take the description of "music style and genre" as an example. The description of the course standard is:

Music style and genre: Grade 3~6

Listen to Chinese folk music, learn about representative regional and ethnic folk songs, folk song-dances, and instrumental music, Chinese operas represented by Peking Opera, and experience the different styles.

Judging from the results of the previous text map and the text content of the curriculum standards, the description of the content of the traditional Chinese music culture has two characteristics: one is relatively general, there is no specific content classification, and the other is mostly based on China's outstanding folk Music replaces the entire range of traditional Chinese music, so the content of other traditional Chinese music culture is relatively small.

Traditional Chinese music is very rich, and court music, literati music, and national folk music all have content suitable for students' growth and learning. However, it is less reflected in the compulsory education curriculum standards,

which deserve deep consideration. The connotation of Chinese traditional music culture can be excavated more deeply, find relevant content suitable for the development of primary and middle school students, and appropriately integrate into the national curriculum standards according to the objective laws of students' physical and mental development. Let students know the diversity of Chinese traditional music and learn a variety of traditional music forms. For example, based on the current content, the singing of ancient poems and literati music songs can be increased,

increase the appreciation of guqin music, increase the learning of court music, etc. Students know, understand, and learn more traditional music forms.

4.1.2. Mapping of Educational Goals of Chinese Culture and the Chinese Standards

Taking the education goal of traditional Chinese culture as the ordinate, and the content of the compulsory education curriculum standard as the abscissa, the results of the map are presented, as shown in table 7:

Table 7. Mapping of educational goals of Chinese culture and Chinese standard (excerpt).

			Nature	Rationale	Curriculum design ideas
Classified by five education aims					
First-level dimension	Second-level dimension	Third-level dimension			
Classified by five education aims	Moral education	Improving personal disposition	✓	✓	✓
		Experiencing a sense of nationality	✓		
		Mastering musical thinking of traditional Chinese culture			✓
	Intellectual education	Increasing insights through Chinese outstanding traditional music works			
		Cultivating the ability of body movements to express the elements of traditional music			
	physical education	Experiencing physical and mental pleasure in traditional Chinese music			
		Cultivating the auditory sense aesthetically for traditional music	✓	✓	✓
	Aesthetic education	Understanding the beauty of multi-ethnic culture through music works	✓	✓	✓
		Developing an understanding of labour			

From the perspective of the classification of the five education goals of traditional Chinese culture, the music curriculum standard incorporates more traditional Chinese culture involved in moral education, intellectual education, and aesthetic education, and involves less content related to sports and labor education.

From an objective point of view, the music discipline is an important carrier of aesthetic education, but the music discipline also needs to do its best to implement the five education simultaneously. It is also very necessary to integrate moral, intellectual, physical, and labor education in the process of aesthetic education. Taking labor education as an example, the classification of folk songs in our country has the category of labor chants, and there are also excellent new works that praise the hard work of the working people. After the test of

time, many of these works meet the requirements of labor education in traditional Chinese culture.

On this basis, the music curriculum standards can appropriately increase the content of labor education and physical education, better implement the education requirements of "five education simultaneously" in the discipline, and cultivate students with all-around development.

4.1.3. Mapping of Ideological Elements of Chinese Culture and the Chinese Standards

Taking the ideological elements of traditional Chinese culture as the ordinate, and the content of the compulsory education curriculum standards as the abscissa, the map results are presented, as shown in table 8:

Table 8. Mapping of ideological elements of Chinese culture and Chinese standard (excerpt).

			Nature	Rationale	Curriculum design ideas
Classified by thought elements					
First-level dimension	Second-level dimension	Third-level dimension			
Classification of thought elements	Cultivating one's morality	Arduous struggle			
		Being good in mind		✓	✓
		Distinguishing between right and wrong			✓
		Insistence and mindedness			
		Loyal and trustworthy			✓
		Unity of knowing and acting			
		Elegant temperament	✓	✓	✓
		Persisting and innovating			
		Respecting the elderly and caring for the child			
	Good for home and community	Being harmonious with the neighbourhood			
		Respecting the teacher and observing moral norms			
		Helping the disabled and helping the poor			
		Acting bravely for justice			
		Observing the customs			

		Nature	Rationale	Curriculum design ideas
Classified by thought elements				
Assuming administratio n for state	Seeking truth from facts			√
	Striving constantly for stronger			
	Remembering rightness with profit			
	Loving motherland as home			
	Absorbing and assimilating well from others			
Caring for the world	Fearing no mighty power and violence			√
	Working earnestly and steadfastly			
	Respecting for nature	√		
	Understanding others			
	Appreciating others' beauty and being appreciated vice versa			
	People are my brothers and all things are my kinds			
	Harmonious coexistence	√		

This part of the ideological elements is reflected in the curriculum standard. For example, in the basic curriculum concept of the 2011 edition of the Compulsory Education Music Curriculum Standard, it is described as:

Promote national music and understand the diversity of music culture.

The traditional-ethnic music in China should be regarded as an important content of music teaching. Through learning, students are familiar with and love the music culture of the motherland, enhance national consciousness, and cultivate patriotism. ...The peace and development of the world depend on respect and understanding of different national cultures. Students should learn from the music culture of other countries and nations in the world with a broad perspective, understand the diversity of music culture, and share all the outstanding achievements of human civilization. [13]

This includes the ideas of distinguishing between right from wrong, elegant temperament, absorbing and assimilating well from others, understanding others, appreciating others' beauty and being appreciated vice versa, and harmonious coexistence.

In summary, as a macro reference for the subject, the curriculum standards fully reflect the ideological content of the traditional Chinese culture, and make the requirements of cultivating students to be good, upward, and well-conceived from the level of the national curriculum.

4.1.4. Mapping of the Source of Chinese Culture and Chinese Standards

Confucian classics, historical records, philosophical writings, and miscellaneous works are a classification method of ancient books and an important product of traditional Chinese culture. Therefore, according to the source classification, the traditional Chinese culture can be divided into the Confucian classics, historical records, philosophical writings, and miscellaneous works, and others, the specific content of which is not quoted in the course

standard. So I won't comment much here.

The above research can see the content and content of the four classification methods of traditional Chinese culture from the music discipline itself, education goals, ideological elements, and sources.

Traditional Chinese culture involves the subject itself, education goals, and ideological elements in junior high school music curriculum standards, but there are also all problems, such as replacing all the traditional Chinese music culture with ethnic folk music content in the content classification; The description of traditional Chinese music culture is too large and not specific enough; the content quantity distribution of education goals is not balanced, etc.

It can be seen that, as an important content of talent training, traditional Chinese culture needs to be more comprehensively reflected in the music curriculum standards, and a wider knowledge content needs to be covered as much as possible, to maximize the value of the goal of educating people from traditional Chinese culture.

4.2. Mapping of Chinese Culture and Chinese Junior Middle School Music Textbook

This research focuses on the traditional Chinese and different versions of junior high school music textbook content. The former is the ordinate of mapping research, and the latter is the abscissa of mapping research. The two contents are matched to present the research results and draw relevant conclusions. What needs to be explained is that the content of the teaching materials is large. In the following analysis, for the sake of clarity, this study using data statistics to demonstrate the relevant conclusions. The map studies involved in the process are presented in fragments.

The traditional culture of this research is still carried out in the three classification methods described above, combined with the music textbook editions of different publishers, a total of the following 9 maps are presented:

Table 9. Mapping of Chinese culture and textbooks.

	A Press Junior Middle School Music Textbook	B Press Junior Middle School Music Textbook	C Press Junior Middle School Music Textbook
Classification of traditional Chinese cultural content	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of A press	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of B press	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of C press

	A Press Junior Middle School Music Textbook	B Press Junior Middle School Music Textbook	C Press Junior Middle School Music Textbook
Traditional Chinese culture is classified according to the five education goals	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of A press	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of B press	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of C press
Traditional Chinese culture is classified according to ideological elements	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of A press	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of B press	A research mapping of the ideological elements of the traditional Chinese culture in the junior high school music textbooks of C press

This part of the study presents a map, as shown in table 9 (excerpts from the seventh-grade volume of the junior high school music textbooks of B press).

Table 10. Mapping of Chinese culture and B press seventh-grade textbooks (excerpts).

				The song of flower buds	Middle school time	Flying petals	Campus morning
Classified by content							
First-level dimension	Second-level dimension	Third-level dimension	Fourth-level dimension				
Content Classification	Traditional Music	Court music	Canonical music Entertaining music				
		Literati music	Guqin music Poetry music				
		National folk music	Folk songs				
			Song and dance music				
			Chinese Rap music				
			National instrumental music				
			Minority ethnic music				
			Opera music				
		Song music works		✓	✓	✓	✓
		Instrumental music works					
	contemporary composed music	Dramatic music works					
		Dance music works					

Table 11. Mapping data of quantity of Chinese culture in the textbook by the B press.

			Seventh-grade book 1	Seventh-grade book 2	Eighth-grade book 1	Eighth-grade book 2	Ninth-grade book 1	Ninth-grade book 2	Total
Statistics on the Quantity of traditional Chinese Music			16	17	22	22	29	14	120
Number of traditional music	Court music		0	0	0	0	0	0	0
	Guqin music		0	0	0	3	0	0	3
	Poetry music		0	0	0	1	0	0	1
	Folk songs		0	1	2	1	0	1	5
	Song and dance music		0	0	1	0	0	0	1
	Chinese Rap music		0	0	0	0	3	0	3
	National instrumental music		0	2	1	1	0	2	6
	Minority ethnic music		0	0	5	0	0	1	6
Number of modern creations	Opera music		0	0	0	6	5	4	15
	Song music works		11	3	8	3	14	6	45
	Instrumental music works		4	11	3	5	1	0	24
	Dramatic music works		1	0	2	2	1	0	6
	Dance music works		0	0	0	0	5	0	5

The content of traditional Chinese culture reflected in the junior high school music textbooks were published by various the press, and discovered through surveying and mapping. However, there are also related problems. The following is the specific analysis content.

4.2.1. Quantitative Analysis of the Content of Chinese Culture in the Textbooks Based on B Press Data

The traditional Chinese culture is reflected in the three editions of textbooks, but the number of them is quite

different. Take this version of the textbook as an example, according to statistics, as shown in table 11:

From the perspective of the number of traditional Chinese music content classifications:

- (1) The number of works related to traditional Chinese music culture contained in a total of 6 textbooks for three grades of junior high school, from the seventh to ninth grade: 16, 17, 22, 22, 29, 14. The last ninth-grade second volume has the least number of works, only 14 works.

- (2) The total number of works related to traditional Chinese culture in the junior high school textbooks totals 120. The number of traditional music is 40, and the number of modern creation works is 80. The number of modern works is much higher than the number of traditional music.
- (3) From the perspective of music form, court music is not reflected, and the number is 0; Chinese rap music and Song and dance music have the least number, each with only one piece; and the most number is modern vocal works, up to 45 pieces, followed by modern instrumental pieces. 24 articles.

In summary, the analysis of the graph shows that the amount of Chinese traditional music in the textbook is too small, the

types are not fully covered, and the court music is not presented. On this basis, it is worth thinking about the students' perception of the content of traditional music culture.

4.2.2. Quantitative Analysis of Educational Goals of Chinese Culture in Textbooks Based on A Press Data

The training goal of education for people is an important manifestation of the value of education, and the education goal of traditional Chinese culture in the junior high school music textbook reflects the country's requirements for the growth of Chinese students. These requirements are reflected in the three versions of junior high school music textbooks, but statistics show that the number of different education goals is quite different, as shown in table 12:

Table 12. Mapping data of education goals of Chinese culture in textbook of press.

		Seventh -grade book 1	Seventh-g rade book 2	Eighth- grade book 1	Eighth- grade book 2	Ninth-g rade book 1	Ninth-g rade book 2	Total
Statistics on the number of works of "five educational goals" of traditional Chinese Culture		10	13	14	9	9	15	70
Moral education	Improving personal disposition	0	1	1	0	0	0	2
	Experiencing a sense of nationality	1	3	1	2	2	5	14
	Cultivating a love of nature	1	1	1	0	0	0	3
	Forming the virtue of living harmoniously with others and the community	0	0	1	0	1	0	2
Intellectual education	Mastering the musical thinking of traditional Chinese culture	0	1	0	0	0	0	1
	Mastering musical thinking of traditional Chinese culture	0	0	3	3	2	1	9
	Mastering music knowledge of traditional Chinese culture	0	0	6	0	1	1	8
physical education	Cultivating the ability of body movements to express the elements of traditional music	3	0	0	0	0	0	3
	Experiencing physical and mental pleasure in traditional Chinese music	0	0	0	0	0	1	1
	Cultivating the auditory sense aesthetically for traditional music	2	4	3	2	2	3	16
Aesthetic education	Understanding the beauty of multi-ethnic culture through music works	3	4	1	3	3	1	15
	Developing an understanding of labour	2	0	0	0	0	2	4

On the whole, the music subject goals of five educations are reflected in this set of music textbooks, but the degree of reflection is different. The largest number is related to aesthetic education, with nearly 31 articles, and the least number is related to labor education. There are only 4 articles.

In this edition of the textbook, the goal of moral education regarding the traditional Chinese culture is, first of all, the education of family and country sentiments. The related works are the most, up to 14 articles. These works cover the excellent folk songs and operas of ancient and modern China in various forms.

In this version of the textbooks, intellectual education is also relatively few, with only 18 articles, and most of them are learning knowledge and increasing insights. The content of musical thinking that reflects traditional Chinese music culture is very small. The subject cultivates students' intellectual education. Development is also relatively limited. However, this result is reasonable, because, from the overall selection of works, the music content of this version of the textbook is the same as the music content of the previous

version, with less traditional music and most contemporary new creations.

In this version of the textbooks, labor education and physical education have the least amount of content, with only 4 articles respectively. This data situation is worthy of our consideration. From an objective point of view, the folk music part of the traditional Chinese culture has labor categories, as well as a large number of newly created songs for singing labor; while traditional sports carriers include dragon dance, lion dance, martial arts, fitness exercises, etc. The rhythm and melody of music are also closely related. On this basis, it can fully appreciate the music content. Based on understanding music, students can learn simple sports skills, which play an important role in helping students cultivate interest, promote health, develop habits, and inherit culture.

This version of the music textbook is more comprehensive and rich in aesthetic education. In these works of art, students can understand the charm of traditional Chinese culture, cultivate their aesthetic taste and awareness, strengthen their cultural self-confidence, and at the same time improve

students' aesthetic concepts and their cultural literacy, to better inherit traditional Chinese Culture.

4.2.3. Quantitative Analysis of Ideological Elements of Chinese Culture in Textbooks Based on C Press Data

Table 13. Mapping data of ideological elements of Chinese culture in textbook of C press.

	Seventh-grade book 1	Seventh-grade book 2	Eighth-grade book 1	Eighth-grade book 2	Ninth-grade book 1	Ninth-grade book 2	Total
Statistics on the number of works of "ideological elements" of traditional Chinese culture	20	26	22	18	22	24	132
Arduous struggle	1	0	0	0	0	4	5
Being good in mind	4	0	0	0	0	4	8
Distinguishing between right and wrong	1	0	0	0	0	1	2
Cultivating one's morality	1	1	1	0	1	5	9
Insistence and mindedness	0	0	0	1	0	0	1
Loyal and trustworthy	0	0	1	0	0	0	1
Unity of knowing and acting	0	2	1	1	1	2	7
Elegant temperament	1	0	0	0	0	0	1
Persisting and innovating	0	0	0	0	0	1	1
Respecting the elderly and caring for the child	3	1	1	3	3	2	13
Being harmonious with neighbourhood	0	0	0	1	0	0	1
Good for home and community	0	0	0	0	0	0	0
Respecting the teacher and observing moral norms	0	0	0	0	0	0	0
Helping the disabled and helping the poor	0	0	0	1	0	0	1
Acting bravely for justice	0	0	0	0	0	0	0
Observing the customs	0	0	0	0	0	0	0
Seeking truth from facts	4	8	11	2	3	3	31
Striving constantly for stronger	0	0	0	0	0	0	0
Remembering rightness with profit	9	7	11	7	10	12	56
Assuming administration for state	0	0	0	0	0	0	0
Loving motherland as home	1	1	2	0	1	1	6
Absorbing and assimilating well from others	2	2	2	0	0	0	6
Fearing no mighty power and violence	3	17	2	6	6	2	36
Working earnestly and steadfastly	1	2	0	0	0	0	3
Respecting for nature	0	0	0	1	0	0	1
Understanding others	0	0	0	0	0	0	0
Appreciating others' beauty and being appreciated vice versa	0	0	0	0	0	0	0
Caring for the world	0	0	0	0	0	0	0
People are my brothers and all things are my kinds	1	1	0	0	0	0	2
Harmonious coexistence							

In addition to teaching music to students, the music subject is more important for students to acquire necessary skills, master certain abilities, and obtain more comprehensive development through learning music. The ideological connotation of traditional Chinese culture studied in this part is classified into four dimensions: self-cultivation, family harmony, country governance, and assistance to the world, ranging from small to large, taking into account the key points of student development.

From the analysis of the various dimensions of the ideological connotation, this version of the music textbook is relatively specific. the music textbooks were selected from C press, and analyze it: "Cultivating one's morality good for home and community, assuming administration for the state, and caring for the world" has four dimensions in this set of textbooks. The total amount is large, reaching 132 articles. But look carefully at each of the four articles, it will be found unevenly distributed, for example, the number of works by "people are my brothers and all things are my kinds" is 0,

and the number of works by "remembering rightness with profit" is 0.

Regarding the first "cultivating one's morality", all aspects of the content and characteristics of the requirements are all considered, including arduous struggle, being good in mind, insistence and mindedness, etc. cultivating one's morality is the primary requirement for students to grow and become talents, as the requirement of moral cultivation and personality, and it is relatively complete here. In this set of textbooks, there are many chapters for cultivating students' being good in mind, Insistence and mindedness, but less for loyalty and Loyal and trustworthiness and the unity of knowing and acting, with only one chapter each.

The content of the junior high school music textbook of the Southwest University Press reflects the ideological connotation of "good for home and community", which is mainly reflected in the aspect of "being harmonious with neighborhood", with a total of 13 content, "respecting the elderly and caring of the child", "respecting the teacher and

observing moral norms", and "observing the customs". Use only reflects the content of one article respectively, and there is no content of the work for "acting bravely for justice" and "helping the disabled and helping the poor". "good for home and community", as a criterion for getting along between family members and social members, is mainly an important reference for cultivating harmony and harmony among people, and is the basis for building a harmonious society. Our teaching materials can appropriately increase the proportion of this part of the content.

The number of ideological elements of "assuming administration for the state" is the first of the four ideological elements, and is mainly concentrated in "striving constantly for stronger" and "loving motherland as home". The number of works is 31 and 56 respectively; the next one is "fearing no mighty power and violence", "working earnestly and steadfastly", the number is 6 respectively. However, "seeking truth from facts", "remembering rightness with profit", and "absorbing and assimilating well from others" are not reflected. The education of family and country feelings of "loving motherland as home", "striving constantly for stronger", "building the motherland", and "contributing meritorious service" needs to be cultivated from an early age. The fundamental goal of education is to educate people, but also to educate the socialist builders and successors who have a heart for the motherland. Therefore, our textbooks must be more comprehensive, in-depth, and thoroughly integrated into the content of this part of the education. Based on the music subject itself, and more appropriate works should be integrated into this part of the educational content.

The content of this part of "caring for the world" is a continuation of the above-mentioned individuals, society, and country, and the scope is more generalized. The content of this part of the junior high school music textbook of the Southwest University Press is mainly embodied in the level of "respecting for nature". Although there are three levels of "understanding others", "appreciating others' beauty and being appreciated vice versa", and "harmonious coexistence", the number of works is 3, 1 and 2 respectively, and the "people are my brothers and all things are my kinds" are not reflected. From the author's point of view, as a higher-level requirement, "caring for the world" has a broader scope and a deeper level. This should be infiltrated step by step in music textbooks, and students should be guided in a comprehensive and in-depth manner, and students should be trained to think about the world.

4.2.4. Research on the Source of Traditional Chinese Culture and the Map of Chinese Music Teaching Materials

The above-mentioned map research and the collation of specific textbook content show that the classification of the traditional Chinese culture by the source is not reflected, and the specific content in the Confucian classics, historical records, philosophical writings, and miscellaneous works and others, is not quoted in the textbook, so it is not discussed.

The above research can see the concrete manifestation of traditional Chinese culture in music teaching materials, including the content and content of the four classification methods of music discipline itself, education goals, ideological elements, and sources.

On the whole, the traditional Chinese culture is also reflected in different versions of junior high school music textbooks, involving content such as traditional music itself, the educational goals of traditional music, and the ideological elements of traditional music. But there are also some problems. For example, the content of labor education is relatively less reflected in the education goals; another example is the failure to reflect China's traditional court music.

Therefore, the traditional Chinese culture needs to be embodied in a richer, more comprehensive, and specific way in music textbooks, and it needs to cover more knowledge content, balance traditional works, and contemporary new creations, to maximize the value of educating people.

5. Conclusion

The above research shows that the traditional Chinese culture is reflected and implemented in Chinese compulsory education music curriculum standards and some versions of Chinese music textbooks.

From a review, on the issue of educating people in art courses, studying the current art curriculum standards in some countries in the contemporary world shows that although their forms of expression are different, on this issue, the educational concepts and educational ideas of the East and the West are actually different. Coincidentally, that is, the learning goals of music courses carried out in various countries are not only to let students master basic knowledge and skills, but also to let students acquire certain abilities through learning knowledge, and finally cultivate students to become all-round development, people who meet the needs of social development. China's curriculum standards are obviously further developed in the direction of "people-oriented" and "quality education", from cultivating students' music creation, music culture, and musical ability to the creative ability, cultural literacy, and practical ability that should be possessed by all-round development of people. It can be seen that the curriculum standards of China's compulsory education have a certain expression of traditional Chinese culture, but the description of the specific content is relatively general and not specific enough. At the same time, the relevant knowledge coverage of traditional Chinese music is not complete, and the system needs to be improved [14].

From a review, the Chinese compulsory education curriculum standards as a whole emphasize the subject synthesis with music as the mainline and highlight the characteristics of music subjects. Under this circumstance, the curriculum standards and textbooks take the traditional Chinese culture as the teaching content, and based on the original knowledge structure, the humanistic characteristics

are emphasized. However, the description of the specific content of the traditional Chinese culture is relatively general and not specific enough. At the same time, the relevant knowledge coverage of traditional Chinese culture music is not complete enough, and the system needs to be improved [15].

The limitation of this study is that only three versions of music textbooks are selected, and the research scope of the textbooks is also limited to the junior high school grades of these three versions of textbooks. In addition, this article studies the 2011 version of China's compulsory education music curriculum standards. This version of the curriculum standards has been used for many years, and the new compulsory education curriculum standards are being revised in China.

The future research might be carried on for China's latest curriculum standards to be released in the year of 2022 and this new set of standards leading to new textbooks which might be taken as follow-up of this research. Meanwhile, the scope of the teaching materials for future studies might will be expanded to primary and high schools. This will provide more comprehensive views as to the situation of traditional Chinese culture in music curriculum standards and teaching materials.

Future research might be made on three aspects: Firstly, when the latest set of Chinese music curriculum standards is issued, comparisons might be made with the 2011 version of the music curriculum standard to analyze the changes; Secondly, different versions of music textbooks in China revised after the release of the new curriculum standards. At this point, the different versions textbooks might be compared and studied to analyze their changes. Thirdly, the situation of traditional Chinese culture in the new curriculum standards and new textbooks might be studied by the techniques of content mapping based on changes and the current research results, and the results might provide new sights and perspectives for developing the future textbooks."

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