Design and Optimization of University Public Elective Music Courses in Northern China: A Textual Analysis of Teaching Plans

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Abstract. Public elective music courses in universities are an important component of aesthetic education and play a significant role in cultivating students' aesthetic awareness. Taking teaching plans for public elective music courses from several universities in northern China as the research materials, this study systematically examines the current state of course design in terms of learning content, teaching methods, and related dimensions. It begins with the background of the identified problems and the significance of the study, and further analyzes existing problems and proposes corresponding improvements. The study aims to draw greater scholarly attention to the design of university public elective music courses and to contribute to improving the teaching quality of such courses in northern China.

Keywords: university public elective music courses, aesthetic education, curriculum design, textual analysis, northern China.

1. Introduction

1.1. Background of the Study

Against the broader background of strengthening aesthetic education, public elective music courses in universities are responsible for providing music-based aesthetic education to non-music majors and for transmitting China's regional musical cultures. Northern China is home to a wide range of folk music traditions, including Hebei Bangzi, northern Yangge, northern Shaanxi folk songs, and Shanxi folk songs. Whether these local musical resources can be effectively incorporated into public elective courses depends to a considerable extent on teaching plans, which serve as the core instruments for course implementation.

Public elective music courses occupy an important place in universities across northern China. These universities can be classified by institutional type. Comprehensive universities include Peking University and Renmin University of China; science and engineering universities or institutions with strong disciplinary specializations include Tsinghua University; normal universities include Beijing Normal University; art and media institutions include the Central Conservatory of Music and the Communication University of China; and agricultural, forestry, and finance-oriented universities include Northeast Forestry University and universities specializing in finance and economics.

Within university curriculum systems, courses are generally divided into five categories: public compulsory courses, public elective courses, basic disciplinary courses, core disciplinary courses, and professional elective courses.

Public elective music courses fall within the category of public electives and are generally incorporated into general education and aesthetic education modules. They are designed for students from non-art majors and aim to enhance students' overall cultural and aesthetic literacy[3]. At the same time, universities in northern China have gradually developed systems for sharing teaching ideas and educational resources through digital resources, classroom observations, inter-university MOOCs, and regional alliances. However, considerable differences remain across regions and institutions. Resource sharing is generally more developed in North China than in Northeast China, and more developed in Northeast China than in Northwest China. Normal and comprehensive

universities also tend to perform better than science and engineering universities and institutions with strong industry-specific characteristics[12].

For a long time, the instructional design of university public elective music courses has tended to follow conventional frameworks, with Western classical music frequently given priority. Local music, particularly regional folk music, has rarely been incorporated into the curriculum in a stable and systematic manner[7][8]. Against this background, examining existing problems from the perspective of teaching-plan texts and exploring approaches to reconstructing teaching plans in accordance with the cultural characteristics of northern China have both theoretical and practical significance[14][20].

1.2. Significance of the Study

At the theoretical level, [9]Tian Hong has pointed out that university public elective music courses in China have long suffered from an imbalance in content structure. Course resources tend to emphasize Western classical music, while local folk music remains insufficiently represented. However, this conclusion was mainly based on classroom observation and lacked quantitative evidence derived from the textual analysis of teaching plans. By examining teaching plans for public elective music courses from several universities in northern China, the present study systematically identifies the current characteristics of curriculum design through textual analysis. It addresses the limitations of previous studies, which have tended to emphasize macro-level discussion while paying insufficient attention to micro-level teaching texts. It also provides an empirical perspective for research on regionally oriented university aesthetic education and helps deepen understanding of how public arts courses can be effectively implemented in higher education[2][3].

At the practical level, this study identifies common problems in existing curriculum design and proposes targeted optimization strategies. The findings can provide direct references for university teachers in northern China who seek to improve teaching-plan design and refine curriculum systems, thereby enhancing the educational effectiveness of public elective music courses. In addition, the comparative analysis of curriculum design across universities may provide guidance for resource sharing and collaborative development in regional aesthetic education. It may also contribute to the educational goal of cultivating students through aesthetic experience and personal development. More broadly, the scientific design of public elective music courses can compensate for the limited presence of humanities and arts education within discipline-specific university training in northern China and promote students' all-round development in moral, intellectual, physical, aesthetic, and practical education[1][7].

Existing studies have therefore identified the common problem of imbalanced course content. By taking teaching-plan texts as its primary object of analysis, this study further addresses the shortage of empirical evidence in previous research from the initial stage of curriculum design and directly responds to the difficulties associated with incorporating local northern music into university teaching[16][20].

1.2.1. Reasons for Selecting the Topic

This study responds to the contemporary requirements of national aesthetic education policies. In recent years, China has continued to promote the popularization of aesthetic education and reform of university general education. As a major component of aesthetic education, public elective music courses are expected to transmit outstanding Chinese musical culture and cultivate students' artistic perception. Since the beginning of the new era, aesthetic education has assumed an increasingly prominent position in university talent cultivation[2]. As public elective music courses constitute an important platform for aesthetic education for all students, their quality is closely related to the realization of the educational goals of cultivating students through beauty and enriching individuals through aesthetic experience[17]. Nevertheless, empirical research on public elective music courses in universities in northern China remains limited. The present study therefore also contributes to addressing this research gap.

In current teaching practice, public elective music courses at many universities in northern China continue to face a number of practical difficulties. Existing studies suggest that education in northern

universities tends to place greater emphasis on rational thinking and skill acquisition[10]. Consequently, students may encounter problems such as a narrow knowledge structure, monotonous curriculum arrangements, and insufficient development of perceptual and aesthetic awareness. Significant differences also exist in curriculum development among different types of universities in northern China. Systematic research is therefore needed to identify the underlying causes of these problems and develop corresponding optimization strategies. By using musical melodies as a medium, public elective music courses can help balance rational and perceptual development, stimulate innovative thinking, reduce psychological pressure, and promote interaction between science and art as well as complementarity between the humanities and sciences[6].

1.2.2. Definition of Key Concepts

University public elective music courses belong to the broader category of public arts and general education courses in higher education. They are primarily designed for undergraduate students who are not majoring in music. Their content covers multiple modules, including music appreciation, basic music theory, and traditional and ethnic musical cultures. Their core objectives are to improve students' aesthetic literacy, humanistic understanding, and musical perception[3]. Such courses may be compulsory or restricted electives through which universities implement aesthetic education and promote holistic education[1].

Teaching plans are the principal vehicles through which curriculum design is presented. They systematically coordinate key elements such as learning objectives, content selection, teaching methods, allocation of class hours, assessment and evaluation, and resource configuration. These elements directly influence the quality of course implementation and the educational outcomes of public elective music courses[5].

The textual analysis of teaching plans in this study mainly adopts qualitative research methods[4]. Teaching plans for public elective music courses in northern universities are coded, categorized, and comparatively analyzed in terms of their structural frameworks, organization of knowledge points, integration of regional culture, activity design, and evaluation criteria. This process makes it possible to identify both the strengths of current curriculum design and the practical problems that remain.

Geographically, the universities examined in this study are regular undergraduate institutions located in Northeast China, North China, and Northwest China. The sample includes comprehensive universities, science and engineering universities, normal universities, and agricultural and forestry universities. These regions not only possess distinctive northern folk music traditions[7][14] but also display considerable differences in the development of aesthetic education across institutions. This geographical and institutional diversity defines the primary scope of the present study.

2. Literature Review

Against the dual background of high-quality development in university aesthetic education and the digital transformation of education in the new era, public elective music courses have become an important means of providing aesthetic education and cultivating humanistic literacy among university students[2][17]. The scientific quality of curriculum design, its educational effectiveness, and its responsiveness to contemporary needs have consequently attracted increasing scholarly attention. Existing studies have examined issues including the improvement of university music education, the use of intelligent technologies in teaching, and practical difficulties in music theory courses[6][10]. These studies provide the theoretical foundation, value orientation, and analytical perspectives for the present research. The relevant literature is reviewed below.

2.1. Improving the Quality of Aesthetic Education and the Value Transformation of University Music Education

In Research on Practical Approaches to Aesthetic Education in University Music Education Programs, [9]Tian Hong clearly argues that the focus of higher education has shifted from quantitative expansion toward quality improvement. This argument provides an important value orientation for

the present study of public elective music courses. Drawing on [9]Tian Hong's argument, this study observes that teaching plans for public elective music courses in northern universities commonly suffer from overly generalized objectives, rigid content, and simplified evaluation. These problems are important factors contributing to the superficialization of courses and the weakening of their aesthetic educational functions. For a long time, public arts courses in Chinese universities have tended to emphasize coverage rather than substantive quality and quantity rather than educational depth[3]. To rapidly satisfy aesthetic education credit requirements, some universities have expanded enrollment in public elective music courses, simplified assessment criteria, and repeatedly used fixed teaching content. As a result, some courses have gradually become credit-oriented "easy courses," deviating from the original educational objectives of aesthetic education[13].

Inspired by this research, the present study focuses on teaching plans for public elective music courses in universities across northern China. It systematically examines the legacy of scale-oriented development in course objectives, content organization, teaching processes, and evaluation systems. Particular attention is given to problems such as highly homogeneous teaching plans, delayed content updating, and weakened aesthetic education. In this way, the study moves beyond earlier research that primarily focused on course availability and coverage. Instead, it returns to the fundamental mission of public elective music courses: improving students' aesthetic literacy and cultivating humanistic values. This perspective clarifies the central logic that improving course quality is essential for overcoming superficial course development.

Based on these theoretical insights, this study systematically examines the continuing influence of scale-oriented development on the formulation of course objectives, organization of teaching content, implementation of teaching processes, and construction of evaluation systems. It focuses particularly on the homogenization of teaching plans, slow updating of instructional content, and weakened aesthetic educational functions. Rather than continuing to evaluate public elective music courses primarily by their coverage, the study emphasizes their essential purpose of improving students' aesthetic literacy and cultivating humanistic values. It thereby clarifies the internal logic through which quality-oriented optimization may address the problem of superficial curriculum development[17].

2.2. Optimization of Public Elective Music Course Teaching Plans in Northern Universities from a Multicultural Perspective

In Exploration of Teaching Model Reform in University Music Education from a Multicultural Perspective, [11]Liu Ting argues that contemporary university music education remains strongly constrained by the Western classical music system, making it difficult to implement multicultural educational principles effectively. The limited diversity of teaching-plan content and the imbalance in musical resource allocation are identified as major factors restricting the transformation of public music courses.

Drawing on this theoretical perspective, music education should incorporate diverse forms of musical culture and move beyond a teaching model centered exclusively on Western traditions[16]. This perspective also encourages reflection on the excessive dependence of public elective music course teaching plans in northern universities on Western classical music. A more balanced allocation of diverse musical resources is therefore necessary. Such an approach helps identify current problems in university public music courses in northern China, particularly the excessive preference for Western classical materials and the structural imbalance of musical resources. It also provides a basis for promoting a more balanced representation of diverse musical cultures within the curriculum. At the same time, multicultural music education provides an analytical framework for the present study. It offers essential theoretical support for examining teaching-plan texts, integrating regional and local music into public music curricula, and reconstructing course content[15][21].

Accordingly, multicultural music education theory, together with relevant existing research, provides the analytical framework for the present study. It offers a solid theoretical basis and research reference for analyzing teaching plans for public elective music courses in northern universities,

integrating regional musical resources into the curriculum, reconstructing course content, and optimizing teaching plans[22][23][25].

2.3. Teaching Difficulties and Optimization Strategies in Music Courses at General Universities

The problems identified by[10] *Xiao Yao in Analysis of the Current Teaching Status and Adjustment of Objectives in Musicology Theory Courses at General Universities* provide a useful reference for diagnosing difficulties in public elective music courses. These problems include insufficient attention to professional music theory courses, utilitarian and passive student attitudes toward learning, mismatch between teaching content and student needs, and low efficiency in both teaching and learning.

These findings suggest that curriculum optimization should place greater emphasis on adapting teaching to students' actual learning conditions. Theoretical difficulty should be appropriately reduced, musical genres should be diversified, and course content should better correspond to students' aesthetic interests. Both teaching content and teaching methods should therefore be reconstructed to address the persistent problem of low student participation[12].

Based on the above research and the existing problems in music teaching, the present study compares and systematically reviews teaching plans collected from multiple universities and proposes targeted strategies for optimizing curriculum structure. While retaining the reasonable components of the existing teaching system, the proposed approach increases the proportion of music rooted in northern regional culture and enriches both the cultural depth and content hierarchy of the curriculum[7][21]. At the same time, theoretical teaching modules are streamlined and adjusted. Overly complicated and obscure knowledge-based content is reduced, thereby appropriately lowering the learning threshold of general aesthetic education courses and making them more consistent with the cognitive characteristics and aesthetic foundations of non-specialist students. These adjustments aim to improve the overall adaptability and inclusiveness of the curriculum, strengthen the alignment between content, teaching methods, and students' learning characteristics, and ultimately establish a more scientific, appropriate, and effective system for university public music education[13].

3. Optimization of Public Elective Music Courses in Northern Universities Based on Textual Analysis of Teaching Plans

3.1. Multidimensional Empirical Analysis of Teaching-Plan Texts

During the research process, six teaching-plan samples from university general music appreciation courses were collected. Together, these materials represented 64 class hours over one academic year. The selection criteria required that each teaching plan target non-music-major undergraduate students in general education courses, focus on music appreciation and aesthetic experience, and contain six complete modules: teaching objectives, key and difficult teaching points, teaching procedures, assessment methods, after-class assignments, and teaching reflections. These criteria are consistent with the instructional design framework of university public music aesthetic education[3][5].

Through analysis and comparison of the teaching plans, it was found that Western classical music accounted for the largest proportion of repertoire across all collected teaching plans and presentation materials. In contrast, northern regional music and northern folk songs appeared much less frequently. The course content therefore demonstrated a clear tendency toward Western-centeredness[11][16].

An examination of the original text of Teaching Plan A shows that most teaching plans used canonical Western instrumental works as the primary classroom content. For example, one teaching plan stated: "In this lesson, students will appreciate Beethoven's *Symphony No. 5*, understand the basic structure of sonata form, identify thematic motifs, and examine the musical characteristics of the four movements of the symphony." Teaching Plan B stated: "Students will study Bach's *Air on the G String*, experience the elegant and restrained style of Baroque music, and identify the

characteristics of polyphonic texture." Such teaching designs focus primarily on the analysis of musical forms, textures, and other theoretical aspects of Western music, thereby creating a classroom model dominated by formal analysis of Western musical works[9].

By comparison, northern regional music, such as Hebei Bangzi and northern Yangge, usually appeared only as supplementary content rather than as subjects of systematic appreciation[7][14]. Some teaching plans offered only brief conceptual introductions to Hebei Bangzi without explaining its banqiang melodic system or variations in vocal style. When northern Yangge was included, instruction often consisted merely of playing short audio excerpts. In-depth explanations of its folk-cultural context and musical characteristics were largely absent. Consequently, northern local music functioned mainly as an embellishment to the curriculum, and its artistic value and cultural significance were not fully explored.

3.1.2. Comparative Analysis of Two Types of Teaching Objectives

Table 1. Estimated Proportions of Class Hours by Teaching Material Category in Existing Teaching Plans

Material Category	Quantity	Estimated Proportion of Class Hours
Western classical music	54 works	Approximately 40%
Music theory	Approximately 50 knowledge points	Approximately 25%
Northern regional music	8 works	Approximately 6%
Other Chinese music	35 works	Approximately 29%

The statistical analysis of the teaching plans shows that four of the six plans, accounting for approximately 67% of the sample, treated basic music theory and Western classical music as their primary teaching objectives. Objectives related to aesthetic education and the transmission of regional culture were rarely incorporated into formal instructional design[17]. Some teaching plans focused almost exclusively on the transmission of basic musical knowledge while neglecting the local folk-cultural meanings embedded in musical works. Educational objectives related to regional cultural identity were generally absent[22].

Typical objectives included statements such as "students should be able to distinguish major and minor modes, memorize commonly used musical tempo terms, and identify the principal instruments used in a work by listening" and "students should listen to the musical work, provide a simple description of its emotional expression, and recall the composer's major representative works." These objectives mainly emphasize knowledge memorization and the identification of theoretical musical features. Even when northern folk songs were included, the objectives were usually restricted to melodic recognition. Few teaching plans guided students to explore how geographical environments and folk traditions shape musical forms[7]. As a result, the cultural and educational value of northern folk music was not effectively transformed into explicit curriculum objectives.

3.1.3. Summary of Existing Problems in Teaching Plans

Based on the statistical analysis and textual interpretation(As shown in Table1), current teaching plans for public elective music courses in northern universities present three major problems.

First, the structure of musical materials is unbalanced, and northern local musical resources remain marginalized. Western classical music dominates existing course materials, whereas northern opera, folk song and dance, and northern folk songs account for a relatively small proportion[11]. Local music has therefore remained in a supplementary and secondary position for a prolonged period.

Second, teaching objectives tend to remain superficial, while objectives related to regional cultural aesthetic education are largely absent. Most teaching plans treat the memorization of music theory and basic knowledge of composers as their main tasks. Objectives related to understanding regional culture and developing identification with local musical traditions are insufficiently represented. Consequently, the broader educational dimension of aesthetic education has not been fully implemented[13].

Third, northern regional music is introduced in a fragmented manner and has not yet been organized into coherent instructional units. Such content is usually scattered across individual lessons and mainly presented through short audio excerpts or brief introductions. The absence of thematic and sequential unit-based teaching makes it difficult for non-music-major students to develop a systematic and comprehensive understanding of northern folk music[20][23].

3.2. Specific Strategies for Optimizing Teaching Plans Based on Textual Analysis

Based on the practical problems revealed by the empirical textual analysis, this study draws on theories of aesthetic education and multicultural music education to reconstruct teaching plans from three dimensions: the proportional allocation of musical materials, the development of unit-based teaching systems, and the refinement of teaching objectives[11][16]. The purpose is to establish a public elective music course framework that better reflects the cultural characteristics of northern China.

3.2.1. Balancing Diverse Musical Materials and Optimizing the Structure of Course Content

Multicultural music education emphasizes the equal educational status of musical resources from different cultural contexts[16]. To address the current imbalance between Chinese and Western materials, the curriculum should retain the educational value of Western classical music while appropriately increasing the proportion of northern regional opera, folk song and dance, and folk songs[7]. Northern local music should be transformed from supplementary classroom material into core teaching content. A singular Western-centered orientation should be avoided. Instead, diverse musical cultures should be presented in a more balanced manner so that their respective values can be adequately represented and the cultural structure of the curriculum can be reconstructed.

At the level of classroom implementation, comparative appreciation sessions focusing on northern folk songs may be introduced. Zou Xikou and Northeastern Lullaby can be selected as representative works. Students can be guided to compare the melodic contours, modal characteristics, lyrical narratives, and modes of emotional expression in the two works. Such comparisons can help explain how geography and patterns of migration contributed to differences between folk music traditions in North China and Northeast China. Representative Western vocal works may also be introduced for comparison. Through comparative appreciation, students can identify aesthetic differences across cultural contexts and develop a broader understanding of diverse musical traditions[11].

3.2.2. Establishing Unit-Based Regional Music Teaching to Address Fragmentation

In existing teaching plans, northern regional music is often incorporated in a fragmented and relatively outdated manner, making it difficult for students to develop a stable knowledge structure. The conventional model of listening to isolated musical works is overly limited. An independent thematic unit on northern regional music should therefore be established. Multiple class sessions can be organized around a single unit in which musical characteristics, historical development, accompanying instruments, and folk-cultural environments are integrated into a unified instructional design. This approach can transform the study of folk music from fragmentary appreciation into systematic learning[23].

Taking Lü Yifei and colleagues' Introduction to the Music of Hebei Bangzi as a primary reference, a two-session thematic unit entitled "Appreciation of Hebei Bangzi Art" may be developed. The first session can introduce the historical development of Hebei Bangzi, including its transmission from Shanxi-Shaanxi Bangzi traditions into Hebei and its subsequent localization through interaction with local dialects and folk music. The course may then explain its banqiang vocal system, distinguish the artistic characteristics of major vocal patterns such as manban and liushuiban, and introduce characteristic accompanying instruments such as the banhu[14].

The second session can use the classic Hebei Bangzi opera The Lotus Lantern as the main work for appreciation. Priority can be given to the core aria "Fifteen Years Ago I Climbed This Peak" from the section Splitting the Mountain to Save His Mother. This aria is a representative laosheng passage in Hebei Bangzi. Its humanistic meaning can be interpreted in relation to the local folk-cultural

context of Hebei. It also provides a concentrated example of the musical characteristics of the Hebei Bangzi banqiang system and the cultural spirit of the Yanzhao region.

A separate thematic unit on northern Yangge music may also be introduced. By combining online and offline teaching platforms, audio recordings, dance videos, and historical materials on northern festival traditions can be integrated into classroom instruction. A more dynamic mode of appreciation can enrich the learning experience and allow students to gain a deeper understanding of relevant musical traditions. Explanations of rhythmic characteristics and gong-and-drum accompaniment systems can further clarify the relationship between Yangge music and traditional folk festivals[7].

3.2.3. Refining Teaching Objectives to Integrate Knowledge Transmission with Cultural and Aesthetic Education

The core value of university public music education does not lie in the mechanical transmission of music theory or singing techniques[13]. Instead, music should be used to create immersive aesthetic experiences that guide students toward the cultural and humanistic meanings embedded in musical works. In this process, both aesthetic literacy and cultural understanding can be cultivated[17].

The preceding analysis of public elective music courses in northern universities shows that existing teaching plans commonly suffer from superficial objectives and imbalanced content. Most teaching designs focus primarily on explaining and transmitting basic musical knowledge while neglecting the aesthetic value and educational function of regional musical culture. This results in a weakened aesthetic core and a narrow educational orientation[9].

Accordingly, this study proposes an updated curriculum objective system. In specific instructional design, the separation between knowledge-oriented teaching and regional cultural aesthetic education should be eliminated. Each northern regional music unit should include clearly defined and hierarchical knowledge objectives as well as aesthetic education objectives. On the one hand, systematic musical instruction should strengthen students' basic knowledge of music theory and their ability to appreciate musical works. On the other hand, knowledge of northern regional musical culture, understanding of local musical traditions, and the development of cultural identification should be incorporated into the core course objectives[22].

Such an approach can address the traditional tendency of public elective music courses to emphasize theoretical knowledge and skills while neglecting cultural and aesthetic education. It allows regional musical resources to be transformed into practical and educationally meaningful teaching content, improves the educational system of university public music courses in northern China, and fosters students' understanding, acceptance, and cultural identification with traditional music from northern China[21].

Through the above adjustments to the overall teaching-plan framework, teaching objectives, and course materials, the current imbalance between Western classical music and Chinese regional and ethnic music may be reduced. According to the statistical results for existing public elective music course materials collected from several universities in northern China (Table 2), six sets of original teaching resources were obtained, identified as Teaching Plans 1–6. These resources contained 54 Western classical music works, accounting for approximately two-thirds of the total number of works. Four of the six teaching plans relied primarily on Western classical music. By comparison, Chinese regional ethnic music and other forms of music accounted for only approximately one-third. The difference between the two categories was therefore substantial, and local regional music remained in a marginalized supplementary position[11].

The expected proportional structure after optimization is presented in Table 3. The proposed curriculum allocates approximately two-fifths of teaching content to Western classical music and at least two-fifths to Chinese regional ethnic music. The remaining one-fifth is allocated to other diverse musical materials. While retaining a substantial proportion of Western classical music appreciation to broaden students' aesthetic perspectives, the optimized curriculum increases the teaching weight of Chinese ethnic music, particularly local music from northern China. This structure aims to achieve a more balanced distribution in terms of class hours, case selection, and classroom design, thereby ensuring sufficient instructional space for regional musical culture[16].

Table 2. Statistical Results of Public Elective Music Course Materials

Material Category	Proportion
Western classical music	Approximately 2/3
Chinese regional ethnic music and other music	Approximately 1/3

Table 3. Expected Proportions of Musical Materials After Optimization

Material Category	Proportion
Western classical music	≥2/5
Chinese regional ethnic music	≥2/5
Other music	≥1/5

4. Conclusion

From the perspective of research sampling and empirical evidence, this study primarily analyzes teaching plans for public elective music courses collected from selected universities in northern China. Although these materials can reflect common characteristics of current public music education in the region, the sample does not comprehensively cover universities from different geographical areas, institutional types, and educational levels because of limitations in research conditions and scope. The representativeness of the sample is therefore limited to some extent, which may restrict the generalizability and applicability of the findings[4].

With respect to the practical implementation of the research findings, this study develops unit-based teaching designs and optimization strategies that are adapted to the characteristics of northern regional musical culture. The proposed framework is based on existing instructional problems and the developmental needs of aesthetic education. However, the overall optimization plan remains primarily based on theoretical analysis and textual interpretation and has not yet been applied and evaluated through routine classroom teaching. The practical feasibility, classroom adaptability, and educational effectiveness of these strategies therefore require further examination[10].

Future research may continuously refine regional music teaching units in response to feedback from frontline teaching practice and further explore effective implementation pathways. On the basis of accumulating practical experience in teaching northern regional music, the scope of the study may also be expanded to include cross-regional and cross-institutional applications[19].

The example of Hebei Bangzi discussed in this study may help university students from different disciplines and institutional backgrounds in northern China deepen their understanding of local culture, develop stronger cultural confidence and aesthetic literacy, and overcome the limitations of a narrowly defined approach to regional music education[14]. It may also foster students' sense of connection with their hometowns, strengthen local cultural pride and identification, and encourage a greater willingness to contribute to local cultural development[22].

At the regional level, a mature unit-based model of regional music instruction may be extended to universities in southern China. Local musical traditions such as Jiangnan Sizhu, Lingnan music, and folk songs from Southwest China can be incorporated, with teaching content, instructional design, and practical models adjusted according to regional characteristics[15]. In this way, a Chinese local music aesthetic education system that accommodates both northern and southern traditions and embraces cultural diversity may be developed. Such a system could facilitate complementary interaction and coordinated transmission between traditional music cultures from northern and southern China and help university public elective music courses more effectively fulfill their aesthetic educational mission of preserving and transmitting China's local musical heritage[21].

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