

Practical Exploration of Music Education in Facilitating the Living Heritage of Li and Miao Cultures in Hainan

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Abstract: Under the dual perspectives of global cultural diversity and localized education, how to use systematic educational methods to promote the dynamic inheritance of ethnic minority music culture has become an important issue that urgently needs to be addressed. At present, there is a problem of shrinking inheritance fields and single inheritance methods in the modernization process of Li Miao music culture in Hainan Province. This article mainly studies the role of music education in the inheritance of Li Miao culture. Starting from specific approaches such as school curriculum, community activities, and digital resources, it explores the practical strategies and possible approaches adopted in activating cultural resources and responding to practical challenges.

Keywords: Music education; Live inheritance of Li Miao culture in Hainan Province; Practical exploration

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1. Introduction

In the context of global cultural diversity protection and the inheritance of intangible cultural heritage, the active existence of local knowledge has become crucial. The music of the Li and Miao ethnic groups in Hainan contains unique national historical memories and wisdom, and is an important manifestation of the diversity and unity of China's multi-ethnic culture. However, existing research mostly focuses on the ontology description or static protection level of Li Miao music, and there is still a lack of systematic exploration on its dynamic inheritance mechanism combined with school curriculum, community practice, and digital media in the modern education system. Exploring how music education can effectively activate and transform this cultural heritage has urgent practical significance for its sustainable inheritance and the realization of contemporary values.

2. Contemporary context of the inheritance of Li Miao music culture in Hainan

2.1. The characteristics and value of Li Miao music resources

The music resources of the Li and Miao ethnic groups in Hainan are a unique artistic expression created and accumulated by the people of Hainan Island through long-term historical development. Their value and characteristics are deeply rooted in the unique regional environment and ethnic life practices. Music forms are closely related to ethnic group historical narratives, production labor, ritual celebrations, emotional exchanges, etc., and are a symbol of cultural identity ^[1]. In terms of musical form, melody, rhythm, mode, singing style, and instrument form all have ethnic and regional characteristics. Li folk songs are quaint and melodious, while Miao music is complex and multi-voiced, reflecting rich musical thinking and aesthetic orientation. Music resources are not only objects of artistic aesthetics, but also carriers of ethnic historical memory, cosmic concepts, social norms, and ecological knowledge. They have various values such as historical value, artistic value, social value, and humanistic value, laying a solid cultural foundation for dynamic inheritance.

2.2. The realistic challenges and opportunities of dynamic inheritance

The dynamic inheritance of Li Miao music culture is in a dilemma. On the one hand, the inheritance of traditional music has been impacted by factors such as modernization, mainstream cultural influence, changes in the lifestyle and aesthetic orientation of young people, and the decline of the original ecological soil and dissemination environment of traditional music. The inheritors of traditional skills are older, and there is a risk of breakage in the inheritance chain, resulting in a decrease in social participation in music practice. On the other hand, new possibilities are also beginning to emerge. The concept of cultural diversity protection is becoming increasingly common, and the policy level is paying more attention to and supporting intangible cultural heritage. The trends of modern communication technology, education system reform, and integration of culture and tourism have endowed traditional music with exhibition platforms that transcend regions, systematic inheritance pathways, and potential ways to integrate into contemporary life.

3. The functional positioning of music education in the inheritance of Li Miao culture

3.1. The educational function of stimulating cultural identity and emotional connection

Music education is a way to cultivate emotional belonging and form cultural identity. The ethnic history, life wisdom, and collective emotions contained in Li Miao music will become cultural experiences that learners can perceive and recognize under the infiltration of music teaching ^[2]. When learners come into contact with Li Miao folk songs, learn to sing Li Miao folk songs, and understand the inherent connection between Li Miao folk songs and a certain ceremony, festival, or labor scene, they learn not only the melody and lyrics, but also a dialogue with the spiritual world of the ethnic group. This educational process can enable learners, especially young people, to develop an inner sense of identification with the value of Li Miao culture, starting from aesthetic experiences and emotional resonance, enhancing their sense of “us” and historical continuity. Music, with its emotional power, directly touches people’s hearts and becomes an intangible bond that maintains cultural bloodline and consolidates ethnic emotions. The inheritance of culture is no longer just the transmission of knowledge, but has become a process of building collective identity and emotional community.

3.2. Realize the carrier function of knowledge transmission and skill acquisition

Music education is the main way to impart the knowledge and skills of Li Miao music to students. Transforming

intangible cultural heritage, which originally relied on oral transmission and immersion in specific life contexts, into a knowledge system that can be organized, taught, and evaluated in the modern education system. It not only includes the decomposition and transmission of explicit techniques such as singing techniques, instrument performance, rhythm patterns, and melody forms unique to Li and Miao music, but also contains implicit cultural codes such as language, historical narratives, social customs, and ecological cognition interwoven with it. Through structured curriculum design, phased teaching objectives, and standardized training methods, music education can externalize and organize implicit and empirical traditional knowledge, providing learners with a gradual path of cultural learning. Ensure that traditional music skills and knowledge can be effectively, accurately, and completely inherited between generations, laying a solid foundation of knowledge and skills for dynamic inheritance^[3].

3.3. The bridge function of promoting innovation, transformation and contemporary communication

Music education has become a link for the creative transformation of Li and Miao music traditions and effective dissemination in contemporary times. The function of bridges is not simply to imitate traditional forms, but to revitalize them in contemporary environments based on understanding and mastering the spirit of tradition. The educational field provides an experimental space for the collision and organic integration of traditional music elements with modern music concepts, creative techniques, and forms of expression. Encourage learners to seek innovative paths that integrate contemporary aesthetics, various art media, and emerging communication technologies while respecting core cultural genes^[4]. The inheritors and creators who have both traditional foundations and modern perspectives cultivated through the educational process can become active practitioners of traditional music, reaching a wide audience and integrating into modern life. Music education, therefore, links the conservatism and innovation of cultural inheritance, enabling Li and Miao music to acquire the inherent ability to adapt to changes in the times and effectively spread on a wider scale while maintaining its spiritual core.

4. The practical path of music education intervention in the inheritance of Li Miao culture

4.1. Integration of Li Miao folk songs into vocational music classroom teaching

The core of integrating Li Miao folk song teaching into vocational music classrooms is to organically combine cultural inheritance, professional skill cultivation, and professional quality shaping based on the characteristics of vocational education. Transform native art forms into systematic, trainable, and assessable teaching content. The professional transformation of teaching content becomes the foundation of practice. Teachers need to refine teaching methods for typical songs. The rhythm of the Li ethnic group's "Chongmi Ballad" is isomorphic to the rhythm of labor. In teaching, students are encouraged to use body percussion music to imitate the action of pounding rice, understand the reasons for the rhythm, and analyze the Li language vocabulary in the lyrics and the agricultural culture it embodies. Miao polyphonic folk songs can be used as materials for training intonation, harmony, hearing, and collaborative abilities. Singing and analyzing them in different parts can help students understand their polyphonic thinking and social cohesion functions. The teaching process is characterized by practicality and a project-based approach. Theoretical lectures should be reduced, and imitation, modeling, and creative elements should be strengthened. Set up modern expression project tasks for folk songs, allowing students to use music production software for simple orchestration based on their mastery of the original song. They can also incorporate dance, drama, and other elements into the stage creation of folk songs. This can not only improve students' professional skills, such as performance, editing, and digital production, but also enable them to grasp the

core of culture in the process of artistic transformation. The evaluation system should consider two aspects: mastery of skills and cultural understanding. The content of the skill assessment includes style imitation, accuracy of dialect pronunciation, etc. Process and outcome evaluation should emphasize the depth of cultural interpretation during project execution, as well as the comprehensive qualities reflected in teamwork and creative presentation. So Li Miao folk songs are no longer just samples, but important teaching carriers for honing students' professional abilities, cultivating their cultural consciousness and innovation ability.

4.2. Collaborative education of campus cultural activities and traditional Li Miao festivals

The key to the collaborative education of campus cultural activities and traditional festivals of Li and Miao ethnic groups lies in turning folk practices into organized vocational education, allowing cultural inheritance to permeate into campus life, and achieving the comprehensive educational goal of environmental infiltration and behavioral development. The key is to establish an institutional connection between festival resources and campus activity systems, so that students can complete the transformation from cultural cognition to professional abilities through complete practical activities. The collaborative mechanism is the curriculum based development and activity-based display of festival cultural elements. Design a semester themed series of activities based on the "March 3rd" of the Li ethnic group. At the beginning of the semester, teach the origin of festivals, folk songs, and representative ballads according to relevant courses. Continuing with the student project team as the unit, under the joint guidance of teachers and inheritors, campus creative practice is carried out. Students majoring in music are responsible for folk song singing and instrument rehearsal, students majoring in tourism management are responsible for simulating festival tourism routes, and students majoring in art design are responsible for visual presentation of costumes and props. Finally, a campus version song party and cultural exhibition will be held during the festival period to showcase practical achievements. This puts students in the entire process of cultural understanding and product output. When students learn music skills or festival knowledge, they will also develop transferable vocational skills such as project planning, organizational coordination, creative execution, and cross-disciplinary collaboration through practical operations. Personal participation transforms their emotional attachment to national culture from abstract identification to concrete, responsible, and creative passion. As a result, the campus has transformed from a teaching space into a living cultural heritage and innovative practice field. Festival traditions are reactivated in dialogue with modern campus life and internalized as an organic component of students' comprehensive qualities.

4.3. Application and development of Li Miao cultural resources in digital music teaching in higher vocational education

The application and development of Li Miao cultural resources in vocational digital music teaching is the deconstruction, analysis, and creative transformation of local music heritage by applying modern digital technology. The core of practice is to transform traditional music elements into teaching modules that can be technically processed and innovatively recreated, achieving the dual goals of cultural inheritance and technological application in professional skills training. The main process of teaching is to conduct technical analysis on native music materials and achieve digital reconstruction. Taking the electronic music production course as an example, select Li folk songs and Miao multi-voice singing as teaching samples. Firstly, guide students to use spectral analysis software to measure their unique vocal techniques and resonance peak characteristics, and establish an objective basis for style cognition from an acoustic perspective. Use an audio workstation to perform technical processing on materials, separately processing human voice and ambient sound, using dynamic correction and spatial re-

verberation to change the sound field hierarchy, extracting melody motivation and rhythm patterns, using digital methods such as slicing and tone changing to generate new rhythm materials, and then embedding the newly obtained rhythm materials into modern electronic music editing. Going beyond simple imitation is an experimental exploration and current transformation of the sound itself. When students use professional software to modify samples, design sound, arrange and synthesize, they can not only learn the skills of digital music production, but also deepen their understanding of the inherent laws of traditional music forms through technical means. The digital works produced, whether it is electronic variations of the original sound or drawing on traditional inspiration for sound art creation, are a creative continuation of cultural genes in digital media, transforming technical teaching into a means of activating traditional culture and cultivating innovative consciousness.

5. Conclusion

Music education has opened up a systematic, emotional, and creative practical path for the dynamic inheritance of Hainan Li Miao culture. Relying on the infiltration of the school curriculum system, the return of community practical life, and the empowerment of digital technology innovation, traditional culture has regained vitality in the modern education system. Future exploration should be based on the understanding of cultural authenticity, continuously deepening the organic integration of educational concepts, teaching content, and practical models, so that the Li Miao music culture can continue to thrive in inheritance and innovate for a long time.

Disclosure statement

The author declares no conflict of interest.

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