

# The Feasibility and Strategy of Inheriting the National Music Culture in the Music Teaching of Vocational Colleges

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**Abstract:** Against the dual backdrop of China's cultural power strategy and the typological development of vocational education, vocational undergraduate institutions serve as crucial platforms for cultivating high-quality technical and skilled talents. The integration of music education with the inheritance of ethnic music culture holds significant practical value. This study, grounded in the institutional positioning of vocational undergraduate education, analyzes the feasibility of preserving ethnic music culture through three dimensions: policy support, resource foundations, and educational needs. Addressing current challenges such as imbalanced curriculum systems, insufficient faculty resources, and inadequate practical platforms, the paper proposes systematic strategies including curriculum restructuring, faculty development, practical innovation, and institutional safeguards. These recommendations provide theoretical references and practical pathways for vocational undergraduate institutions to achieve dynamic inheritance of ethnic music culture and enhance the quality of music professional talent cultivation.

**Keywords:** vocational undergraduate institutions; music education; ethnic music culture; cultural inheritance; feasibility; strategies

## 1. Introduction

Ethnic music culture, as a fundamental manifestation of China's rich traditional heritage, embodies the historical memory, spiritual beliefs, and aesthetic pursuits of the nation [1]. It serves as an essential source for shaping cultural identity, fostering social cohesion, and promoting a sense of belonging among different communities. Across China, the diversity of ethnic music is remarkable: from the expansive and resonant long tunes of the Mongolian steppes to the delicate harmonies of Dong ethnic grand songs, from the evocative expressiveness of Sichuan Opera to the passionate intensity of Qin Opera performances, these musical forms reflect both the continuity and adaptability of Chinese civilization [2]. Each style carries unique artistic values, regional characteristics, and cultural narratives, collectively preserving centuries of historical experience and philosophical thought.

Vocational undergraduate education, which occupies a critical role within the broader higher education system, is tasked with cultivating professionals who possess not only technical skills but also comprehensive cultural literacy [3]. This dual objective naturally aligns with the imperative of preserving and transmitting ethnic music culture. By integrating cultural understanding into technical training, vocational programs can develop graduates who are capable of both practicing and promoting traditional musical art forms, thus contributing to the sustainable development of local and national cultural resources.

However, the current educational landscape faces significant challenges. The wave of globalization, accompanied by the pervasive influence of Western music traditions, has led to a marginalization of ethnic music within modern curricula [4]. Many vocational

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institutions emphasize skill acquisition and performance proficiency, often prioritizing Western music theory and techniques over the study of local musical heritage. Within such frameworks, ethnic music content is frequently fragmented, presented sporadically, or embedded within broader courses without comprehensive coverage. Consequently, students often gain only a superficial understanding of the rich musical traditions in their own regions, limiting their ability to engage with, interpret, and innovate upon these cultural legacies.

Addressing these challenges requires the exploration and implementation of feasible strategies that integrate ethnic music culture into vocational education effectively. This involves designing curricula that balance technical training with cultural studies, developing teaching methods that highlight both performance and historical context, and fostering an educational environment that values the intrinsic significance of traditional music [3]. By doing so, vocational programs can not only enhance the quality and depth of music education but also contribute to the ongoing vitality of ethnic music culture, ensuring its relevance for future generations. In the broader context, such efforts support the cultivation of a culturally confident society, enrich the nation's artistic landscape, and strengthen the connection between contemporary education and traditional heritage [5].

## **2. Feasibility Analysis of Music Teaching in Vocational Undergraduate Colleges to Inherit National Music Culture**

### *2.1. Policy Support: Dual Empowerment of Cultural Promotion and Vocational Education Reform*

National-level policies have established a comprehensive framework to support the preservation and development of ethnic music culture [6]. Initiatives promoting the inheritance of excellent traditional culture emphasize the integration of national cultural heritage into educational systems at all levels, providing both guidance and practical support for universities and vocational colleges to conduct research and teaching activities related to traditional music [7]. Concurrently, ongoing reforms in vocational education advocate for the cultivation of skilled professionals who possess not only technical expertise but also cultural literacy, with an emphasis on regional characteristics and local traditions. Collaborative mechanisms between educational institutions and cultural departments have been gradually strengthened, offering institutional support for initiatives such as incorporating intangible cultural heritage into curricula and establishing cultural heritage education bases [8]. These measures ensure that vocational undergraduate colleges have the necessary policy and organizational backing to consolidate resources, systematically deliver ethnic music education, and make cultural preservation a central aspect of vocational music programs.

### *2.2. Resource Base: Dual Supply of Ethnic Music Treasures and Educational Infrastructure*

China's abundant ethnic music resources provide a rich foundation for both teaching and cultural inheritance [9]. Diverse forms of folk songs, regional opera music, and traditional instrumental performances—from Sichuan Quyi to Mongolian long tunes and Dong Grand Songs—represent a living cultural treasury with deep historical roots and distinct regional identities. These resources offer valuable content for educational programs, enabling students to experience, practice, and analyze authentic musical traditions [10]. Meanwhile, vocational undergraduate institutions have developed solid infrastructures for music education, including specialized majors in music performance, music education, and related fields. Many institutions are equipped with performance venues, rehearsal spaces, and a wide range of musical instruments, which provide a practical environment for skill development. Furthermore, collaborations with local cultural organizations and intangible cultural heritage units have allowed some colleges to accumulate preliminary teaching resources focused on ethnic music, forming a material foundation for structured and continuous heritage education. Advances in digital

technology have further expanded opportunities for preserving and disseminating ethnic music resources, enabling the creation of multimedia teaching materials, virtual practice platforms, and digital archives that facilitate both instruction and long-term cultural preservation.

### *2.3. Educational Needs: Dual Drivers of Talent Development and Cultural Identity Formation*

The goals of vocational undergraduate education closely align with the requirements for preserving and transmitting ethnic music culture. Music programs at vocational colleges are designed to cultivate applied professionals capable of contributing to cultural industries, local performance organizations, and grassroots music initiatives, where the ability to understand, perform, and promote ethnic music has become a core competency. In the context of cultural-tourism integration and the growing demand for cultural services, industries such as ethnic performance, intangible cultural heritage dissemination, and local music education require professionals who combine technical proficiency with cultural knowledge, providing clear guidance for curriculum design. In addition, contemporary students increasingly show interest in exploring and identifying with regional cultural traditions. By engaging with ethnic music through formal education, students not only enhance their artistic and performance skills but also develop a deeper appreciation for their cultural heritage [11]. This dual effect of professional competence and cultural identity formation creates a strong impetus for vocational colleges to implement structured programs focused on ethnic music inheritance, ultimately supporting the broader goal of cultivating culturally informed, socially engaged, and technically skilled graduates who can contribute to the ongoing vitality of national musical traditions.

## 3. The Realistic Dilemma of Inheriting National Music Culture in Music Teaching of Vocational Undergraduate Colleges

### *3.1. Imbalanced Course System and Lack of Systematic Cultural Inheritance*

The current music curriculum in vocational undergraduate institutions reveals a significant imbalance between Western and Chinese musical traditions. Core courses primarily focus on Western music techniques, including bel canto, piano performance, and Western music history, while courses dedicated to ethnic music are often offered only as electives, with limited class hours and fragmented content. These courses frequently lack a coherent curriculum framework that systematically addresses the cultural essence of ethnic music. As a result, instruction tends to emphasize technical skills such as vocal techniques or instrumental performance, while neglecting historical context, cultural symbolism, and aesthetic characteristics. Consequently, students may become "able to perform but unable to interpret, capable of playing but incapable of transmitting" the deeper cultural meaning of the music. Moreover, curriculum design often fails to integrate regional characteristics or local musical resources, limiting students' exposure to the diversity of ethnic traditions and restricting the ability of graduates to meet the talent demands of regional cultural and artistic industries.

### *3.2. Limited Faculty Capacity and Inadequate Inheritance Expertise*

The lack of faculty with sufficient expertise in ethnic music remains a key obstacle to effective heritage-based teaching. Many music instructors in vocational colleges were trained primarily in Western music theory and performance, with little systematic exposure to ethnic music studies. This gap results in limited understanding of the cultural, historical, and artistic dimensions of ethnic music. Teachers who hold qualifications as inheritors of intangible cultural heritage or possess research experience in ethnic music are rare, and the proportion of faculty with dual expertise in both performance and cultural studies is low. Furthermore, vocational institutions typically do not provide specialized training programs or continuous professional development focused on ethnic

music education. Without opportunities to update their knowledge or learn effective teaching methodologies, faculty members face challenges in delivering high-quality instruction that fosters cultural understanding, creative interpretation, and heritage preservation.

### *3.3. Insufficient Practical Platforms and Superficial Cultural Experiences*

Practical training plays a critical role in preserving ethnic music culture, yet vocational colleges often lack adequate infrastructure to support immersive learning experiences. On-campus facilities are primarily designed for Western music performance and rarely include dedicated rehearsal spaces or equipment tailored to ethnic music. Off-campus practice venues, such as urban theaters or cultural centers, frequently do not provide exposure to authentic settings, such as minority communities or traditional opera stages, depriving students of hands-on, context-rich learning experiences. The limited variety of practical activities—mainly concerts and choir competitions—restricts students' opportunities for fieldwork, participation in intangible cultural heritage projects, or creation of original compositions. As a result, students may achieve technical proficiency, but their understanding of the social, historical, and cultural context of ethnic music remains superficial, undermining the overall effectiveness of inheritance-oriented education.

### *3.4. One-sided Evaluation System and Lack of Inheritance Safeguards*

The current evaluation system in music programs further hinders the effective transmission of ethnic music culture. Assessment methods typically focus on technical proficiency, including pitch accuracy, breath control, and performance technique, while failing to evaluate students' grasp of ethnic music styles, narrative interpretation, and creative inheritance abilities. The emphasis on summative exams and performance evaluations overlooks process-oriented assessment and practical outcomes, limiting the ability to comprehensively measure students' cultural literacy and interpretive skills. Additionally, vocational colleges generally lack mechanisms to monitor the effectiveness of ethnic music instruction or to incorporate cultural inheritance into teaching quality evaluations. This absence of systematic oversight diminishes the priority given to ethnic music education by both teachers and students, thereby constraining the continuous development and reinforcement of cultural heritage within music programs.

## **4. Implementation Strategies of Music Teaching in Vocational Undergraduate Colleges for Inheriting National Music Culture**

### *4.1. Curriculum Reconstruction: Establishing a Tripartite Curriculum System of "Culture-Technique-Practice"*

The curriculum system functions as the central framework for preserving and transmitting ethnic music culture, requiring a shift from fragmented, purely technical courses toward a well-structured and logically coherent educational model. At the theoretical level, foundational courses such as "Introduction to Ethnic Music Culture," "History of Intangible Cultural Heritage Vocal Inheritance," and "Ethnic Languages and Musical Expression" provide students with systematic insights into the historical origins, cultural meanings, and aesthetic characteristics of ethnic music, fostering a comprehensive understanding of its broader cultural significance. At the technical level, specialized courses such as "Ethnic Vocal Performance Techniques," "Comparative Training of Multinational Singing Styles," and "Traditional Instruments and Vocal Coordination" integrate the unique performance techniques of diverse ethnic groups into structured practice, emphasizing both skill development and stylistic authenticity. Regional cultural courses, exemplified by offerings like "Sichuan Quyi," combine local opera techniques with the exploration of regional cultural contexts, achieving a balance between technical mastery and cultural comprehension. At the practical level, project-

based courses, including "Ethnic Vocal Repertoire Creation and Production," "Practical Living Inheritance of Intangible Cultural Heritage Music," and "Digital Dissemination of Ethnic Music," engage students in the full spectrum of musical heritage work-from reviving traditional repertoires to innovating and adapting them for contemporary audiences-thereby cultivating applied skills, creative thinking, and cultural stewardship.

#### *4.2. Faculty Development: Building a "Dual-qualified" Composite Teaching Team*

The strength and capacity of faculty members are crucial for effective inheritance-oriented education. A multi-faceted approach of "attracting, training, and engaging" faculty is essential. Recruitment efforts should collaborate with cultural authorities to bring in national-level intangible cultural heritage inheritors, ethnomusicologists, and experienced folk artists as adjunct professors or resident mentors, providing students with direct guidance in understanding and performing ethnic music. Training programs for existing faculty, including immersive fieldwork camps, allow instructors to collect, document, and analyze folk music resources firsthand. Additional specialized workshops, such as those focused on digital teaching tools and innovative pedagogy for ethnic music, help faculty integrate modern educational technologies while preserving traditional practices. Engagement strategies involve inviting industry experts, cultural practitioners, and professionals from ethnic music enterprises to provide insights into practical applications and emerging trends, ensuring teaching aligns with real-world requirements. Establishing master studios and practice centers for ethnic music not only enhances faculty training but also provides dedicated spaces for student experimentation and performance, strengthening the overall quality and sustainability of heritage-based education.

#### *4.3. Practice Innovation: Developing a Three-Dimensional Practice Platform of "On-campus-Off-campus-Digital"*

Practical training is a key driver for cultural inheritance, requiring a multi-dimensional system that integrates on-campus, off-campus, and digital practice platforms. On-campus, dedicated ethnic music centers should combine teaching, research, and hands-on practice, featuring traditional instrument workshops, vocal rehearsal halls, and craft studios aligned with intangible cultural heritage practices, all equipped with professional instruments and learning resources. Regular events, such as traditional music concerts, competitions, and cultural salons, provide students with platforms to showcase skills, exchange ideas, and gain performance experience. Off-campus, collaborations with local cultural institutions, heritage preservation organizations, and ethnic music enterprises create dual practice bases that allow students to participate in authentic performances, conduct field surveys, and engage in community cultural services, immersing themselves in the living context of ethnic music. Digitally, an online resource-sharing platform can host recordings, performance videos, and teaching materials, supporting self-directed learning, online collaboration, and creative experimentation. Students are encouraged to leverage digital tools to produce, disseminate, and innovate within ethnic music, including creating short videos, virtual performances, and cultural products, thereby expanding the reach and impact of inheritance initiatives.

#### *4.4. Mechanism Guarantee: Establishing a Multi-dimensional Support System of "Collaboration-Evaluation-Incentive"*

A comprehensive mechanism ensures the sustained effectiveness of ethnic music education. Collaborative frameworks, such as a Mentor Committee composed of cultural scholars, heritage inheritors, music educators, and industry representatives, can jointly develop curricula, create teaching materials, evaluate instructional quality, and promote cross-disciplinary education. Strengthening partnerships with regional cultural departments and cultural enterprises helps secure resources and support for establishing

heritage bases and practical training platforms. Evaluation systems should adopt a diversified framework integrating technical skills, cultural comprehension, and innovation, assessing students' mastery of ethnic music styles, interpretive abilities, and creative practice outcomes. Both formative and summative assessments should be applied, encompassing classroom participation, fieldwork reports, repertoire creation, and community cultural services to provide a holistic measure of students' inheritance capabilities. Incentive mechanisms, including recognition of outstanding teaching initiatives, research achievements, and student projects, encourage active engagement and continuous improvement. Establishing dedicated funding programs for traditional music innovation further motivates both faculty and students to pursue high-quality, culturally informed teaching, research, and creative practice, ensuring the long-term vitality of ethnic music culture within vocational education.

## 5. Discussion

The findings of this study highlight both the potential and the challenges of preserving ethnic music culture within vocational undergraduate music education. Policy frameworks, abundant musical resources, and students' growing interest provide a solid foundation for integrating heritage education into professional training programs. However, practical challenges remain, including the predominance of Western-centric curricula, limited faculty expertise in ethnic music, insufficient practical training environments, and evaluation systems that primarily emphasize technical skills over cultural understanding.

Addressing these challenges requires a comprehensive, multi-dimensional approach. Curriculum reconstruction that combines cultural knowledge, technical training, and hands-on practice ensures that students gain both artistic skills and cultural literacy. Faculty development programs, particularly those aimed at cultivating dual-qualified educators with expertise in performance and cultural heritage, are essential to provide guidance and mentorship. Practical training should extend beyond campus boundaries, involving community engagement, fieldwork in ethnic regions, and the use of digital platforms for music creation and dissemination. At the same time, evaluation mechanisms must consider students' cultural interpretation, creative application, and heritage contribution in addition to performance skills, ensuring that learning outcomes reflect a holistic understanding of ethnic music.

Moreover, the discussion emphasizes the importance of integrating innovation with tradition. While it is necessary to maintain the authenticity of musical heritage, encouraging students to creatively adapt and reinterpret traditional repertoires allows ethnic music to remain relevant and vibrant in contemporary contexts. Vocational colleges, therefore, serve as essential incubators for both preserving and revitalizing traditional music, providing platforms where students, educators, and cultural practitioners can collaboratively ensure that ethnic music culture continues to evolve while retaining its historical and aesthetic essence.

## 6. Conclusion

The preservation of ethnic music culture within vocational music education is both feasible and strategically important. Policy support, abundant educational resources, and the alignment of student interests with heritage initiatives provide a favorable environment for implementing culturally informed music programs. Nevertheless, current challenges-such as an unbalanced curriculum, limited faculty expertise, insufficient practical training platforms, and evaluation systems that prioritize technical skills over cultural literacy-must be addressed to ensure effective cultural transmission.

Effective strategies include constructing an integrated curriculum system that combines cultural knowledge, technical skills, and hands-on practice, developing dual-qualified teaching teams capable of guiding both performance and heritage learning,

creating three-dimensional practice platforms that incorporate campus, off-campus, and digital experiences, and establishing multi-tiered support systems that integrate collaboration, evaluation, and incentives. These measures not only enhance students' musical proficiency but also strengthen their cultural awareness, interpretive abilities, and innovative capacity.

By implementing these strategies, vocational colleges can play a vital role in sustaining and revitalizing ethnic music culture. Students gain the skills and understanding necessary to perform, interpret, and innovate within traditional repertoires, while educators and institutions contribute to the long-term preservation of musical heritage. Continued pedagogical reforms, coupled with research and innovation in teaching methods, will further ensure that ethnic music remains a living tradition-rooted in its historical and cultural context yet responsive to contemporary societal and educational needs-allowing it to thrive for generations to come.

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