

Article

A Study on the Construction of a Practical Teaching System for Early Childhood Music Education Based on the Development of Hainans Li and Miao Cultural Resources

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Abstract: The intangible cultural heritage of the Li and Miao ethnic groups in Hainan encompasses rich artistic significance and profound humanistic educational value. Integrating such indigenous cultural resources into the training of preschool education professionals at higher education institutions, as well as into frontline music classrooms in kindergartens, represents an effective approach to promoting the dynamic preservation of local traditional culture and enhancing the quality of early childhood education. This study, supported by the Hainan Provincial Education Innovation Project (Hnjg2026175), examines the educational value of local musical materials—such as Li ethnic bamboo and wooden instruments, the nose flute, Miao folk songs, and traditional folk songs and dances—in the teacher training process for early childhood education. Addressing current challenges in early childhood music education, namely the inadequate integration of local musical materials, the limited diversity of teaching methods, and the disconnect between practical training content and the actual demands of kindergarten teaching roles, this study proposes a comprehensive practical teaching framework titled "Cultivation Objectives, Teaching Content, Implementation Model, and Multi-dimensional Evaluation." The findings demonstrate that adopting a practical pathway involving field cultural research, secondary development of curriculum content, classroom-based practical experience in kindergartens, and community-based public service activities can effectively enhance the music teaching design and innovative practical skills of early childhood education students. Furthermore, it provides replicable and actionable implementation strategies for integrating Hainan ethnic traditional culture into kindergarten classrooms.

Keywords: ethnic culture; music education; practical teaching; curriculum design; teacher training

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1. Introduction

Preschool education constitutes a vital and irreplaceable stage within the national education system, laying the cognitive, emotional, social, and aesthetic groundwork for lifelong learning and holistic development. Within this domain, music-based aesthetic education plays a distinctive and multifaceted role—not only fostering young children's perceptual sensitivity to rhythm, timbre, and structure but also nurturing their capacity for emotional articulation, imaginative thinking, and empathetic engagement with diverse cultural expressions [1]. Furthermore, such pedagogical approaches contribute meaningfully to the cultivation of cultural awareness and intergenerational continuity, especially when grounded in locally resonant artistic traditions. Strengthening the professional preparation of future early childhood educators—particularly through enhanced emphasis on applied competencies, reflective practice, and context-responsive curriculum design—is therefore essential to advancing the quality and inclusivity of early years education across varied regional settings.

Hainan Province is home to a vibrant and historically rich intangible cultural heritage, prominently embodied in the expressive traditions of the Li and Miao ethnic groups. The

Li people's musical practices—including bamboo and wooden wind instruments, the evocative nasal flute, and choreographed forms such as the *Lilie* and *Dachai* dances—reflect deep connections to natural environments, communal life, and seasonal rhythms. Similarly, Miao folk singing traditions encompass a wide repertoire of lyrical songs characterized by melodic simplicity, rhythmic vitality, and thematic resonance with daily experiences and collective memory. These artistic forms possess inherent pedagogical affordances: their repetitive motifs, call-and-response structures, embodied movement integration, and narrative accessibility align closely with the developmental characteristics of preschool-aged children, supporting language acquisition, motor coordination, and socio-emotional regulation. Yet current undergraduate music curricula for early childhood education programs predominantly rely on standardized Western-derived frameworks—emphasizing staff notation, fixed-pitch vocal training, and canonical repertoire—which often overlook or underutilize the vast reservoir of indigenous musical knowledge available in Hainan [1]. Consequently, many authentic local resources remain unadapted, fragmented, or inaccessible for classroom implementation, limiting opportunities for culturally sustaining pedagogy and place-based learning in kindergarten settings.

In response to this curricular gap, the present study—conducted under the auspices of a provincial-level higher education initiative focused on pedagogical innovation—undertakes a systematic process of cultural translation and didactic transformation [2, 3]. It engages interdisciplinary methodologies—including ethnographic documentation, participatory curriculum co-design with community elders and practicing kindergarten teachers, and iterative classroom-based trialing—to convert selected Li and Miao musical elements into developmentally appropriate, standards-aligned, and teacher-friendly instructional units. The resulting framework comprises three interlocking tiers: foundational awareness (introducing cultural context and sonic vocabulary), experiential engagement (structured listening, movement, improvisation, and simple instrument-making), and creative extension (child-led composition, storytelling through sound, and cross-modal expression). This multi-layered system not only supports the professional growth of preservice educators by enhancing their cultural responsiveness and practical teaching repertoire but also contributes to the intergenerational transmission and revitalization of endangered intangible heritage, thereby reinforcing the reciprocal relationship between educational advancement and cultural sustainability.

2. The Intrinsic Value of Applying Hainans Li and Miao Cultural Resources to Early Childhood Music Education

2.1. Enrich the Preschool Childrens Local Musical Aesthetic Resource Library

Li and Miao traditional music embodies a profound symbiosis between Hainan's distinctive ecological landscape—characterized by tropical rainforests, coastal wetlands, and volcanic terrain—and the expressive practices of its long-resident communities. Its melodic contours, timbral textures, and rhythmic structures emerge organically from environmental stimuli and communal life patterns, rather than abstract theoretical frameworks. For instance, the nose flute—a rare aerophone found almost exclusively among the Li people—produces ethereal, breath-controlled tones that evoke wind passing through mountain gorges or the calls of endemic avian species such as the Hainan partridge. Similarly, bamboo percussion ensembles employ resonant tapping, scraping, and striking techniques on locally harvested culms to mirror the cyclical cadences of seasonal agricultural cycles, including planting, weeding, and post-harvest processing. These sonic representations are not merely decorative but function as embodied knowledge systems, encoding ecological awareness, intergenerational memory, and spatial orientation. Such acoustic materials possess exceptional pedagogical suitability for early childhood learners, whose cognitive development is strongly anchored in multisensory integration, pattern recognition, and experiential learning [4]. Integrating these resources into music curricula offers a meaningful counterpoint to the dominant

reliance on standardized Western notation-based instruction, thereby expanding the auditory lexicon available to young children. This expansion supports the formation of flexible musical cognition—grounded in local sonic heritage yet receptive to global diversity—and cultivates an authentic, non-ideological connection to regional cultural continuity. Importantly, this approach aligns with contemporary developmental psychology research emphasizing culturally responsive pedagogy as foundational to holistic early learning outcomes, including emotional regulation, social attunement, and symbolic reasoning.

The preschool years constitute a neurodevelopmentally sensitive window during which foundational schemas for cultural meaning-making begin to consolidate. Through participatory engagement—such as vocal imitation of Li lullabies transmitted orally across generations, or coordinated movement in the Bamboo Pole Dance, where rhythmic footwork synchronizes with percussive pole clapping—children internalize cultural syntax without explicit instruction. These activities operate at the intersection of motor development, auditory discrimination, and social cognition, enabling implicit acquisition of aesthetic values, communal norms, and spatial-temporal awareness. Crucially, such experiences foster cultural belonging not as an abstract concept but as a lived, sensorimotor reality: the resonance of bamboo underfoot, the vibration of a gourd shaker in small hands, the shared breath required to sustain a nasal melody—all contribute to embodied cultural literacy. This grounded familiarity nurtures a quiet, resilient sense of place-based identity that evolves naturally alongside linguistic and cognitive growth. Furthermore, exposure to diverse musical expressions within Hainan's cultural ecosystem—spanning Li chants, Miao pentatonic melodies, and hybrid folk forms—supports the development of perceptual flexibility and cross-cultural appreciation from the earliest stages of learning. Such pedagogical grounding does not prioritize ideological messaging but instead affirms the intrinsic educational value of local knowledge systems as legitimate, rigorous, and developmentally appropriate sources of early childhood learning [5].

2.2. Promoting the Innovation of Practical Teaching Models in Preschool Education Programs

For future early childhood educators specializing in preschool education, the meaningful integration and pedagogical utilization of Li-Miao cultural resources into curriculum design and teaching material development necessitates a fundamental shift away from conventional, transmission-oriented instructional paradigms. This entails moving beyond passive reliance on standardized textbooks and rote content delivery toward dynamic, inquiry-based engagement grounded in authentic cultural contexts. Educators must assume the dual roles of reflective practitioners and culturally responsive curriculum developers, actively participating in sustained, field-anchored learning experiences [6, 7]. Such experiences include ethnographic-style music documentation—conducted with community consent and ethical oversight—in local Li and Miao villages; systematic transcription, contextual annotation, and age-appropriate simplification of traditional musical motifs, rhythms, and lyrical structures; and iterative co-design of developmentally appropriate music activities aligned with national kindergarten education guidelines and children's perceptual, motor, and socio-emotional developmental milestones. Through this vertically integrated process—from cultural source identification and respectful adaptation to classroom implementation and reflective evaluation—pre-service teachers cultivate metacognitive awareness, cross-domain synthesis abilities, and adaptive pedagogical judgment. Their growth manifests across multiple professional competencies: deeper integration of subject matter knowledge with child development theory, refined aesthetic sensitivity and musical expressiveness, evidence-informed instructional design capacity, and confident orchestration of inclusive, participatory learning environments. Ultimately, this approach fosters not only technical proficiency but also enduring professional dispositions rooted in cultural humility, pedagogical creativity, and contextually grounded educational

responsibility—thereby advancing the holistic cultivation of high-caliber, socially attuned early childhood music educators.

2.3. Current Practical Challenges in Early Childhood Music Education Teaching Practices

Resource utilization in early childhood music education remains suboptimal, with a persistent misalignment between available cultural assets and pedagogical implementation [2]. Commercially published preschool music textbooks overwhelmingly prioritize Western classical compositions and standardized children's songs, which often lack contextual resonance for local communities. Although rich repositories of traditional Chinese musical heritage—including regional folk melodies, ritual chants, and historically grounded children's rhymes—are widely accessible, these materials are seldom integrated into core curricular frameworks. Instead, they appear only incidentally, such as brief background audio clips or decorative illustrations, without pedagogically sound adaptations designed specifically for developmental stages of early learners. Crucially, many such traditional pieces require significant modification—such as rhythmic simplification, melodic contour adjustment, and integration with movement or storytelling—to meet the cognitive, motor, and attentional capacities of children aged three to six. The absence of systematically developed teaching resources, including annotated lesson plans, age-appropriate arrangements, and scaffolded activity sequences, creates a structural gap: educators possess abundant source material yet face acute shortages of ready-to-use, classroom-tested instructional tools that uphold both musical integrity and early childhood learning principles.

Teacher preparation programs in higher education institutions emphasize foundational music competencies—including music theory, vocal technique, and instrumental proficiency—but frequently under-prioritize context-sensitive application skills essential for kindergarten practice. This imbalance results in graduates who demonstrate strong technical command yet encounter difficulties translating culturally rooted musical content into developmentally appropriate, play-based learning experiences. Effective early childhood music instruction necessitates a triadic synthesis of musical knowledge, playful pedagogy, and localized cultural awareness—what may be termed the 'music + play + cultural context' framework [8, 9]. For instance, transforming a traditional Li or Miao folk melody into an interactive circle game requires not only understanding its modal structure and rhythmic patterns but also interpreting its social function, adapting its narrative elements for young listeners, and embedding it within multisensory, collaborative activities. Without sustained, supervised field experiences that model and scaffold such integrative practices, pre-service teachers remain inadequately equipped to design authentic, engaging, and culturally grounded music learning opportunities in real-world early childhood settings.

Assessment mechanisms for practical teaching competencies remain narrowly defined and insufficiently aligned with the multifaceted demands of contemporary early childhood music education. Current evaluation protocols predominantly measure discrete performance outcomes—such as accuracy in singing pitch-matching tasks or fluency in playing simple melodic lines—while neglecting more complex, process-oriented dimensions of professional practice. These include the capacity to reinterpret traditional Chinese musical works through developmentally appropriate arrangements, the fidelity and responsiveness of implementation in diverse kindergarten classrooms, and the pedagogical clarity with which cultural meaning, historical context, and communal values are conveyed to young learners. Furthermore, assessments rarely incorporate observational data from authentic teaching episodes, peer feedback loops, or reflective documentation of iterative improvement. As a consequence, teacher candidates receive limited formative guidance on how to bridge theoretical knowledge with situated practice, thereby constraining meaningful progress in curriculum innovation, instructional quality, and culturally sustaining pedagogy across early childhood music education contexts.

3. Current Practical Challenges Facing Early Childhood Music Education Practice

3.1. *Insufficient Depth of Resource Transformation; a Disconnect between Teaching Materials and Instructional Content*

Currently, the vast majority of music teaching materials used in early childhood education are still primarily designed around classical Western musical pieces and widely sung children's songs. In contrast, musical traditions originating from diverse regional and cultural communities across China—including those with distinctive melodic structures, rhythmic patterns, vocal techniques, and instrumental practices—appear only sporadically or in fragmented form within mainstream pedagogical resources; they are typically employed merely as supplementary background material or decorative elements, lacking in-depth, systematic adaptation for young learners or integration into formal curricula [10]. This situation has directly led to an awkward dilemma: "although rich musical cultural resources exist, they have not been effectively transformed into structured curricula suited for young children's learning." The underutilization reflects broader challenges in curriculum design, including insufficient teacher training in culturally responsive music pedagogy, limited availability of developmentally appropriate arrangements, absence of standardized frameworks for evaluating musical authenticity and age-appropriateness, and inadequate collaboration between ethnomusicologists, early childhood educators, and curriculum developers. Consequently, many children miss opportunities to engage meaningfully with the full breadth of China's musical heritage, which encompasses both nationally recognized intangible cultural heritage items and locally sustained oral traditions passed down through generations.

3.2. *The Teaching Approach Overemphasizes Theory over Practice and Lacks Contextualized Instruction*

In university music education programs, instructional design frequently prioritizes the systematic transmission of foundational music theory concepts—such as notation, harmony, rhythm, and form—as well as technical skill development in vocal performance and instrumental execution. However, this orientation often underemphasizes the pedagogical integration of music with play-based learning strategies and culturally grounded contextualization, which are central to effective early childhood music education. The cultivation of holistic 'music + play + cultural context' application competence remains insufficiently embedded in curricula and classroom practice. Consequently, many graduates encounter challenges when transitioning into kindergarten settings: despite possessing solid theoretical knowledge and technical proficiency, they find it difficult to adapt complex ethnic musical elements—such as regional folk melodies, traditional rhythmic patterns, or culturally significant instruments—into developmentally appropriate, interactive, and emotionally resonant musical play experiences. This gap reflects a broader misalignment between higher education training objectives and the practical, child-centered, and socioculturally responsive demands of contemporary early childhood education [11]. Strengthening experiential learning opportunities, embedding field-based microteaching with diverse cultural repertoires, and incorporating reflective practice on age-appropriate scaffolding techniques are essential steps toward bridging this divide and enhancing professional readiness.

3.3. *The Practical Teaching Evaluation System Is Overly Simplistic and Lacks Consideration of Cultural Characteristics*

Traditional practical assessment methods in early childhood education frequently center on isolated skill performances—such as vocal or instrumental musical execution—as the principal basis for evaluation [12]. This narrow focus prioritizes surface-level technical execution over holistic, developmentally appropriate competencies essential for professional practice. Consequently, such methods fall short in capturing students' capacity for culturally grounded pedagogical innovation, including their ability to

reinterpret, adapt, and reimagine traditional cultural materials in ways that are age-appropriate, inclusive, and educationally meaningful for young children. Moreover, these assessments inadequately measure the operational dimensions of early childhood practice: the rigor of activity planning, responsiveness in real-time classroom management, authenticity and sensitivity in child–educator interactions, and systematic reflection based on formative feedback. Equally important, they omit rigorous evaluation of how effectively students transmit cultural knowledge—not merely as factual content, but as lived experience—assessing whether learners can scaffold children’s understanding of symbolic meaning, historical context, aesthetic values, and shared human experiences embedded in cultural expressions. They also fail to gauge whether students foster empathetic engagement with diverse cultural traditions and support the gradual formation of positive cultural self-concept among preschoolers. This fragmented, static, and decontextualized evaluation framework undermines pedagogical coherence, limits reflective growth, and impedes the systemic enhancement of teaching quality. To align with contemporary developmental science and national curriculum guidelines emphasizing holistic, culturally responsive, and competency-based education, assessment systems must evolve toward integrated, authentic, and process-oriented models that value both procedural mastery and contextual wisdom.

4. Implementation Pathway for Establishing a Practical Teaching System Based on Li and Miao Cultural Resources

4.1. Redefining Educational Objectives: Balancing the Dual Educational Orientations of Cultural Heritage Preservation and Practical Innovation

The core educational focus of the music curriculum within preschool education programs must be strategically repositioned to foreground ethnic musical traditions as vital pedagogical assets, particularly those of the Li and Miao peoples indigenous to Hainan Province. This reorientation entails moving beyond superficial exposure to integrate systematic acquisition of foundational musical competencies—such as vocal techniques, rhythmic patterns, melodic structures, and instrumental practices unique to Li and Miao musical heritage—into the formal training sequence [13]. Trainees are expected to develop not only technical proficiency but also deep contextual understanding: recognizing how musical forms articulate cosmological beliefs, social rituals, intergenerational knowledge transmission, and community identity. Concurrently, they must cultivate applied pedagogical capacities—including designing age-appropriate music-integrated lesson plans, developing locally grounded activity modules, adapting traditional repertoire for diverse learning needs, and evaluating outcomes through culturally responsive assessment frameworks. These competencies are embedded explicitly within the professional talent development program’s competency matrix and mapped across course syllabi, practicum requirements, and graduate profile standards. The overarching objective is to prepare preschool educators who embody a balanced dual commitment: maintaining rigorous adherence to internationally recognized early childhood education principles while simultaneously serving as active, reflective stewards of intangible cultural heritage. Such professionals demonstrate high-level musical literacy across multiple modalities—aural, performative, compositional, and analytical—and possess the adaptive innovation capacity to translate local cultural resources into meaningful, developmentally appropriate, and ethically grounded learning experiences for young children.

4.2. Developing Teaching Content: Creating a Modular and Tiered Music Teaching Content System for Li and Miao Music

The Basic Cognitive Module serves as the foundational layer of the music education framework, designed to cultivate students’ comprehensive understanding of Li and Miao musical traditions within Hainan Province. It centers on a dedicated course titled ‘Appreciation of Hainan’s Li and Miao Ethnic Music,’ which systematically addresses core dimensions including the historical evolution of these musical practices across

generations, the sociocultural contexts in which they emerged and persisted, the structural characteristics of traditional instrumental ensembles, and the thematic, melodic, and rhythmic features of representative folk song genres such as Li 'Diao' songs and Miao 'Flying Songs.' Emphasis is placed on cultivating critical listening skills, contextual awareness, and intercultural sensitivity through curated audio-visual materials, field-recorded excerpts, and comparative analyses with other southern Chinese ethnic musical systems. This module also integrates reflective pedagogical strategies—such as guided listening journals and cultural mapping exercises—to deepen conceptual retention and foster respectful engagement with intangible cultural heritage [5].

The Skills and Creative Composition Module advances learners from passive appreciation to active musical reinterpretation, focusing on the pedagogical adaptation of authentic Li and Miao musical elements for early childhood development. It incorporates hands-on training in handling indigenous instruments—including the Li nose flute ('Bi'), bamboo drum ('Gua Gu'), and Miao bronze drum derivatives—while emphasizing safe, age-appropriate handling techniques and acoustic properties relevant to young children's auditory perception. Students engage in structured compositional tasks that involve rhythmic simplification, melodic contour reduction, phrase repetition, and call-and-response patterning—all grounded in the original modal frameworks and tonal aesthetics of the source traditions. These adaptations are explicitly aligned with developmental milestones in preschool music cognition, supporting sensorimotor integration, temporal processing, and collaborative play. Instructional scaffolding includes model lesson plans, peer-led micro-teaching sessions, and iterative feedback loops informed by child-centered learning theories and ethnomusicological best practices in culturally responsive curriculum design.

The Early Childhood Practical Training Module bridges theoretical knowledge with classroom implementation by embedding Li-Miao cultural motifs directly into developmentally appropriate music pedagogy. It introduces a specialized curriculum on music game design that guides pre-service educators in constructing immersive, multisensory kindergarten activities rooted in local material culture and performative traditions. Examples include bamboo-pole rhythmic games that simulate the coordinated movements of Li harvest dances, sound-scapes built from layered recordings of wooden clappers and bamboo scrapers to evoke forest environments central to Miao oral narratives, and dramatized storytelling units where children recreate ceremonial sequences using simplified instrumental timbres and body percussion. Each activity undergoes rigorous alignment checks against national early childhood education standards, domain-specific music learning objectives, and principles of inclusive participation—ensuring accessibility for diverse learners while preserving cultural authenticity and avoiding stereotypical representation. Assessment emphasizes process-oriented documentation, including video-based reflection portfolios and co-designed rubrics developed collaboratively with community cultural bearers.

4.3. Innovative Teaching Model: Development of a Four-Stage Interconnected Practical Model – "Field Research and Adaptation-Based Teaching and Seminar"

The fieldwork phase constitutes the foundational empirical component of the model, wherein undergraduate students in early childhood education and music pedagogy are systematically organized to conduct immersive ethnographic research in Li-Miao ethnic villages located in southern China [14]. Under faculty supervision, students engage directly with recognized intangible cultural heritage inheritors—many of whom are senior community elders—to document traditional oral narratives, ritual chants, lullabies, and seasonal folk songs through structured interviews, participatory observation, and high-fidelity audio-visual recording. Special emphasis is placed on contextual understanding: students record not only sonic material but also associated performance practices, linguistic nuances, kinesthetic gestures, and sociocultural functions of each musical form within daily life and ceremonial settings. Ethical protocols—including informed consent, community permission, and data anonymization—are rigorously

observed throughout this phase to uphold academic integrity and respect for indigenous knowledge systems.

In the classroom adaptation phase, instructor-led pedagogical scaffolding enables students to critically analyze the collected field recordings and translate them into developmentally appropriate learning resources for preschool-aged children. This involves systematic simplification of melodic contours and rhythmic structures while preserving core tonal identity and cultural authenticity; adjustment of vocal range to align with the physiological capabilities of three- to six-year-olds; and thoughtful reworking of lyrical content to enhance semantic clarity, repetition, and embodied engagement—such as integrating gesture-based mnemonics or call-and-response patterns. Students also explore multimodal representation strategies, including visual aids, tactile props, and movement sequences, ensuring that adaptations remain both educationally effective and culturally respectful without diluting original aesthetic or symbolic meaning.

The kindergarten trial teaching phase leverages a long-standing school–industry collaboration framework that provides access to accredited early childhood education internship bases across urban and suburban districts. Here, student teachers implement the co-developed lesson plans in authentic classroom environments under joint mentorship from university supervisors and experienced kindergarten practitioners. Each trial session is video-recorded and accompanied by structured observational rubrics assessing child engagement, affective response, motor coordination, verbal participation, and cross-cultural resonance. Data collection includes real-time anecdotal notes, time-sampled behavioral coding, and post-lesson reflective journals, enabling triangulation of evidence regarding pedagogical viability, age-appropriateness, and cultural accessibility of the adapted materials within diverse socioeconomic and linguistic contexts.

The post-implementation review session serves as a rigorous iterative feedback loop grounded in collaborative professional inquiry. It integrates qualitative input from multiple stakeholders: spontaneous verbal and nonverbal responses from young children during and after lessons—captured via open-ended prompts and expressive drawing tasks—as well as structured evaluation forms completed by cooperating kindergarten teachers focusing on curriculum alignment, classroom management feasibility, resource efficiency, and observed developmental outcomes. University faculty synthesize these inputs using thematic analysis to identify strengths, inconsistencies, and emergent design principles, then guide student teams in revising lesson sequencing, scaffolding techniques, assessment criteria, and cultural framing. This cyclical refinement process ensures continuous improvement anchored in empirical evidence and responsive to evolving pedagogical needs and community expectations.

4.4. Multi-Dimensional Evaluation: Establish a Comprehensive Assessment Mechanism Involving Multiple Stakeholders and Covering Various Dimensions

A tripartite collaborative evaluation system is established, integrating expertise from university subject-specific faculty members, recognized intangible cultural heritage inheritors, and experienced frontline kindergarten teachers. This multi-perspective framework ensures balanced judgment grounded in academic rigor, authentic cultural transmission, and practical pedagogical relevance. The assessment structure is organized around four interrelated dimensions: proficiency in core competencies related to intangible cultural heritage practices, capacity to design developmentally appropriate and culturally responsive curricula for early childhood settings, demonstrated effectiveness in implementing these curricula within real kindergarten classrooms—including adaptability, child engagement, and learning outcomes—and measurable contribution to the continuity and vitality of intangible cultural heritage through pedagogical practice. Each dimension is operationalized using clearly defined criteria, calibrated rubrics, and triangulated evidence sources such as lesson artifacts, classroom observation records, reflective portfolios, and feedback from children and caregivers. The process emphasizes transparency, consistency, and fairness, with regular calibration sessions among evaluators to minimize subjective variance and strengthen reliability. Ultimately, the

mechanism serves not only as a summative measure but also as a formative tool supporting continuous professional growth and culturally grounded educational improvement.

5. Practical Outcomes and Future Dissemination Outlook

Through sustained pedagogical innovation and iterative implementation across multiple academic cycles, this practice-oriented teaching system has been fully embedded into the Early Childhood Education curriculum at our institution. Empirical evidence from classroom observations, student self-assessments, and external evaluations confirms its effectiveness in strengthening foundational competencies. Students have consistently attained top-tier performance in provincial and national teacher skill competitions—including lesson design, interactive music facilitation, and multicultural activity planning—reflecting both robust theoretical grounding and refined practical execution. Notably, student-created early childhood music activity plans—such as "Li Family Bamboo Pole" and "Blowing the Nose Flute to Make a Hundred Birds Sing"—integrate authentic Li and Miao ethnic musical motifs, rhythmic structures, and performative traditions within developmentally appropriate frameworks. These plans have undergone formal adoption and field testing in twelve partner kindergartens across Hainan and Guizhou provinces; longitudinal feedback indicates significant improvements in children's rhythmic responsiveness, cross-cultural awareness, and expressive engagement. Educators at implementing sites report enhanced confidence in delivering culturally situated aesthetic experiences. Looking ahead, the research team will develop a comprehensive digital resource repository dedicated to Li and Miao ethnic music for early childhood contexts. This initiative will systematically curate high-fidelity audio recordings, annotated video demonstrations, modular micro-lectures, and full-cycle instructional design templates—all rigorously aligned with China's Kindergarten Education Guidance Outline and the Preschool Aesthetic Education Development Guidelines. The repository will be hosted on a secure, provincially accredited cloud platform to ensure equitable access, version-controlled updates, and interoperability with existing educational information systems [14]. Its primary objective is to support evidence-informed, culturally responsive pedagogy across diverse regional settings while contributing to the sustainable preservation and pedagogical adaptation of intangible cultural heritage in early years education.

6. Conclusion

Developing a practical music education teaching system for early childhood education—grounded in Hainan's indigenous Li and Miao intangible cultural heritage—serves a dual, interdependent purpose: it advances the sustainable transmission of living musical traditions while simultaneously enriching foundational pedagogical frameworks for young children. This system is designed not as a static repository of folk repertoire, but as a dynamic, developmentally appropriate curriculum that embeds rhythmic patterns, vocal timbres, instrumental timbral awareness, call-and-response structures, and narrative song forms within age-sensitive learning sequences. It emphasizes embodied learning through movement, improvisational play, storytelling integration, and collaborative sound-making, all calibrated to support cognitive, socio-emotional, linguistic, and motor development in children aged three to six. Crucially, the approach fosters cultural continuity by situating musical practice within its original ecological, ceremonial, and communal contexts—while adapting delivery methods to contemporary classroom realities, teacher training capacities, and inclusive educational standards. The integration of local knowledge systems into early childhood music instruction cultivates both cultural rootedness and pedagogical flexibility, enabling educators to move beyond generic curricular models toward contextually responsive, ethically grounded practice. Furthermore, sustained implementation supports community engagement, intergenerational dialogue, and the co-creation of teaching resources with Li and Miao

cultural bearers—ensuring authenticity, respect, and reciprocity. Ultimately, this work contributes to broader discourses on culturally sustaining pedagogy, decolonizing early childhood curricula, and reimagining music education as a site of relational knowledge transmission rather than mere skill acquisition.

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