Research on the Integration Path of Regional Intangible Cultural Heritage Music into University Music Education and Cultural Identity Construction — A Case Study of Universities in Zhejiang

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Abstract: Against the dual background of cultural inheritance and educational innovation, regional intangible cultural heritage music, as an important carrier of excellent traditional Chinese culture, its integration with university music education is both a key path for the "living transmission" of intangible cultural heritage and a core means for universities to cultivate students' cultural identity. Taking universities in Zhejiang as research samples, this paper analyzes three core paths of integrating regional intangible cultural heritage music into university music education: curriculum system reconstruction, university–local collaborative education, and digital resource development. It explores the influence of this process on students' regional cultural cognition, emotional belonging, and inheritance behavior, reveals the mechanism of university music education in shaping students' cultural identity of "local rootedness and pluralistic symbiosis", and provides practical reference for universities nationwide to promote intangible cultural heritage music education and strengthen the cultural education function.

Keywords: intangible cultural heritage music; university music education; cultural identity construction; universities in Zhejiang; inheritance path

1. Background and Significance of Integrating Regional Intangible Cultural Heritage Music into University Music Education

With the elevation of "intangible cultural heritage protection" to a national cultural strategy, the 14th Five-Year Plan for Cultural Development clearly proposes "promoting the integration of cultural heritage into the national education system," requiring universities to play the role of cultural inheritance bases and transform intangible cultural heritage resources into educational resources, which provides policy support for introducing regional intangible cultural heritage music into campuses. As an important base for cultural inheritance in higher education, university music education not only undertakes the task of cultivating music professionals but also shoulders the mission of transmitting cultural genes and cultivating students' cultural identity.

As a major province rich in intangible cultural heritage, Zhejiang possesses abundant regional intangible cultural heritage music resources such as Wu Opera, She ethnic mountain songs, Zhoushan fishermen's songs, and Wenzhou drum lyrics. However, it faces problems such as the aging of inheritors, insufficient awareness among younger groups, and lagging dissemination methods. Relying solely on spontaneous folk transmission is difficult to sustain, and universities need to cultivate professional inheritors through systematic education to solve the discontinuity problem of "living transmission."

In recent years, many universities in Zhejiang have carried out practices of integrating intangible cultural heritage music into classrooms. For example, Zhejiang Art Vocational College has established a Wu Opera performance specialization, Lishui University has offered She ethnic music courses, and Zhejiang Conservatory of Music has opened specialized Yue Opera singing courses. However, problems still exist, such as single course formats, insufficient exploration of cultural connotations, weak student initiative in participation, and low cultural identity, failing to fully give play to the value of intangible cultural heritage music in cultural identity construction.

By studying the path of integrating regional intangible cultural heritage music into university music education and cultural identity construction, the theoretical system of the integration of intangible cultural heritage music inheritance and university music education can be enriched, and the internal connection of "educational path—cultural identity" can be explored, providing theoretical support for subsequent related research. Combined with practical cases of Zhejiang universities, replicable integration paths of regional intangible cultural heritage music can be extracted, providing specific schemes for universities to optimize music curriculum settings and strengthen cultural education effects, while assisting the contemporary inheritance of Zhejiang regional intangible cultural heritage music and promoting intangible cultural heritage

resources from "museum-style protection" to "living dissemination."

2. Core Paths for Integrating Regional Intangible Cultural Heritage Music into University Music Education

Based on the practical explorations of universities in Zhejiang (such as Zhejiang Vocational Academy of Art, School of Music of Hangzhou Normal University, Lishui University, Zhejiang Conservatory of Music, etc.), the integration of regional intangible cultural heritage music into university music education can be carried out through a three-dimensional path of "curriculum–collaboration–digitalization," realizing the transformation from "skill instruction" to "cultural immersion," ensuring that intangible cultural heritage music not only "enters the classroom" but also "enters the heart."

2.1 Reconstruction of the Curriculum System: Building a Layered Curriculum of "General Education + Major + Practice"

Curriculum is an important path for integrating intangible cultural heritage music into education. To achieve its effective penetration on campus, the key lies in breaking the traditional single elective course teaching model. This old model often has problems such as narrow coverage, fragmented content, and insufficient adaptability, making it difficult to support the wide popularization of intangible cultural heritage music. Therefore, a layered and systematic curriculum system needs to be constructed to cover students of different majors and different needs, thereby popularizing intangible cultural heritage music.

(1) Offering general elective courses related to intangible cultural heritage music.

Popularize cognition and spread cultural seeds. General courses such as Appreciation of Zhejiang Regional Intangible Cultural Heritage Music, Introduction to She Ethnic Mountain Song Culture, and Yue Opera Aesthetics are offered to all students in the university. Using a teaching model of "music cases + regional cultural stories," students understand the origin, style, and cultural connotation of intangible cultural heritage music and lay the foundation for cultural cognition. For example, Lishui University integrates local She ethnic culture and introduces the She ethnic "double tone" (national intangible cultural heritage) into general courses. Through video presentations of "double tone" singing in She wedding scenes, the cultural connotations of "advising marriage" and "blessing" in the lyrics are explained so that students understand the deep connection between "double tone" and She marriage customs. At the same time, students are organized to learn simple She mountain song melodies on site, stimulating their senses through the dual experience of "hearing + movement," and deepening their cognition of regional music styles.

(2) Offering compulsory courses related to intangible cultural heritage music.

Deepen techniques and explore the cultural core. Compulsory courses related to intangible cultural heritage music are mainly aimed at music majors. Intangible cultural heritage music is integrated into professional courses such as Ethnomusicology, Vocal Performance, and Composition Technique Theory, achieving the coordinated improvement of professional ability and cultural literacy and promoting the inheritance and development of intangible cultural heritage music. For example, Zhejiang Art Vocational College adds a "Wu Opera vocal training" module to vocal courses, inviting Wu Opera inheritors to teach on campus and allowing students to master the vocal techniques and emotional expression of "civil drama sung with martial style" through oral transmission and personal instruction. In composition courses, students are guided to use the melodies of Zhoushan fishermen's songs as materials and combine them with modern compositional techniques for creative adaptation, exploring innovative ability and realizing the integration of intangible cultural heritage music with modern creation.

(3) Carrying out practical activities related to intangible cultural heritage music.

Role transformation and building inheritance platforms. By establishing "intangible cultural heritage music clubs," holding "campus cultural festivals," and creating "off-campus practice bases," students are transformed from "learners" into "disseminators." Taking Zhejiang universities as examples, Hangzhou Normal University cooperates with the Cixi Celadon Ouyue Art Troupe and Zhejiang Art Vocational College to jointly create the "Hearing" Celadon Ouyue brand project. After receiving guidance from professional teachers and inheritors, students learn and master the performance techniques of instruments such as porcelain bowls and porcelain flutes. They not only achieve on-campus dissemination through special performances at campus art festivals but also enter public spaces through "intangible cultural heritage entering communities" practice activities. This dual time-space scenario not only deepens students' understanding of the connotation of intangible cultural heritage music but also effectively improves their practical ability to disseminate it, completing the transformation from learner to disseminator.

2.2 University–Local Collaborative Education: Establishing a Cooperation Mechanism of "Universities + Inheritors + Cultural Institutions"

The inheritance of regional intangible cultural heritage music depends on local resources. Universities need to break campus boundaries and establish collaborative education mechanisms with local communities to achieve "resource sharing and complementary advantages," solving the dual dilemma of universities "lacking teachers and scenarios" and local intangible cultural heritage "lacking theory and technology."

(1) Deep cooperation between universities and enterprises (inheritors): bridging the gap between "skill inheritance" and "theoretical education".

Universities sign cooperation agreements with local intangible cultural heritage inheritors and heritage protection centers, inviting inheritors to serve as "off-campus mentors" who regularly enter campuses to conduct teaching, workshops, and master classes. For example, the School of Music of Huzhou University invites Sun Yaqin, a municipal inheritor of Huzhou mountain songs, to perform classic pieces such as Bridge-Building Rammer Song and Boat Ballad in the course Appreciation of Huzhou Local Music and Opera, and guides students to learn folk songs such as Random Talk Song and Antiphonal Song. Zhejiang Conservatory of Music hires Xu Junyue, the third-generation inheritor of the Zhejiang school of guqin, to offer courses such as The Development History and Basic Overview of the Guqin, systematically teaching the techniques and aesthetic concepts of the Zhejiang guqin school. Universities provide music theory and digital technology support for inheritors, assisting them in organizing scores and recording teaching videos, realizing "mutual teaching and mutual learning."

(2) University–local project cooperation: universities and local cultural institutions jointly carry out research and practice projects on intangible cultural heritage music. For example, Zhejiang Conservatory of Music conducts in-depth cooperation with a She Autonomous County, launching the activity "Rising Tides in She Mountains · Inheritance of Intangible Cultural Heritage Music," signing the horizontal research project agreement "She Guardianship · ππ Plan"—Practice and Research on the Cultivation of She Intangible Cultural Heritage Youth Talents, and establishing the "Zhejiang Conservatory of Music—Jingning National Cultural Art Practice Base" and the "Hong Yan She Music Creative Research Studio." Through systematic projects such as database construction, research centers, and talent cultivation programs, it promotes the living dissemination and modern expression of intangible cultural heritage music. This is a key measure for universities and local communities to jointly protect and inherit She intangible cultural heritage music in depth, with complementary division of labor, forming a dual-wheel driving model of "practice empowerment + creative research support."

2.3 Digital Resource Development: Building an "Online + Offline" Resource Sharing Platform

Digital technology can effectively solve the problems of "few resources and difficult experience" in university intangible cultural heritage music education. Technological means break geographical restrictions and optimize resource allocation, providing a new solution for expanding the educational coverage of intangible cultural heritage music and improving teaching effectiveness.

(1) Construction of online resources.

Create a digital resource platform that is "searchable, learnable, and transmissible." Universities cooperate with local cultural and tourism departments and intangible cultural heritage protection institutions to establish a collaborative system, focusing on the uniqueness of Zhejiang regional intangible cultural heritage music, deeply exploring its value and significance, and building the "Zhejiang Regional Intangible Cultural Heritage Music Digital Resource Database," which collects core materials such as audio, video, musical scores, and inheritor interviews. For example, the Intangible Cultural Heritage Music Digital Museum of Zhejiang Conservatory of Music uses virtual–real integration technology to digitally model instruments such as Yue kiln celadon ou and the Zhejiang school guqin. Students can directly experience scenes such as the Ou elegant gathering and guqin performance through interactive devices. The "dynamic inheritance" section in the exhibition hall also updates video materials of inheritor workshops in real time and supports 360-degree panoramic viewing of fingering details, solving the problem that students cannot clearly see performance techniques.

Zhejiang Art Vocational College, focusing on the professional needs of Yue Opera vocal teaching, has not only built the first national high-quality online open course supporting resource platform in the field of Chinese opera but also independently developed the "Yueyin Yitong" Yue Opera phonetic electronic dictionary application. Closely combining Yue Opera phonology theory with new media technology, the application integrates functions such as speech recognition and intelligent pronunciation guidance; it also embeds an artificial intelligence question-answer module that can instantly respond to professional vocal style questions such as Chi Mode and Xianxia Mode. Relying on knowledge graph technology, it systematically organizes core knowledge points such as school characteristics and repertoire interpretation to form a structured

knowledge framework. Such online resource databases truly realize seamless connection between theoretical learning and practical training.

(2) Digital application teaching.

Virtual simulation, AR, and other technologies are introduced into classrooms to enhance interactivity and immersion in teaching. For example, Zhejiang Conservatory of Music and the Dunhuang Cultural Tourism Group jointly created the "Immersive Music Exhibition Hall of Cave 25 of Yulin Grottoes." Using immersive sound technology and AI image activation technology, audiences can trigger interactive devices by touch and enter the stories of Dunhuang murals "activated" by music, and students participating in related projects can also obtain immersive experiences. The course Folk Music of Southwestern Zhejiang at Lishui University deeply integrates modern information technology, combining course digital resources, knowledge graphs, and artificial intelligence technology to construct a systematic, structured, and visualized knowledge framework. AI technology is integrated into the entire teaching process, enabling students to gain a more immersive and diverse experience when learning She folk songs and other intangible cultural heritage music of southwestern Zhejiang. Applying digital teaching in classrooms enhances interest and interactivity in teaching and increases students' desire to explore intangible cultural heritage music.

3. The Influence of Integrating Regional Intangible Cultural Heritage Music on the Cultural Identity Construction of College Students

The process of integrating regional intangible cultural heritage music into university music education is essentially a process in which students interact with regional culture and establish emotional connections. Its influence on cultural identity construction is mainly reflected in three dimensions: cognition, emotion, and behavior, forming a complete closed loop of "cognition–emotion–behavior."

3.1 Cognitive Dimension: Deepening Regional Cultural Cognition and Constructing a Cultural Root Cognition System

Through the dual drive of course learning and practice, students' cognition of regional intangible cultural heritage music shifts from "surface style" (such as melody and rhythm) to the "cultural core" (such as historical background, folk customs association, and value concepts), thereby forming a deeper understanding of regional culture. Taking the teaching practices of many universities in Zhejiang as examples: in the study of celadon Ouyue music, students not only learn the performance methods of porcelain instruments (such as porcelain bowls and porcelain flutes) but also understand the firing process of celadon and the role of Ouyue music in the daily life of ancient literati involving "qin, chess, calligraphy, and painting," thus comprehending the deeper meanings of Zhejiang "ceramic culture" and "Jiangnan literati culture." In the learning of She ethnic mountain songs, students analyze the lyrics and melodic structure, clarify the migration history and ethnic customs of the She people, and then form a clear cognition of the pattern of "multi-ethnic cultural symbiosis" in Zhejiang. Such cognitive improvement allows students to understand that regional intangible cultural heritage music is the "living fossil" of regional culture. It is not only a carrier of musical form but also bears the core memory of regional culture, ultimately helping students achieve an essential transformation from knowing to understanding regional culture.

3.2 Emotional Dimension: Stimulating Regional Cultural Identity and Cultivating a Sense of Cultural Belonging

By giving play to the "locality" and "emotionality" of intangible cultural heritage music, students' emotional resonance can be effectively aroused, thereby helping them establish a sense of identification with culture and strengthening their sense of belonging. From the experiences of students with different regional backgrounds, this emotional connection shows differentiated but consistent cultivation effects. For example, Zhoushan-native students participating in the practice activity of "Zhoushan fishermen's songs," when singing lyrics about "fishermen going to sea" and "families waiting for their return," can easily recall scenes of marine culture such as the morning view of fishing ports and returning fishing boats in their hometown, naturally stimulating intimacy and identification with their hometown. Non-Zhejiang students, by learning the gentle melodies of She mountain songs and the lively vocal styles of Wu Opera music, can truly experience the unique charm of Zhejiang culture—from unfamiliarity to familiarity, gradually developing emotional attachment to this land as a "second hometown."

In addition, when students perform intangible cultural heritage music on stage, the sense of achievement they gain and the satisfaction of audience recognition further strengthen this emotional belonging. This progressive emotional cultivation transforms students from "observers" of intangible cultural heritage music into "practitioners," no longer treating regional

culture as "others' culture," but regarding it as an important part of their own cultural identity.

3.3 Behavioral Dimension: Promoting the Inheritance of Regional Culture and Shaping the Identity of Cultural Inheritors

The ultimate goal of education lies in transforming into behavioral practice. Regional intangible cultural heritage music education precisely builds practice platforms to transform students from learners into inheritors. For example, after graduation, some students from Zhejiang Art Vocational College enter local intangible cultural heritage protection centers and opera troupes to engage in the inheritance and teaching of intangible cultural heritage music, transforming classroom learning into sustained professional practice and becoming core forces in the inheritance of regional intangible cultural heritage music. Students who have received intangible cultural heritage music education while at university also use social media to share videos of themselves performing celadon Ouyue music and singing She ethnic mountain songs, attracting more people to pay attention to regional intangible cultural heritage music. Some students form innovative teams for intangible cultural heritage music, combining regional intangible cultural heritage music with popular music and film and television scoring, and developing derivative products (such as cultural and creative products themed on intangible cultural heritage music and digital albums), promoting the contemporary dissemination of regional intangible cultural heritage music and realizing the creative transformation of tradition and modernity. These diverse behavioral practices symbolize the transformation of students from learners to cultural inheritors, ultimately achieving a complete closed loop of cultural identity from "cognition–emotion" to "behavior."

4. Problems and Countermeasures

4.1 Existing Problems

(1) Insufficient course depth, imbalance between cultural and professional aspects.

Some universities' intangible cultural heritage music courses still focus mainly on "appreciation," with insufficient exploration of cultural connotations; some majors overly emphasize skill training while neglecting interpretation of the cultural value of the music itself, resulting in students mastering techniques but not understanding the connotation, making it difficult to form cultural identity and failing to achieve deep integration of "skill + culture."

(2) Unstable collaborative mechanisms, more short-term cooperation than long-term co-construction.

Cooperation between universities, inheritors, and local cultural institutions often relies on personal relationships or project funding and lacks long-term stability. Some university–local cooperation projects stop once funding ends, making it difficult to form sustained inheritance effects. Students' education in intangible cultural heritage music can only remain superficial and cannot better give play to the educational value of intangible cultural heritage music.

(3) Low utilization rate of digital resources, disconnection between database construction and use.

Although some universities have built digital resource databases, due to the lack of supporting teaching design, the databases become "material warehouses." Students occasionally log in to view audio but fail to combine resources with course learning and practical creation. Some applications of digital technology remain at the "display" level and are not deeply integrated into the teaching process, making it difficult to fully give play to their teaching value.

4.2 Countermeasures

(1) Strengthen cultural design in courses to achieve deep integration of "skill + culture".

Introduce perspectives of cultural anthropology and ethnomusicology in course development, and invite regional intangible cultural heritage scholars to participate in curriculum design to ensure that courses include both technical teaching and interpretation of cultural connotations. At the same time, add discussion modules on "intangible cultural heritage music and modern life" to guide students to think about the dissemination value of intangible cultural heritage music in contemporary society and stimulate innovative thinking.

(2) Establish a long-term "university–local collaboration" mechanism to ensure stability and continuity of cooperation.

Universities sign long-term cooperation agreements with local cultural institutions and intangible cultural heritage protection centers, clarify the rights and obligations of both parties, and set up a "special fund for intangible cultural heritage inheritance" to guarantee remuneration for inheritors' teaching and funding for resource development. Meanwhile, establish a "joint university–local evaluation mechanism," incorporating the effectiveness of intangible cultural heritage music inheritance into the university cultural education evaluation system to promote normalized collaborative education.

(3) Improve the practicality of digital resources and promote their transformation into teaching.

For digital resource databases, develop supporting teaching guides and learning task sheets, integrating digital resourc-

es with course content and practical activities. At the same time, carry out teacher training in digital teaching to enhance teachers' ability to use digital resources and avoid technological idleness.

5. Conclusion

The integration of regional intangible cultural heritage music into university music education is a win–win pathway for achieving both the living inheritance of intangible cultural heritage and the cultural education goals of higher education. Taking universities in Zhejiang as an example, through the three-dimensional pathways of "curriculum system reconstruction," "university–local collaborative education," and "digital resource development," regional intangible cultural heritage music can gain new vitality in university education. Simultaneously, students, through interaction with intangible cultural heritage music, can deepen their understanding of regional culture, cultivate a sense of cultural belonging, and promote cultural inheritance, ultimately constructing a cultural identity of "locally rooted, multi-culturally symbiotic."

In the future, universities should further strengthen the educational philosophy of "educating through culture," optimize the pathways for integrating intangible cultural heritage music, and enhance coordination with local communities and society at large. This would form a "university–local–society" collaborative inheritance model, allowing regional intangible cultural heritage music to truly become an important carrier for cultivating students' cultural identity and transmitting China's excellent traditional culture.

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