

Research on the symbiosis mechanism between local non-heritage music and higher vocational aesthetic education curriculum--Taking Yunnan Dongjing music as an example

Kexin WU

Yunnan Open University, Kunming 650504, China

Abstract: As a living fossil of multi-ethnic music fusion in Yunnan, Yunnan Dongjing music is a unique art that contains the essence of Ru- Shi -Tao culture as well as the wisdom crystallization of multi-ethnic culture. Under the impact of the wave of globalization, the protection and inheritance of non-heritage music is facing unprecedented challenges. This study introduces non-heritage music into the higher vocational aesthetic education curriculum, takes Yunnan Dongjing music as an example, creatively builds up new ideas and new measures for the integration of Yunnan Dongjing music and higher vocational aesthetic education curriculum, and proposes to build a symbiotic mechanism suitable for the intermingling of the higher vocational aesthetic education curriculum and the inheritance of non-heritage music, which not only injects new vitality into local non-heritage, but also helps higher vocational colleges and universities to cultivate new types of talents with both professional skills and cultural heritage, which is helpful for promoting the deep intertwining of traditional culture and modern education. It is an important revelation for promoting the deep integration of traditional culture and modern education.

Keywords: Yunnan Dongjing music; higher vocational aesthetic education; non-heritage music; symbiotic mechanism

1 Introduction

Aesthetic education and "non-heritage in school" have become the hotspot of attention in the education sector nowadays. Higher vocational aesthetic education programmes are not just about art education; they also play a vital role in cultural inheritance, talent cultivation, and social innovation. The aesthetic education programmes inject the cultural soul into higher vocational education. Through practical research into the symbiotic relationship between higher vocational aesthetic education courses and local non-heritage music, this approach not only helps students to break through the limitations of technical skills, shape a complete personality, but also provides a sustainable path for the modern transformation of traditional culture.

2 The significance of integrating local non-heritage into the higher vocational aesthetic education classroom

The integration of local non-heritage music into higher vocational aesthetic education classroom is not only the protection and inheritance of traditional culture, but also the innovation and empowerment of modern education. Through

building the closed loop of "cultural gene-educational practice-social value", the higher vocational aesthetic education programmes can realize the transformation of non-heritage music from "living existence" to "vocational ability", inject the cultural soul into higher vocational education, and provide a sustainable path for the modern transformation of traditional culture.

At the educational level, the innovative breakthrough from skills training to cultural education has been realized. In the traditional classroom of higher vocational aesthetic education, aesthetic education is often confined to "singing and dancing" skills training or one-way multimedia indoctrination of artworks to students. While traditional skills training pursues how to do, non-heritage music education should ask why to do. When education shifts from training the fingers to awakening the heart, the higher vocational aesthetic education can truly realize the qualitative change from making tools to educating people.

At the cultural level, higher vocational aesthetic education fosters non-heritage inheritance and cultural confidence, providing fertile ground for the living transmission of non-heritage music. Classroom education can quickly cultivate a large number of non-heritage music enthusiasts and even potential inheritors through standardized curricula and large-scale teaching. Unlike the traditional teacher-apprentice system, this inheritance is not a simple copy and paste, but allows traditional culture to grow naturally in the hearts of students [1].

At the societal level, cultural diversity and social harmony are promoted. The integration of non-heritage music with vocational education will make non-heritage music no longer a cultural heritage to be shelved, but a living resource that can be transformed into cultural capital. At the same time, it also helps to repair the cultural ecology damaged by the modernization process. For example, by integrating rehearsed music into the higher vocational aesthetic education classroom and facilitating students to participate in community exhibitions and non-heritage workshops, non-heritage music will be brought back into the public eye.

3 Analysis of the cultural genes and educational value of Dongjing music

The cultural gene of Dongjing music reflects the pattern of the unity of Chinese civilization, and its essence is the musical expression of the three cultures of Confucianism, Buddhism and Taoism. Its performance system consists of vocal music (sutra cadences) and instrumental music (qubangs), with instruments divided into "Civil" pieces and "Military" pieces, and a rich variety of qubangs, reflecting ancient musical forms and performance techniques. The educational value of Dongjing Music lies in its capacity to cultivate students' cultural identity with traditional culture. Dongjing Music is the key to understanding the concept of "harmony and difference" in Chinese culture, such as the elements of Jiangnan silk and bamboo in Tonghai Dongjing Music, which reflects the history of regional cultural exchanges. Students can explore the influence of regional culture on the musical form by comparing the cave music of different regions, such as Yunnan and Sichuan. Secondly, it helps to improve students' aesthetics and creativity. Dongjing music, with its Confucian-Buddhist-Taoist cultural essence, manifests through elegant melodies and intricate improvisational techniques that helps to stimulate creativity; at the same time, students' active engagement in preserving Dongjing music—through tasks like translating Chinese pitch notation and crafting traditional instruments—cultivates a profound sense of cultural confidence rooted in Confucian-Buddhist-Taoist heritage.

4 Practical path of integrating local non-heritage music into higher vocational aesthetic education curriculum

Bringing non-heritage music into the aesthetic education curriculum is a new breakthrough point for higher vocational aesthetic education. Classroom education is the main position of aesthetic education, and the integration of local non-heritage music into the higher vocational aesthetic education classroom can be systematically implemented through three

dimensions: the curriculum design principles, curriculum practice and implementation, and off-campus non-heritage learning activities within aesthetic education [2].

4.1 Principles of curriculum design

Higher vocational institutions should first adhere to the principle of cultural heritage preservation. By deeply excavating the cultural connotation of local intangible cultural heritage (ICH) music, they can integrate the historical origins of Yunnan Dongjing music into the curriculum. Through interviews with inheritors and field visits to performances, these institutions can restore its full picture as a living history. Simultaneously, by analyzing the cultural integration of Confucianism, Buddhism, and Taoism in Dongjing music, along with its regional characteristics through cultural gene decoding, they can help students comprehend the value of Dongjing music as a cultural gene pool. Furthermore, by transmitting the Chinese pitched notation in a living state, and incorporating the reading and performance of Chinese pitched notation into the mandatory content, while adopting the mode of "oral teaching + digital assistance", these institutions can ensure that the ancient notation method is not lost.

Second, in terms of aesthetic education, the goal is to teach through beauty and cultivate emotional sensitivity. Through audio-visual integration and combining videos of Dongjing music performances with physical displays of musical instruments, such as the Guzheng, Bamboo flute, Erhu, Wooden fish and other musical instruments, students can intuitively feel the shape of the instrument and its tonal characteristics.

Thirdly, the principle of practice-orientation should be adhered to. Through progressive skills training, we ensure that students master fundamental performance techniques by starting with the music scores and the basic skills of musical instruments. Afterwards, the Dongjing Music Orchestra is formed to carry out ensemble rehearsals to cultivate students' teamwork and musical expression.

Fourthly, the assessment mechanism adheres to scientific principles in its key aspects. Formative and summative assessments are implemented in sequence according to their respective emphases. During the process evaluation, students are asked to participate in workshops and progressively master skills; for example, through teacher guidance in memorizing repertoire to evaluate their instrumental proficiency. Students' cultural knowledge and creativity are evaluated in the summative evaluation by means of the performance of works and creative arrangements.

4.2 Curriculum practice and implementation

4.2.1 Curriculum practice framework

Based on the principle of three-dimensional integration of "regionality-practicality-innovation", a progressive practice system of "cognition-inheritance-innovation" is constructed. In the basic cognition module, the AI technology, such as the Dream AI APP, restores the performance scenes of representative heritage groups, such as Tonghai Miaoshanxue Women's Dongjing Class and Yaoan Guixiang Society. At the same time, it integrates the perspectives of musicology, anthropology and folklore to analyse the cultural genetic code of non-heritage music. In the skills training module, interviews are conducted with provincial inheritors to implement the instrumental music inheritance programme. At the same time, AI composition software is used to assist students to complete the modern translation of traditional compositions.

4.2.2 Featured implementation paths

Through the "three-in-one" teaching mode, the first classroom builds a hybrid teaching system of "theoretical lectures + instrumental training + digital creation"; the second classroom regularly organizes thematic exhibitions such as "New Sounds of Elegant Music". The third classroom mainly establishes a field research base for Dongjing music, organizes students to participate in Dali March Street Ethnic Festival, Tengchong Dongjing Music Festival and other volunteer services, and records the current situation of folk heritage. Eventually, a diversified evaluation system will be established to

record the number and quality of students' participation in the practice of non-heritage conservation through learning portfolios.

4.2.3 Innovations in safeguard mechanisms

Firstly, building a dual-teacher team, whereby teachers on campus and non-heritage inheritors form a teaching team to jointly develop school-based teaching materials. Secondly, building a dynamic adjustment mechanism, revising the curriculum programme every year according to student feedback, such as the questionnaire of the Learning Pass platform, and changes in cultural policies, such as the revision of the Regulations on the Protection of Non-heritage in Yunnan Province. Finally, building a resource platform, and building an integrated platform for industry-academia-research and application with local cultural centers and art troupes.

4.3 Out-of-school practical teaching activities on aesthetic education

Extracurricular aesthetic education practice teaching is the core carrier of the symbiotic mechanism between local non-heritage music and higher vocational aesthetic education programmes [3]. Taking Yunnan Dongjing music as an example, teachers and students are organized to participate in pre-study in the early stage of the activity, and the core practice stage includes the search for the roots of the non-heritage, skill study and other links, the use of digital tools to record the oral history of the inheritors, and the adaptation of the traditional songs. The innovative mechanisms of the practice path include "dual tutor" system, digital tool empowerment and industry-teaching integration, such as the production of "Dongjing music postcards" through AI technology. The off-campus practice teaching not only deepens students' cultural identity of non-heritage music, but also promotes the development of local cultural tourism and rural revitalization, providing an innovative paradigm of "non-heritage +" for the reform of higher vocational aesthetic education curriculum.

It has been proved that the integration of local non-heritage music into the higher vocational aesthetic education curriculum has realized the symbiosis and co-prosperity of multiple values. Through the progressive practice of cognitive inheritance to innovation, students will become the living carrier of non-heritage music, which can effectively solve the dilemma of the inheritor's fault. The unique aesthetic paradigm and craftsmanship of non-heritage music have significantly improved students' cultural identity and professionalism.

5 Conclusion

The symbiotic mechanism established between Yunnan's Dongjing music and vocational aesthetic education curricula represents both a localized exploration of living intangible cultural heritage transmission and a practical response to national strategies for cultural preservation and educational modernization. Against the backdrop of building a culturally strong nation, the integration of intangible heritage music with vocational aesthetic education constitutes an unavoidable responsibility and mission. The continuous refinement of the curriculum framework, strengthening of dual-qualified teaching teams, and expansion of social practice channels are essential, which will enable more local intangible cultural heritage resources to take root within campuses, empowering young students to become inheritors, innovators, and disseminators of traditional culture. Thus, ancient intangible cultural heritage music can not only perpetuate historical continuity but also flourish with renewed vitality in the new era, contributing to the forging of cultural confidence and the flourishing of cultural diversity.

Acknowledgments

Yunnan Open University, Yunnan Defence Industry Vocational and Technical College 2023 School-level Scientific Research Fund Project (Project Number: 23YNOU05); Yunnan Open University, Yunnan Defense Industry Vocational and Technical College 2025 School-level Scientific Research Fund Special Project (Project Number: 25YNOUZ02).

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

References

- [1] Li KJ, et al. 2024. *Research on the New Paradigm of Living Inheritance of Excellent Traditional Chinese Culture*. Beijing: Tsinghua University Press.
- [2] Zhang ZG. 2002. The construction and teaching problems of aesthetic education curriculum system in colleges and universities. *Journal of Northern Polytechnic University*, 2: 43-50.
- [3] Wei Z. 2017. A study on the popularity of "non-heritage" in basic education in Hubei. *Art Science and Technology*, 30(4).