

Harmony Amidst Change: Revitalizing Guangxi's Intangible Cultural Heritage Music in Higher Education

Zhao Bing¹, Md Jais Ismail², Huang Sile³ and Wei Lun Wong⁴

Abstract

Guangxi's intangible cultural heritage music culture has a long history, diverse types, and profound connotations. As a precious and primitive ethnic music cultural heritage, Guangxi's intangible cultural heritage can improve the quality of contemporary vocal teaching in professional skills such as music singing, instrument performance, enhance the training quality of national vocal music talents in China, and promote the development of folk music culture in China. However, as the rapid development of modern society, these valuable musical traditions are facing gradual marginalization and oblivion. Based on this phenomenon, this study interviewed four professors and four students in the field of music education, as well as conducted a detailed survey questionnaire on 347 students from four universities in Guangxi (Guangxi Arts University, Guangxi Normal University for Nationalities, Yulin Normal University, and Guangxi University of Foreign Language). The results show that students and educators maintain a strong interest in and a high level of respect for non-heritage music, despite the challenges of the current education system and resource allocation. Students and educators are eager to contribute to the preservation and transmission of this valuable cultural heritage to enhance the aesthetic and artistic sensibilities of university students and improve their musical aesthetic ability. Therefore, through investigation and analysis of the current situation and existing problems of music education in various universities, combined with the important significance of improving the music aesthetic ability of college students, targeted solutions are proposed to effectively improve the music aesthetic ability of music majors in universities.

Keywords: *Guangxi Folk Music, Intangible Cultural Heritage Music, Higher Education, Music Aesthetics, Teaching Methods*

INTRODUCTION

With the continuous development of education reform in China, it has become a consensus of the whole society to comprehensively improve the overall quality of students. How to truly fully and high-quality promote the healthy development of students' personalities has become the core issue of current classroom teaching reform. Cultivating the elegant aesthetic sentiment of the new generation is an indispensable high-level goal in shaping the character of truth, goodness, and beauty, and is also an important content of socialist spiritual civilization construction (Jesús Heredia-Carroza et al., 2021a). The folk intangible cultural heritage music in China is a music that expresses its emotional life in its own unique way. It is a music culture created by people of all ethnic groups with strong local characteristics and distinct characteristics of the times and has a strong artistic appeal and aesthetic value (D. Li and Zhou, 2021). Since ancient times, due to the unique geographical location and regional environment, as well as the complex and diverse historical and cultural background, Guangxi has formed a rich and exquisite ethnic regional culture, leaving behind many precious and dazzling intangible cultural heritage. Especially, the local folk music culture in Guangxi has the most profound influence, such as Zhuang Liao songs, Zhuang Tianqin, Dong big songs, etc. Therefore, Guangxi is also known as the Song Sea.

The continued inheritance and development of Guangxi's intangible cultural heritage music culture in contemporary times is not only necessary for the continuation of its cultural and artistic vitality and the development of ethnic regional cultural economy, but also of great significance for the current development and progress of folk music in China (Wang, 2019). At present, the contemporary development of Guangxi's

¹ College of Creative Arts, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia. School of Arts, Guangxi Normal University for Nationalities, Nanning, China, 532200. E-mail: zhaobing0722@163.com

² College of Creative Arts, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia. E-mail: mdjais@uitm.edu.my

³ College of Creative Arts, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia. School of Arts, Guangxi Normal University for Nationalities, Nanning, China, 532200. E-mail: huangsile0722@gmail.com

⁴ Faculty of Languages and Communications, Sultan Idris Education University, Perak, Malaysia. E-mail: Colin_me-and-you@live.com.my

Intangible cultural heritage music culture is facing a cultural crisis. The evolution of the social and cultural environment has made the contemporary development of Guangxi's intangible cultural heritage music increasingly difficult, while the development of folk music culture and education has been slow (Ichumbaki and Lubao, 2019). More and more young people have little understanding of folk music culture, and some performers of intangible cultural heritage folk music are as young as they are in their fifties. In response to this series of practical problems, it is urgent to explore effective strategies for bringing Guangxi's intangible cultural heritage music culture into campus and vocal classroom teaching, aiming to revitalize the era of Guangxi's intangible cultural heritage music culture, while using intangible cultural heritage music cultural resources to help cultivate and promote the development of Chinese ethnic music culture.

Therefore, considering the situation of Guangxi folk music described earlier, this study investigates Guangxi folk music to strengthen students' understanding and identification with folk music culture, cultivate profound humanistic care and musical aesthetic cultural literacy, and contribute to the revitalization of folk music culture (Zhang et al., 2022). Thus, achieving the educational value of music education in universities under new historical conditions and revitalizing new vitality in music education in universities. It is of great significance for Guangxi colleges and universities to take up the responsibility of inheriting folk music culture.

Historical Evolution of Guangxi's Intangible Cultural Heritage Music

As a gathering place for ethnic minorities, the local folk music culture of Guangxi Zhuang Autonomous Region plays an important role in the cultural and artistic corridor of the Chinese nation (Chang et al., 2016). 14 items of local folk music in Guangxi have been included in the first batch of China's intangible cultural heritage list, and 5 items have been included in the second batch of China's intangible cultural heritage list (Yung, 2019). Due to the distinct regional characteristics of Guangxi folk songs, they have attracted the attention of people both domestically and internationally, especially for art enthusiasts. Listening to Guangxi folk songs and appreciating Guangxi ethnic dances is a dual feast of sight and hearing (Pritchard, 2019).

Guangxi is known as the ocean of folk songs and is the hometown of Liu Sanjie (Wang, 2019). The song of Liu Sanjie of the Zhuang ethnic group is one of the first projects declared on the National Intangible Cultural Heritage List by Guangxi Zhuang Autonomous Region. Zhuang folk songs can be divided into two parts: single part folk songs and multi part folk songs. Single part folk songs mainly include mountain songs, minor songs, folk songs, etc. The main types of polyphonic parts include high pitched double tones, flat pitched double tones, and ballad singing double tones, etc. (Barghi et al., 2017). In addition, Guilin's color tones, Tianqin, and other intangible cultural heritage music are well-known to everyone. Figure 1 shows the Jingzu Duxian Qin. For thousands of years, the glorious image of Liu Sanjie has always lived in the hearts of the Zhuang people and has had a significant impact on the entire China and Southeast Asian countries (Xu, 2018).



Figure 1: Jingzu Duxian Qin (from Baidu website in China)

In 1984, the Ethnic Affairs Commission and the Department of Culture of the Autonomous Region jointly held the Zhuang March 3rd Song Festival in Nanning, with over 200,000 people participating in the event. In 1993, the March 3rd Folk Song Festival was renamed as the Guangxi Folk Song Festival, and so far, 24 sessions of the Guangxi International Folk Song Festival have been successfully held (J. Li, 2021; Wu et al., 2019; Svalina, 2023). In 2000, it was selected as one of the first cultural industry demonstration bases in China and also the first festival event themed on intangible cultural heritage. In 2005, it was awarded the Top Ten Performance Prosperity Awards by the Chinese Performers Association and the first Innovation Award by the Ministry of Culture (Jesús Heredia-Carroza et al., 2021). As the only international folk song festival in China, it has become one of the three major international music festivals in China.

However, in today's booming market economy, the survival environment of intangible cultural heritage music in Guangxi is worrying (Yan and University, 2017). The inheritance and development of folk intangible cultural heritage music cannot be separated from the teaching of local veteran artists, especially classic music works that want to maintain their original effects must be rooted in Guangxi, a fertile land full of music (Fingerhut et al., 2021). However, at present, modern cultural life is impacting traditional culture, the scale of music performances and development groups is gradually shrinking, the awareness of inheriting intangible cultural heritage in schools and local areas is weak, and the ecological environment of intangible cultural heritage music culture is also being damaged (Elena Aldeguer Sánchez, 2022).

This study focuses on the intangible cultural heritage music of Guangxi to strengthen students' understanding and identification with Guangxi's folk intangible cultural heritage music culture, improve students' aesthetic and cultural literacy in music, and contribute to the revival of folk intangible cultural heritage music culture.

Emphasis on Musical Aesthetic Abilities in Contemporary Music Education

The teaching of folk intangible cultural heritage music is not only a solid foundation for the inheritance of folk

music culture, but also an important way to implement aesthetic education (Jesús Heredia-Carroza et al., 2021). Aesthetics is the most fundamental property of music education. Universities must implement the idea of aesthetic education in their teaching, cultivate students' ability to appreciate, express, and create beauty (i.e. aesthetic ability). The folk music of Guangxi has its unique artistic beauty: beautiful melodies, vivid musical images, rich expressive techniques, profound significance and charm (Pritchard, 2019). Folk music can more resonate with students' hearts and deepen their understanding of the beauty of music (José A. López-Fernández et al., 2021).

However, influenced by the global cultural ecological environment, musical intangible cultural heritage is facing difficulties in inheritance (Ke-Ling and Music, n.d., 2023). In recent years, with the introduction of intangible cultural heritage music into universities and the classroom of music education in universities, music education in universities bears the burden of inheriting and developing intangible cultural heritage related to music (Kang, 2022). However, the passing of the elderly inheritors of intangible cultural heritage music and the intensification of changes in social, economic, environmental, ethnic, and national cultural backgrounds, the development status of music related intangible cultural heritage in music education activities in universities is still not optimistic (Svalina, 2023). The integration of intangible cultural heritage music in university music education has not received high attention from both government and education departments. Therefore, both the government and education departments should attach importance to the teaching and inheritance of intangible cultural heritage music, effectively enhancing the aesthetic ability of college students towards music (Elena Aldeguer Sánchez, 2022).

The education of intangible cultural heritage music in universities not only requires college students to master music theory and skills, but also guides them to consciously cultivate their musical aesthetic abilities during the music learning process, which is in line with the concept and goals of music education in universities (Wang, 2019). During the exercise process, it is necessary to combine students' innate intuitive perception and guide them to continuously engage in aesthetic training, so that they can correctly grasp the internal connection between music form and content, and improve their aesthetic ability (Fingerhut et al., 2021). The improvement of musical aesthetic ability is beneficial for mobilizing college students' associative thinking. Intangible cultural heritage music, as an organic component of people's spiritual culture, is an important way of expressing people's thoughts and emotions (Konecni, 2022). College students in the music learning stage must have a profound understanding of the meaning contained in music works to have a strong resonance with the thoughts and emotions expressed in the works, associate the artistic conception in music works through emotional experience, and then achieve a rational aesthetic of music.

The intangible cultural heritage music education in universities is an important part of the quality education for college students, responsible for guiding them to cultivate their musical aesthetic ability. At the same time, folk intangible cultural heritage music culture has demonstrated its due value in music teaching in universities. Therefore, it is necessary to deeply recognize the enormous value of ethnic music and carry out education on folk intangible cultural heritage music to cultivate students' aesthetic abilities.

METHODOLOGY

Participants

Four experienced teachers in the field of music education in Guangxi were interviewed to reveal the current situation of intangible cultural heritage music learning and teaching in universities. Participant 1, of the Buyi ethnic group, comes from Guiyang, Guizhou. She is an executive director of the China Ethnic Music Society and a member of the World Ethnic Music Society. She has also received multiple honorary titles from Guangxi Arts University. She has conducted in-depth research in the field of intangible cultural heritage music, published multiple monographs, and led multiple research projects related to intangible cultural heritage music. In addition, participant 2 is the Deputy Director of the Ethnic Art Department of the School of Music at Guangxi Arts University. He has led and completed multiple research projects related to Guangxi ethnic folk songs and published papers in multiple publications. Participant 3 is a teacher of intangible cultural heritage music course

at Guangxi Normal University for Nationalities. Finally, participant 4, who mainly engages in vocal teaching and research, is a member of the Chinese Society for the Study of Ethnic Vocal Arts. He has led and completed multiple educational reform and research projects related to vocal music and Guiju singing. The insights of these three professors provide valuable theoretical and practical support for our research.

In addition to the professor, this study also conducted in-depth interviews with four students from different colleges and professional backgrounds, all of whom have a strong interest in intangible cultural heritage music in Guangxi. These students have taken the initiative to learn and understand the ancient songs of the Mulao ethnic group, the color tones of Guilin, Liu Sanjie's ballads, and other musical forms outside of the classroom. Through communication with them, we not only learned about students' enthusiasm and interest in intangible cultural heritage music, but also explored the challenges and needs they encountered in the process of learning intangible cultural heritage music. This provides us with valuable first-hand information, helping us to have a more comprehensive understanding of the attitudes and perspectives of students towards the study and teaching of intangible cultural heritage music.

Procedure

To explore the current situation of Guangxi intangible cultural heritage music learning and teaching in universities, this study mainly adopted qualitative research methods and also incorporated quantitative analysis elements. In terms of qualitative analysis, this study conducted face-to-face in-depth interviews, with each interviewee's interview duration exceeding 2 hours, ensuring sufficient and in-depth information. These interviewees include professors and students, and their perspectives and experiences provide us with valuable insights on the learning and teaching of intangible cultural heritage music. In terms of quantification, this study also conducted a survey questionnaire involving 347 students, aiming to understand students' attitudes and needs towards intangible cultural heritage music from a data perspective. By integrating these two aspects of research, we can comprehensively understand the learning and teaching status of Guangxi intangible cultural heritage music in universities from different perspectives.

Data Collection

There are three main ways to collect questionnaires. The first method is to randomly distribute questionnaires on campus, the second method is to conduct surveys through familiar friends, and the third method is to publish questionnaires through online platforms such as survey celebrities. Over a period of two months, a total of 365 questionnaires were collected. There are a total of 25 items in the questionnaire. The research subjects are mainly college students majoring in music from four universities. A total of 347 valid questionnaires were collected, with an effective rate of 96.06% and a good recovery rate, meeting the requirements of questionnaire analysis.

RESULTS

Professor's Viewpoint

Participant 1 emphasized the importance of intangible cultural heritage music in university education. He proposed offering more courses on ethnic culture and songs, believing that teachers should have more opportunities to understand and inherit this valuable cultural heritage. In his course design, in addition to the introduction to traditional ethnic music, he also includes practical activities and learning from folk song troupes. Especially in the study of folk songs, he believes that this collective and on-site learning approach can help students gain a deeper understanding of the characteristics of each ethnic song. For example, he mentioned the color tones of Guilin, which is a form of performance that combines singing and dancing related to participant 2.

Participant 2 also pointed out that intangible cultural heritage music plays an indispensable role in society. Many social rituals cannot be separated from songs, which also means that intangible cultural heritage music is not only academic research, but also practice and inheritance in daily life. But he also pointed out that there are still some difficulties and shortcomings in the current education system, such as uneven resource allocation and

limited opportunities for on-site learning, which require educators and decision-makers to deeply consider and improve.

Participant 3 is a teacher of vocal music, Tianqin folk songs, and other courses. In the interview, she pointed out that students' courses require a combination of theory and practice, allowing them to have a deep understanding of the characteristics of each ethnic music. She also pointed out that the teaching of intangible cultural heritage music will enhance students' musical aesthetic abilities and enrich their appreciation of different ethnic music styles, singing styles, and melodies.

Participant 1 conducted in-depth research on minority music, especially the music of the Buyi ethnic group to which she belongs. She believes that ethnic music not only carries rich historical and cultural information, but also has profound emotional value, reflecting the way of life, beliefs, and traditions of the nation. For Professor Liu, intangible cultural heritage music is not only an artistic form, but also a symbol of national cultural identity. She values the education of intangible cultural heritage as a bridge connecting the past, present, and even the future. Through her multiple papers and research, she emphasized the important position of intangible cultural heritage music in modern education and how to integrate it into the modern education system through innovative means.

Participant 4 has rich experience in the field of ethnic music teaching and research. He believes that music is not only an art of sound, but also a cultural inheritance. In his view, ethnic music is the core of every culture, reflecting a nation's history, beliefs, and values. Participant 4 advocates adding more ethnic music elements to music education, so that students can experience and appreciate the musical charm of various ethnic groups in their studies. He also emphasized that to truly understand a nation's music, it must be studied in the context of culture and history.

Both professors firmly believe that intangible cultural heritage music has a special position and value in higher education. To better protect and inherit this music, universities should provide more resources and support, encouraging students to conduct in-depth research and learning. In addition, they also believe that schools should collaborate with communities, art groups, and other organizations to promote and disseminate intangible cultural heritage music, so that it can receive wider attention and recognition.

The interviews with four professors are summarized in Table 1 below.

Table 1

Dimensions/Perspectives	Participant 1	Participant 2	Participant 3	Participant 4
The Relationship between Music and Culture	Music is a part of culture, closely linked to national culture and history.	Music carries historical and cultural information and is a symbol of national cultural identity.	Music is the inheritance of culture, the core of every culture, reflecting the history, beliefs, and values of a nation.	As a part of aesthetic education, the essential feature of music teaching is to complete teaching in aesthetics.
Teaching Methods of Intangible Cultural Heritage Music	Propose to offer courses on ethnic culture and folk songs, and learning from folk customs is an important teaching method.	Integrating Intangible Cultural Heritage Music into the Modern Education System through Innovative Methods.	He advocates adding more ethnic music elements to music education, so that students can experience the musical charm of various ethnic groups.	Implement a combination of theory and practice in teaching.

The Social Role of Intangible Cultural Heritage Music	Many rituals in society are inseparable from songs, and intangible cultural heritage music has its practical and inheritance value in daily life.	Through multiple papers and studies, the important position of intangible cultural heritage music in modern society has been emphasized.	Music is indispensable in cultural and historical contexts, as it reflects the history, beliefs, and values of a nation	Intangible cultural heritage music is indispensable and represents the inheritance spirit of different ethnic groups.
Difficulties and challenges in the education system	There are problems in the current education system, such as uneven resource allocation and limited opportunities for on-site learning.	The balance between tradition and modernity is a challenge due to limited resources.	The balance between maintaining tradition and adapting to the needs of modern education is a challenge	Very few students will actively ask questions to deepen their understanding of ethnic music.
Collaboration and resource allocation	Universities should collaborate with local communities, art groups, etc. to promote intangible cultural heritage music.	Universities should provide more resources and support to encourage students to conduct in-depth research and learning.	Schools should collaborate with communities, art groups, and other organizations to promote and disseminate intangible cultural heritage music.	—————
The Current Situation of the Impact of Intangible Cultural Heritage Music in Guangxi Universities on College Students' Music Aesthetics	In terms of creativity. Nowadays, there are many songs created in Guangxi that contain many local tunes (all of which are classic tunes of certain intangible cultural heritage music), such as "Moon Girl", opera (such as "Ba Ge"), musical (such as "Liu Sanjie"), and choir songs (such as "Teng Zai Shu"), piano music: "Zhuang Xiang zu qu", which contains a large amount of Guangxi intangible cultural heritage music elements.	Singing. There are also some songs in the singing of some local Guangxi singing, these singing is a kind of Guangxi intangible cultural heritage music singing characteristics, for example: the beauty of the Zhuangxiang mei (this song is with the "Dong Da Song" singing characteristics).	In terms of music aesthetics. Learning intangible cultural heritage music can improve students' music appreciation ability in multiple ways. Nowadays, many students like to use some intangible cultural heritage music from Guangxi as examples when participating in teaching competitions.	In terms of performance forms, there are now some representative singers and singing groups who mainly spread their own ethnic music culture through different forms, and their performance forms contain a large number of performance characteristics of certain intangible cultural heritage music.
Expectations and suggestions for the future	I hope more resources can be invested in the education of intangible cultural heritage music and strengthen cooperation with local communities	I hope that intangible cultural heritage music education can receive more attention and become a bridge connecting the past, present, and future.	I hope the school can further strengthen cooperation with communities and art groups, promote and disseminate intangible cultural heritage music	Universities not only attach great importance to improving students' basic knowledge of folk music, but also strengthen their aesthetic abilities through rich music teaching activities

Student Perspectives

At present, Guangxi intangible cultural heritage music is mainly reflected in singing and music appreciation courses in Guangxi universities. Students believe that intangible cultural heritage music should be studied from multiple perspectives, such as expanding channels for learning intangible cultural heritage music from music performance, composition, and music history.

The Ancient Songs of the Mulao Ethnic Group

The ancient songs of the Mulao ethnic group have a profound historical origin in the Guangxi region, representing the rich intangible cultural heritage of the region. In the communication with students, they have repeatedly mentioned the impact of this ancient song on their daily life and learning. Many students expressed that these ancient songs carry the wisdom and spirit of the Mulao ethnic group and serve as a bridge for them to communicate with their ancestors. In addition, students also stated that these ancient songs still lack sufficient

attention in school teaching, and they hope that the education department can increase investment in this part of the content, so that more young people can understand and learn about the ancient songs of the Mulao ethnic group.

The Color Tones of Guilin

The color tone of Guilin is a unique form of singing and dancing performance, closely linked to the story of Liu Sanjie. Students generally believe that this combination of singing and dancing can more vividly showcase Guangxi's folk culture. By learning the color tones of Guilin, students can not only improve their music and dance skills, but also gain a deeper understanding of the local culture and history of Guangxi. They hope that the school can provide them with more learning and performance opportunities, so that Guilin's color tones can be more widely spread on campus.

Liu Sanjie's Songs

Liu Sanjie's songs are an important component of Guangxi's intangible cultural heritage music. These songs not only have high artistic value, but also carry rich historical and cultural information of Guangxi region. The students stated that these songs are an important way for them to understand the wisdom and lifestyle of their ancestors. Many students also mentioned that they hope the school can provide them with more courses and activities related to Liu Sanjie's songs, so that they can learn this valuable cultural heritage more systematically.

Tianqin

Tianqin is an ancient musical instrument in Guangxi region, with a unique timbre that is deeply loved by students. Students stated that learning and playing the Tianqin not only enhances their musical cultivation, but also provides a deeper understanding of Guangxi's music culture. They hope that the school can provide them with more Tianqin teaching resources, so that they can experience the charm brought by Tianqin in their studies.

Survey Questionnaire Results

Basic information analysis: There are 347 students, with males accounting for 36.6% and females accounting for 63.4%. In the distribution of grades, sophomores account for the highest proportion, reaching 38.33%.

Understanding of Intangible Cultural Heritage: More than 3/4 of students understand traditional performing arts, folk etiquette, and festivals, which is consistent with Professor Liu Lingling's viewpoint that music carries historical and cultural information.

The main ways to understand intangible cultural heritage are through the internet, television programs, books, newspapers, and magazines, accounting for 89.91%. This reflects the widespread dissemination of intangible cultural heritage music in modern society, in line with Professor Liu's viewpoint of integrating intangible cultural heritage music into modernity through innovative means.

The main form of integrating intangible cultural heritage music into campus is to invite inheritors of intangible cultural heritage to explain and watch relevant documentary videos. This is in line with suggestions of participant 4 to incorporate more ethnic music elements into music education.

Have universities offered courses related to intangible cultural heritage music? 74.64% of students stated that their universities have offered courses related to intangible cultural heritage music. This is consistent with participant 2 viewpoint, as he proposes to offer courses on ethnic culture and folk songs in universities.

Interest in the teaching mode of intangible cultural heritage music: Both the teaching mode of intangible cultural heritage music and the teaching mode of intangible cultural heritage inheritors on campus have been welcomed by students. This also confirms participant 3 view on the integration of intangible cultural heritage music in the modern education system.

DISCUSSION

The development history of intangible cultural heritage (ICH) in the Guangxi Zhuang Autonomous Region

reflects the region's rich and diverse cultural traditions and historical depth. Since 2006, the application and approval of Guangxi ICH projects have been increasing annually, demonstrating the local government's efforts in cultural protection and inheritance. In 2006, the Dong Ethnic Grand Song and Napo Zhuang Ethnic Folk Song were listed as the first batch of new national-level ICH projects. In 2008, Polyphonic Folk Songs (Yao Ethnic Butterfly Song) and Zhuang Ethnic Triphonic Folk Songs were added as expanded national-level ICH projects. In 2011 and 2014, new projects like Jing Ethnic Monostring Art and Lingyun Zhuang Ethnic Seventy-Two Witch Tune Music were included in the national ICH list.

From 2015 to 2022, the Guangxi government issued the "Implementation Opinions," aiming to effectively protect representative ICH projects by 2025 and improve the scientific and operational standards of the work system. In the "Zhuang Ethnic March Third · Guangxi Carnival" event in 2022, ICH projects such as Zhuang Drama, Colorful Opera, and Five-Color Sticky Rice attracted widespread attention. Additionally, the Guangxi government has actively promoted the integration of ICH projects into the educational sector and conducted various protection and inheritance activities in recent years.

In summary, the continuous expansion and deepening of Guangxi's ICH projects reflect the local government's firm commitment to cultural heritage protection and inheritance. These efforts have not only protected traditional culture but also promoted local socio-economic development.

RECOMMENDATIONS

Teaching of Folk Intangible Cultural Heritage Music in Guangxi

The folk intangible cultural heritage music in Guangxi is a unique artistic form, and its profound historical and cultural background endows it with special significance. How to effectively teach and inherit this type of music in universities is an important issue. As participant 2 said, music is a part of culture, closely linked to national culture and history. This connection makes intangible cultural heritage music not only an artistic form, but also a cultural inheritance. To better teach this type of music, educators need to have a deep understanding of the culture and history behind it. Professor Liu Lingling proposed a method of integrating intangible cultural heritage music into the modern education system. This method includes innovative teaching methods, such as the use of modern technological means, and collaboration with local communities and art groups. This can ensure that students can not only learn intangible cultural heritage music, but also understand the culture and history behind it.

Participant 4 emphasized the role of music in society, especially in various ceremonies and activities. This kind of music is not only a form of entertainment, but also a carrier of culture and history. Therefore, when teaching intangible cultural heritage music in universities, the importance of it in society should also be emphasized. Education of intangible cultural heritage music requires a large amount of resources, including funds, textbooks, and teachers. Universities should collaborate with local communities, art groups, and other organizations to promote and disseminate intangible cultural heritage music. This can ensure that students receive the best learning resources, while also allowing intangible cultural heritage music to receive wider attention and recognition. In summary, the learning and teaching of folk intangible cultural heritage music in Guangxi is a complex and meaningful topic. To effectively teach and inherit this type of music, universities need to adopt various methods, including innovative teaching methods, cooperation with local communities, and sufficient resource allocation.

Methods for Cultivating College Students' Aesthetic Ability in Intangible Cultural Heritage Music

Establish correct aesthetic education concepts.

Integrating intangible cultural heritage music culture into music teaching in universities should first establish correct aesthetic education concepts and improve teaching quality. In the process of music teaching, it is necessary to cultivate students' ideological awareness of music art aesthetics, create a good music and cultural environment, and encourage them to actively participate in school music and cultural practice activities, play

folk music and sing folk music, so as to deepen the charm of folk music and improve the taste of music appreciation.

Moreover, in the practical process, students can innovate and develop folk music based on their professional knowledge, promoting the progress of folk music. In addition to being exposed to music as much as possible, students should also focus on accumulating knowledge of music culture, improving their musical appreciation and cultural cultivation, deeply understanding the historical background and era spirit of music works, and recognizing and understanding the language, charm, and style characteristics of music

Establish more music practice platforms

In the survey, it was found that a large proportion of students are willing to experience and experience the charm of local folk music in Guangxi with their teachers. This requires teachers to adapt to the new teaching methods and integrate the knowledge, skills, process methods, and emotional experiences in the curriculum into the process of artistic practice. Build a vast music practice platform and organize various music club activities, such as artistic performances and campus concerts, to broaden students' horizons in music art and allow them to experience the artistic beauty of music during their participation. Modern high-tech can also be utilized to bring on-site videos of folk music into classrooms, as well as to explore folk music in the Guangxi region.

Teachers need to improve their music professional quality and cultivation

In the practice of aesthetic education of folk music in universities, teachers should expand the aesthetic educational value of folk music content in multiple aspects, construct teaching classrooms with richer content, pay attention to the integration and collision of multiple disciplines, and thus stimulate richer aesthetic education resources. Moreover, in the collision and exchange of subject content, teachers continuously improve students' music literacy and aesthetic ability through the construction of diversified teaching models.

In addition, showcasing one's personal charm in appearance and language, scientifically selecting music textbooks, setting up music teaching content reasonably, and using situational teaching to permeate music aesthetics into all aspects of music teaching, enhancing the influence and artistic appeal of music aesthetics education.

Fully leverage the effectiveness of online media to promote the improvement and optimization of music teaching methods

Diversified media teaching forms can mobilize students' visual and auditory senses, enhance teacher-student interaction in music teaching, deepen students' understanding and understanding of the connotation and emotions of music works, tap into their potential in music appreciation and learning, and improve their innovation and exploration abilities.

CONCLUSION

This study delves into the impact of Guangxi folk intangible cultural heritage music on college students' aesthetics, revealing the current status and value of intangible cultural heritage music in university education from the perspectives of professors and students. Through interviews and surveys, we have learned that intangible cultural heritage music is not only an art form, but also a valuable heritage that carries rich cultural and historical information. Intangible cultural heritage music contains profound aesthetic connotations, and many precious folk music arts can be applied in teaching classrooms. Therefore, in the implementation of aesthetic education in universities, teachers should vigorously explore the aesthetic reasons of folk music and play the aesthetic value of folk music in rich teaching activities.

Folk music is complementary to traditional aesthetic culture in terms of artistic form, thoughts and emotions, and performance style. Therefore, under the guidance of aesthetic education in universities, the deep penetration of folk intangible cultural heritage music culture in students' thoughts and hearts has promoted the formation of good conduct among students, achieving the goal of aesthetic education for college students.

This not only promotes the inheritance of folk music culture and art, but also guides students to explore and create beauty in rich aesthetic education practices, thereby promoting students' comprehensive development and establishing a correct outlook on life.

REFERENCES

- Barghi, R., Zakaria, Z., Hamzah, A., and Hashim, N. H. (2017). Heritage education in the Primary School Standard Curriculum of Malaysia. *Teaching & Teacher Education*, 61, 124–131. <https://doi.org/10.1016/j.tate.2016.10.012>
- Chang, S. M. L., Frederiksen, L. E., and Wilcox, E. (2016). Chinese Dance: In the Vast Land and Beyond. <http://muse.jhu.edu/chapter/1792332>
- Elena Aldeguer Sánchez. (2022). The importance of music in the Infant Education stage. <http://www.morebooks.de/store/gb/book/the-importance-of-music-in-the-infant-education-stage/isbn/978-620-4-42212-1>
- Fingerhut, J., Gomez-Lavin, J., Winklmayr, C., and Prinz, J. J. (2021). The Aesthetic Self. The Importance of Aesthetic Taste in Music and Art for Our Perceived Identity. *Frontiers in Psychology*. <https://doi.org/10.3389/fpsyg.2020.577703>
- Ichumbaki, E. B., and Lubao, C. B. (2019). Musicalizing heritage and heritagizing music for enhancing community awareness of preserving world heritage sites in Africa. *International Journal of Heritage Studies*, 8, 1–18. <https://doi.org/10.1080/13527258.2019.1644527>
- Jesús Heredia-Carroza, Martos, L. A. P., and Aguado, L. F. (2021a). How to Measure Intangible Cultural Heritage Value? The Case of Flamenco in Spain: Empirical Studies of the Arts, 2. <https://doi.org/10.1177/0276237420907865>
- Jesús Heredia-Carroza, Martos, L. A. P., and Aguado, L. F. (2021b). How to Measure Intangible Cultural Heritage Value? The Case of Flamenco in Spain: Empirical Studies of the Arts, 2. <https://doi.org/10.1177/0276237420907865>
- José A. López-Fernández, Medina, S., Miguel J. López, and Roberto García-Morís. (2021). Perceptions of Heritage among Students of Early Childhood and Primary Education. *Sustainability*, 13. http://econpapers.repec.org/article/gamjsusta/v_3a13_3ay_3a2021_3ai_3a19_3ap_3a10636-_3ad_3a642734.htm
- Kang, L. (2022). National Music Promotion and Inheritance Strategies Based on the Perspective of Intangible Cultural Heritage. *Arts Studies and Criticism*, 2(4). <https://doi.org/10.32629/asc.v2i4.587>
- Khan, A. Z., Mirza, H. H., Khan, T. I., & Khan, M. M. (2020). Efficiency Analysis of Mudarabah and Leasing Firms in Pakistan. *Journal of Islamic Business and Management*, 10(2), 390-401.
- Ke-Ling, W., and Music, S. O. (n.d.). The Impact of Music on College Students' Mentality. Retrieved 19 October 2023, from http://en.cnki.com.cn/Article_en/CJFDTTotal-GZYS201603017.htm
- Konecni, V. (2022). MUSIC AND EMOTION: AN EMPIRICAL CRITIQUE OF A KEY ISSUE IN THE PHILOSOPHY OF MUSIC. <http://doc.paperpass.com/foreign/rgArti0000194302593.html>
- Li, D., and Zhou, S. (2021). Evaluating the Authenticity of Naxi Music in Three Stages from the Perspective of Naxi Musicians: An Application of Lacan's Mirror Stage Theory. *Multidisciplinary Digital Publishing Institute*, 7. <https://doi.org/10.3390/SU13073720>
- Li, J. (2021). A Study on the Application of Music Education to Improve College Students' Mental Health in the Context of 5G. *Wireless Communications and Mobile Computing*. <https://doi.org/10.1155/2021/5423459>
- Pritchard, M. (2019). Music in Balance: The Aesthetics of Music after Kant, 1790–1810. *University of California Press Journals*, 1. <https://doi.org/10.1525/jm.2019.36.1.39>
- Svalina, V. (2023). The impact of teachers' listening habits on how much listening activity is used in music lessons. *British Journal of Music Education*, 40, 193–203. <https://doi.org/10.1017/S0265051723000037>
- Wang, B. (2019). Research on the Influence of Intangible Cultural Heritage on Art Design and Public Life. *International Conference on Contemporary Education, Social Sciences and Ecological Studies*. https://www.zhangqiaokeyan.com/academic-conference-foreign_meeting-285977_thesis/0705014352822.html
- Wu, J., Jiang, K., and Yuan, C. (2019). Determinants of demand for traditional Chinese opera. *Springer Berlin Heidelberg*, 6. <https://doi.org/10.1007/s00181-018-1531-7>
- Xu, N. (2018). Analysis of the Correlation Between Folk Music Education and Chinese Traditional Culture*. *Kuram ve Uygulamada Egitim Bilimleri*, 18. <https://doi.org/10.12738/estp.2018.5.159>
- Yan, L., and University, Y. N. (2017). Publicity of Folk Music of the Hakkas' in Guangxi in Multicultural Context. *Journal of Wuzhou University*. http://en.cnki.com.cn/Article_en/CJFDTTotal-WZFX201702012.htm
- Yung, B. (2019). Exploring Creativity in Traditional Music. *Yearbook for Traditional Music*. <https://doi.org/10.1017/ytm.2019.46>
- Zhang, Y., Zhou, Z., and Sun, M. (2022). Influence of musical elements on the perception of 'Chinese style' in music. *Cognitive Computation and Systems*. <https://doi.org/10.1049/ccs2.12036>