

Systematic Defects and Integrated Construction of Community Music Intangible Cultural Heritage Teaching

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Abstract: Focusing on the system shortcomings such as fragmentation, lack of curriculum and weak teachers in community music intangible cultural heritage teaching, this paper proposes an integrated construction path: taking residents as the center, establishing a three-level curriculum standard of "national-local-community", and creating a "pyramid" hierarchical curriculum. Universities, inheritors, and communities have collaborated to form a "1 1 1" teacher team to innovate the teaching scene of "intangible cultural heritage life", support learning points and qualification certification, form a closed loop of "teaching-learning-evaluation", and promote community music intangible cultural heritage from activity display to systematic education, so as to achieve loud singing, retention, and spreading.

1. Introduction

Article 34 of the Intangible Cultural Heritage Law of the People's Republic of China stipulates that "all levels and types of communities shoulder the statutory duties and obligations to inherit and disseminate intangible cultural heritage", and the Ministry of Education promulgated the "Guiding Outline for Improving the Education of Excellent Traditional Chinese Culture" in March 2014. In order to implement the national education policy and implement the strategic deployment of promoting community music intangible cultural heritage into the community, in view of the systematic defects in teaching, the integration of community music intangible cultural heritage teaching content, curriculum standards, professional training and discipline system, the integration of teaching method innovation, the integration of teaching professional teacher teams, and the integration of teaching system "teaching-learning-evaluation" are systematically constructed.

2. The development status of community music intangible cultural heritage into the community and the shortcomings of the teaching system

The community music intangible cultural heritage teaching system is an organic whole composed of core elements such as teaching objectives, curriculum setting, teaching methods, teaching resources and teaching evaluation. On the basis of systematically sorting out the current situation of community music intangible cultural heritage embedded at the grassroots level,

accurately diagnosing its structural defects and key cruxes, and then proposing the construction plan of the top-level design and integrated core elements of the teaching system, it is of great strategic significance to promote the paradigm transformation and value realization of community music intangible cultural heritage education.

2.1. The current situation of community music intangible cultural heritage into the community

Since 2006, the national and local levels have continued to promote community music intangible cultural heritage activities, benefiting from 31 provinces (autonomous regions and municipalities), and more than 1,000 community colleges, youth palaces and grassroots cultural stations have participated in depth. In 2014, the Ministry of Education's "Guiding Outline for Improving the Education of Excellent Traditional Chinese Culture" included "traditional music, dance, drama, and opera" as a whole into the key content of community education for the first time, laying the policy coordinates for music intangible cultural heritage to "enter the community". In 2017, the Ministry of Culture put forward the concept of "seeing people, seeing things, and seeing life", emphasizing "community bearing" and "benefiting the people", and the central government built 151 comprehensive teaching centers in 21 national cultural and ecological reserves, of which more than half set up folk song, rap and instrumental music teaching points, forming an early physical space network. In 2022, the "Community Education and Art Curriculum Standards" included "Exploring Intangible Cultural Heritage such as Folk Songs and Instrumental Music" for the first time in the "Interdisciplinary Theme Learning" module, providing learning hours and content framework for community music intangible cultural heritage. During the same period, Chongqing, Shanxi and other places have built a four-level community education network of "municipal center-district and county college-street and town school-village learning center", and Chongqing alone has set up 918 street and town community schools and 8,600 village (residential) learning centers, and has developed a total of 156 local characteristic courses including music intangible cultural heritage, with an average of 340 teaching sessions per year and serving more than 6 million people. From 2024 to 2025, the Shanghai Lujiazui "Culture into Buildings, Business Districts, and Communities" project will embed music intangible cultural heritage such as Jiangnan silk and bamboo, pipa performances into lunch break concerts, New Year markets and flower arrangement distribution activities, so as to realize the visibility, learning and performance in the "15-minute life circle"; Shanxi, Shandong and other places have incorporated intangible cultural heritage aesthetic education into the community "Lifelong Learning Activity Week" brand, forming an integrated closed loop of "course-performance-competition"[1] Although there is still a lack of independent curriculum standards at the policy level, the four-level network and annual normalized tasks have enabled the participation of community music intangible cultural heritage to reach more than 90%, showing a gradient promotion pattern of "national advocacy, local coordination, and community implementation". Driven by both policies and curriculum standards, community music intangible cultural heritage has shown a normalized trend of "entering the community and into the classroom", and the institutional arrangements at the national and local levels have laid a solid framework for social and cultural cognition.

2.2. Systemic defects in the integration of community music intangible cultural heritage into the community

The current national policy has not made special provisions on the cultivation system and curriculum standards for community music intangible cultural heritage "into the community", nor has it put forward rigid requirements at the teaching level, resulting in systemic defects in its overall

teaching framework. First of all, the top-level design is absent: there is a lack of systematic solutions for theoretical construction and implementation practice, and community music intangible cultural heritage is often simplified into fragmented experiences, which are neither included in the overall plan of community education nor included in the syllabus; Second, there is a lack of operational guidelines: most of the relevant activities are at the level of performance, display, visit and training, and the core ideas and spiritual connotations of community music intangible cultural heritage cannot be deeply explored, and it is difficult to form a sustainable and institutionalized long-term mechanism.

Third, there is a lack of special teaching materials. Although some communities have compiled regional music intangible cultural heritage books, there are no school-based textbooks or independent chapters for the "community" scenario, and the curriculum objectives are vague and the content is scattered. Although Lin Jia advocates "integrating resources into disciplines", the actual integration is low, and although music, opera, and opera have become the main forces, they have not been upgraded to formal community courses, and the training and evaluation framework cannot be discussed. Third, there is a shortage of professional teachers. Most of the lecturers are cultural volunteers, music teachers or literary and artistic backbones of universities for the elderly, and lack of knowledge and teaching training in the community music intangible cultural heritage system, insufficient theoretical literacy, and difficult to ensure the quality of teaching. Fourth, development is unbalanced and lacks supervision. There are significant differences between regions and communities, and the administrative departments do not set rigid constraints, showing a state of "entering the community without entering the curriculum, having courses lacking standards, and having content without system", and the absence of evaluation mechanisms, resulting in the hindrance of both educational effects and the construction of training systems [2].

2.3. Problems of community music intangible cultural heritage teaching system in community education

The lack of community music intangible cultural heritage teaching system, the triple fracture of curriculum, teachers and evaluation hinders residents' in-depth learning. The chaos of the system leads to fragmentation of inheritance, and the lifelong learning chain is unsustainable. First of all, the curriculum positioning is vague and the teaching level is broken.

The current "Community Education and Art Curriculum Standards" only lists music intangible cultural heritage as one of the "interdisciplinary themes", and does not refine it to the teaching objectives, content sequence and evaluation indicators, resulting in a lack of unified basis for grassroots communities to open folk song, rap and instrumental music teaching classes. The university for the elderly, the youth palace, and the cultural station are independent, the curriculum is duplicated and blank coexists, and there is no advanced channel for residents to complete the singing of primary folk songs, and there is a fault line of "learning-practice-performance", making it difficult to form a sustainable lifelong learning chain. Secondly, the teacher structure is single and the professional support is insufficient.

According to the survey, 89% of the teaching tasks of community music intangible cultural heritage are part-time personnel, 57% of them are Chinese volunteers, 26% are music teachers in universities for the elderly, and 16% are mass literary and artistic backbones. They mostly teach based on experience, lack intangible cultural heritage ontology knowledge, pedagogy and curriculum design training, and cannot explain the etiquette and customs functions and regional characteristics behind music. The "residency" system between colleges and universities and inheritors is like signing and stamping, with an average annual teaching of less than 4 hours, and professional support exists in name only. Finally, the evaluation and incentive mechanism is absent,

and the learning results are suspended.

At the community level, there has been no establishment of music intangible cultural heritage learning files or credit recognition methods, and residents' participation is not counted as lifelong education credits, and it is also decoupled from the recruitment of community workers and the star rating of volunteers. The lack of visual achievement certification leads to low student stickiness, and the average annual renewal rate of classes is less than 35%. The supervision list of the higher authorities focuses on "activities" and "media reports", and there is no rigid assessment of the achievement of course goals, student retention rate, and project retention rate, making it difficult for teaching quality to enter the policy vision, and the training system is idling.

To this end, the author suggests: First, the Ministry of Education and the Ministry of Culture and Tourism will issue the "Community Music Intangible Cultural Heritage Curriculum Guide" to refine the grading standards of folk songs, rap, instrumental music, etc., include lifelong education credits, and open up the junior, middle and high schools; The second is to establish a three-way teacher database of "universities-inheritors-communities", implement dual assessment of teaching hours and performance in the district, and include part-time personnel in the teacher professional development system; The third is to implement the "learning file achievement certification" system, where students can redeem their accumulated credits for preferential treatment for community services, and superior supervision shifts from "activity sessions" to "course achievement, student retention rate, and project retention rate", forcing the quality of teaching to improve with rigid indicators, so as to systematically repair the breakage of the community music intangible cultural heritage teaching chain.

3. The positioning and content of the community music intangible cultural heritage teaching system

Building a teaching system for community music intangible cultural heritage is an important measure to implement the national education policy and policies, accurately grasp the top-level design of the community music intangible cultural heritage education and teaching system, take the ten categories of community music intangible cultural heritage projects as the core content, and take the teaching system as the goal to promote the smooth progress of community music intangible cultural heritage education and training.

3.1. The positioning of the teaching system of community music intangible cultural heritage

The positioning of the teaching system of community music intangible cultural heritage determines the curriculum standards and teaching methods of community music intangible cultural heritage. The first is to use the community teaching platform to carry out cultural inheritance and identity education, and cultivate community residents to become the main body of cultural inheritance and cultural identity. Second, the teaching system of community music intangible cultural heritage should reflect interdisciplinary integration. The content of community music intangible cultural heritage is a combination of comprehensive knowledge and diverse culture, not limited to a single discipline. Up to now, the majors and disciplines of community music intangible cultural heritage into the community include music, opera, opera, folk art, mass culture, etc., and the forms of entering the community include square performances, residents' observation, and the establishment of community music intangible cultural heritage practice bases, etc., mostly in community colleges and universities for the elderly. In fact, the intangible cultural heritage of community music covers a wide range of disciplines and involves many disciplines, and community education should achieve the purpose of cultural inheritance through the integration of disciplines. Third, the teaching system of community music intangible cultural heritage should combine

diversity and interest with professionalism and theory, so as to achieve multidisciplinary from pluralism and professionalism from interest, expand the audience, let more residents participate in it, stimulate residents' desire for scientific exploration, and cultivate residents' thinking ability and creativity[3].

3.2. Top-level design of the teaching system of community music intangible cultural heritage

The top-level design of community music intangible cultural heritage teaching includes training objectives, plans, contents, methods and evaluations, and is carried out according to the "pyramid" model echelon; However, the current system still lacks special curriculum standards, and the normalization and standardization are insufficient. It is necessary to take ten categories as the core, integrate economic, artistic, social and other knowledge across disciplines, and build a comprehensive curriculum, so that residents can gradually understand the cultural connotation and integrate multidisciplinary knowledge. In the past 15 years, practice has enriched the content of community education, opened up the talent echelon, and relieved the "worry of generational break"; Youth to the elderly have been given a field of communication to achieve extensive and gradual inheritance. The university has set up a community music intangible cultural heritage major accordingly, cultivated high-level research teams and high-end talents, and significantly improved the inheritance ability and academic level. However, after the intangible cultural heritage of community music "enters the community", its content has not yet been included in the learning indicators of community education standards, and it mostly stays on the surface and has low validity. Although it is not mandatory, if there are no training standards, it is difficult to form systematic cognition even if you are exposed for many years. It is urgent to formulate grading standards, connect inheritance, education, and research, open up the knowledge chain, position the curriculum, design teaching, and build a system, which is the logical starting point of countermeasures.

4. The construction of the integrated teaching system of community music intangible cultural heritage

This study examines the relationships between: (1) community education and the classification of community music intangible cultural heritage; (2) the academic requirements of community education and knowledge structure; (3) community education and higher education as a unified system; (4) innovative education and the requirements of the new era; and (5) the teaching system and the construction of professional teacher teams.

4.1. Integration of community music intangible cultural heritage teaching content

Content integration is the primary link in cracking "fragmented teaching". Based on the national music intangible cultural heritage list, folk songs, rap, instrumental music, opera cappella, etc. should be transformed into module courses according to the three-level gradient of "basic perception-skill acquisition-cultural understanding"; Each module is set up with "1 representative repertoire, 1 cultural motif, and 1 practical task" to ensure that the melody, lyrics, and etiquette functions are presented simultaneously with regional history. The local cultural department took the lead in compiling the "Community Music Intangible Cultural Heritage Curriculum Resource Package", providing music scores, demonstration audio, teaching videos and background historical materials in a unified manner to realize cross-community resource sharing [4]. In terms of curriculum implementation, the Youth Palace focuses on enlightenment experience, the street cultural station focuses on skill advancement, the University for the Elderly deepens theoretical training, and the three-level institutions are vertically connected to form a spiral learning chain. At

the same time, a digital resource library has been established, and technologies such as AI singing and virtual bands are used to support residents' fragmented practice and personalized feedback, so that traditional oral teaching can be systematically continued in modern communities.

4.2. Integration of community music intangible cultural heritage curriculum standards

The key to the construction of the teaching system of community music intangible cultural heritage is the integration of curriculum standards, and the core of curriculum standard integration is the nature of the curriculum, curriculum objectives, curriculum setting and implementation opinions. The huge knowledge system in the content of community music intangible cultural heritage education has been "auxiliary". It is recommended to set up a separate "curriculum standard for traditional Chinese culture or community music intangible cultural heritage education" in the community education curriculum plan and curriculum standard, and clarify the curriculum dimension and curriculum standard system of community music intangible cultural heritage education, such as the guiding ideology, innovation orientation, curriculum nature, curriculum concept, curriculum objectives, curriculum plan, curriculum standards, academic requirements, content requirements, cross-thematic learning, curriculum implementation, teaching evaluation, textbook compilation, curriculum resource development and utilization, etc. The main contents of community music intangible cultural heritage include community music intangible cultural heritage technology, community music intangible cultural heritage science, community music intangible cultural heritage theory, regional culture, community music intangible cultural heritage stories, community music intangible cultural heritage products, etc[5].

4.3. Innovative and integrated teaching methods of community music intangible cultural heritage

The innovation of the teaching and training system of community music intangible cultural heritage is the combination of modern technology, the establishment of a large database of community music intangible cultural heritage teaching resources, the creation of a multimedia platform and teaching mode for the inheritance and protection of community music intangible cultural heritage, and the decipherment of the scientific principles of community music intangible cultural heritage content. The core content of the new model includes the community music intangible cultural heritage resource sharing model, the community music intangible cultural heritage education method model, the community music intangible cultural heritage education evaluation model, and the community music intangible cultural heritage project inheritance and protection model. A number of new models of "community music intangible cultural heritage +" have been formed, such as "community music intangible cultural heritage + festivals", "community music intangible cultural heritage network", "community music intangible cultural heritage + performance", "community music intangible cultural heritage + classroom", and "community music intangible cultural heritage + training". The key to building an innovative model of the times for the integration of community music intangible cultural heritage teaching system lies in the combination with intelligent AI technology, the development and utilization of community music intangible cultural heritage projects, and the integration of modern teaching methods into the relevant curriculum system to achieve twice the result with half the effort [6].

4.4. Integration of the teaching team of community music intangible cultural heritage teaching

Improving the professional team of community music intangible cultural heritage teaching is the

guarantee for the construction of community music intangible cultural heritage education and training system. In the current education system, whether it is community education or higher education, community music intangible cultural heritage education faces the problem of lack of professional teacher team, which directly affects the number of applicants and the quality of training for vocational qualification certificates for community music intangible cultural heritage. The survey shows that the existing community music intangible cultural heritage teacher training team has insufficient professional level, and most of them are part-time personnel, making it difficult to impart relevant knowledge and skills in depth. In order to alleviate this problem, the inheritors of many community music intangible cultural heritage projects are invited to the community to perform and display, showing residents the unique charm of community music intangible cultural heritage in an intuitive way. Simultaneously, we encourage and support collaborative partnerships between heritage bearers and educators, enabling teachers to acquire and refine pedagogical methods and practical skills for transmitting community-based intangible cultural heritage (ICH) in music through sustained dialogue and experiential learning. Furthermore, we aim to cultivate discipline leaders in this specialized field, build a well-structured academic team—balanced in disciplinary expertise, professional rank, and generational composition—and thereby safeguard the quality of professionals trained to advance community music ICH initiatives.

4.5. The integration of "teaching-learning-evaluation" of the community music intangible cultural heritage teaching system

The evaluation principle of "teaching-learning-evaluation" integration: "It should be evaluated from the perspectives of different subjects such as society, community, teachers, and residents." "The evaluation of the teaching system of community music intangible cultural heritage is characterized by the sociality of community music intangible cultural heritage content, the folk nature of community music intangible cultural heritage resources, the duality of community music intangible cultural heritage teaching, the applicability of community music intangible cultural heritage teaching achievements, and the inheritance of community music intangible cultural heritage talents. According to the characteristics, the path of integration of community music intangible cultural heritage teaching evaluation system is constructed, the integration of community music intangible cultural heritage into community skill display and theoretical interpretation, the integration of community music intangible cultural heritage project inheritance and community teaching content, and the integration of community music intangible cultural heritage professional learning and subject research[7]. On this basis, the teaching achievements of community music intangible cultural heritage and the learning effect of residents are constituted into an evaluation system, and the academic performance is given according to the academic year and school period, and as an important reference for the vocational qualification certificate examination, it is recommended to set up a professional test for vocational qualification certificate for special traditional skills to ensure that traditional culture is inherited.

5. Conclusion

This study systematically identified the systemic deficiencies in the community music intangible cultural heritage education, including the absence of top-level design, the lack of curriculum materials, the shortage of professional teachers, and the detachment of the evaluation mechanism. It proposed a five-part integrated construction path of "content - standards - methods - teachers - evaluation", providing an integrated solution to the governance dilemma of "entering communities but not into courses, having courses but lacking standards". The research shows that the key to achieving the paradigm shift from "activity-based display" to "systematic education" lies in

establishing a three-level curriculum standard system, a tripartite collaborative teacher mechanism, and a "teaching - learning - evaluation" closed loop, ultimately forming a sustainable lifelong learning chain. Future research will urgently need to fill three gaps: Firstly, there is a lack of longitudinal tracking research on the implementation effectiveness of the integrated path, and it is necessary to conduct assessment of learning outcomes in different regions and generations; Secondly, the integration mechanism of intelligent technology and traditional oral transmission has not been deeply explored, and it is necessary to explore the personalized learning paradigm enabled by AI; Thirdly, the research on the cross-border collaborative effect of "community music intangible cultural heritage +" is insufficient. It is necessary to expand to scenarios such as cultural tourism integration, digital cultural creation, etc., to verify its social governance value, in order to achieve "being heard, being retained, and being passed on" for sustainable inheritance.

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