

Research on the Influence of Local Intangible Cultural Heritage Music on Regional Cultural Identity

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ABSTRACT

In the process of globalization, the trend of cultural homogeneity is increasing, and the local intangible cultural heritage is facing the crisis of inheritance. As an important carrier of regional cultural genes, local intangible cultural heritage music carries unique historical memory and collective emotion and plays an irreplaceable role in maintaining regional cultural characteristics and strengthening the sense of community belonging. Especially in rapid urbanization, local intangible cultural heritage music continues to shape the group's cognition and identity of regional culture through ritual performances and daily practices. Therefore, this paper discusses the deep influence mechanism of local intangible cultural heritage music on regional cultural identity to provide a theoretical basis and practical path for protecting intangible cultural heritage and constructing regional cultural community in the new era.

KEYWORDS

Local intangible cultural heritage music; Regional cultural identity; Intangible cultural heritage

1 Introduction

Protecting Intangible Cultural Heritage has become important in protecting cultural diversity worldwide. As its core component, local intangible cultural heritage music integrates dialect sound, traditional instrumental music, and local historical narrative to constitute the living expression of regional culture. In the process of contemporary social transformation, this kind of art form is facing double challenges: on the one hand, the weakening of cultural memory due to the fault of inheritance; on the other hand, the attenuation of identity symbol function under the impact of modernization. The research shows that local intangible cultural heritage music transmits collective memory through sound symbol systems and maintains social relationship networks through folk activities, significantly strengthening regional identity. Exploring its internal influence mechanism is related to the innovation of cultural inheritance practice. It provides key support for constructing a rooted cultural self-confidence system, which is of far-reaching significance for realizing culturally sustainable development.

2 The cultural function of local intangible cultural heritage music

2.1 The role of local intangible cultural heritage music in cultural identity

As the gene code of regional culture, local intangible cultural heritage music plays the core function of constructing cultural identity. Its melody, aria, and dialect rhythm carry a specific region's historical memory and collective emotion and become the sound identification of the group's cultural identity. In ritual performances such as sacrifice and festival activities, specific melodic models of local operas evoke the participants' tracing of common origins, such as the narrative of farming migration contained in the duets of flowers in the northwest. It continues to strengthen the self-awareness of the ethnic groups on the Loess Plateau ^[1]. The auditory sensation symbol system forms the carrier of cultural memory through intergenerational inheritance. When the elders teach folk songs, they synchronously transmit the wisdom of their ancestors' survival and moral norms to realize the internalization of values. Local music elements are integrated into modern media daily, such as dialect broadcasting and mobile phone ringtones, so young groups unconsciously establish regional belonging.

2.2 The relationship between local intangible cultural heritage music and regional identity

There is a dialectical relationship of symbiosis and mutual construction between intangible cultural heritage music and regional identity. Its musical form is deeply rooted in the natural and cultural environment of the region. For example, the Suzhou Soft dialect of Jiangnan's Pingtan corresponds to the warm and humid climate of the water town, and the breath control of Urtiinduu echoes the vast grassland space. This geographical imprint makes music become a sound map of regional identity. When the songs of the Oroqen Zandaren are played, the life images of the hunters' reindeer and forest migration immediately awaken the memory of the ethnic group. In social practice, local music plays the role of boundary marking, the unique Bangze and Reed system of Cantonese opera has become the identity pass of the Cantonese cultural

circle, and the singing discord of non-Cantonese people naturally strengthens the cognition of cultural boundaries.

2.3 Cohesion of local intangible cultural heritage music among social groups

Intangible Cultural Heritage Music constructs the adhesive of social relations through cultural practice. In the collective ceremony, the musical activities form a physical field in which participation is compulsory. For example, the men of the whole village must complete the wooden drum dance of the Miao Guzang Festival to change the specific formation. The absence of individuals directly affects the integrity of the overall performance. This technical dependence strengthens the sense of community responsibility. The sharing of music creates the mechanism of emotional resonance. The "Umbrella head" leader of northern Shaanxi Yangko responds to the group to form a sound polyphony structure, and the participants achieve emotional synchronization through sound waves. The function of social integration is transformed into the ability of hierarchical connection: the older people rebuild the social network after retirement through the opera amateur club; New immigrants accelerate their local integration by learning through dialect folk songs^[2]; Young people find the connection between tradition and trend in electronic adaptations. The value of cohesion is more evident in times of crisis. After the typhoon disaster, fishermen in eastern Fujian collectively created disaster relief songs through Funing folk songs, and the lyrics integrated the damage situation of each village, conveying the disaster information and establishing the commitment to mutual assistance. This social capital derived from music practice forms a new type of community that transcends blood and geography and enables dispersed individuals to reconstruct group belonging based on cultural identity.

3 The influence mechanism of local intangible cultural heritage music on regional cultural identity

3.1 The shaping effect of local intangible cultural heritage music on local culture

3.1.1 Music As a carrier of cultural identity

Local intangible cultural heritage music constructs the transmission mechanism of cultural identity through a symbolized sound system. Its dialect tones, characteristic instrumental timbre, and traditional musical structure form a unique auditory sensation code system. For example, Chaozhou string lyric music uses "Heavy Six" and "Light Six" mode changes to express different emotional dimensions, becoming an emotional decoder of Chaoshan ethnic groups. This carrier function is reflected in the three dimensions: in the spatial dimension, specific tone combinations mark cultural boundaries, such as the fourth jump interval in Heluo folk songs, which has become the voiceprint identification of central plains immigrants; in the time dimension, the ritual music carries the intergenerational memory, and the sacrifice tone in the ritual of the Bai Rao-San-Ling Festival reproduces the soundscape of the ancestors' migration route every year. In the cognitive dimension, the musical elements are transformed into identity symbols, and the specific response mode of the Geyu custom of Zhuang people has become the invisible identity voucher of the community members.

3.1.2 Embodiment of local intangible cultural heritage music in local history and memory

Intangible Cultural Heritage Music constructs the storage system of collective memory through sound narrative. The labor ballad faithfully records the mode of production in a specific period. The rhythm changes of the Xiangshan fishing work song correspond to different fishing operation stages and become the living archives of the marine fishery. The epic chant preserves the details of historical events, and the onomatopoeia of weapons collision in Kyrgyz Manas restores the ancient war scenes. There are physical and spiritual channels for memory transmission: at the physical level, it relies on repeated performances of rituals, and the annual torch festival of the Yi nationality needs three days and nights of continuous performance^[3]; at the spiritual level, it forms a memory trigger mechanism, when the special sliding tone of Hainan Danzhou tune sounds, the discrete ethnic groups will arouse the common time experience of fishing villages.

3.2 The influence of local intangible cultural heritage music on social identity and collective memory

3.2.1 The role of music in shaping social group identity

Intangible Cultural Heritage Music constructs the production mechanism of group identity through structured sound practice. In the vertical dimension, the intergenerational identity transmission is formed. The impromptu boxing rules of the Hakkas mountain air train teenagers to master the ethnic expression paradigm through singing activities and become the identity admittance card to obtain community recognition. The horizontal dimension distinguishes class identity. In the late Qing dynasty, the specific melodic models of Suzhou Tanhuang's play limited the singing of the gentry class, and the pitch processing techniques naturally divided the social hierarchy. In the contemporary transformation, identity building presents new features: professional groups establish identity alliances through music, descendants of Shanxi

merchants form the Middle Road Bangze Performing groups to maintain the cultural identity of the merchant group; discrete communities use online song-to-song platforms to reconstruct their native place, the World Minnan Dialects Song Contest helps the third generation of overseas immigrants keep the memory of the musical sense of dialects. The mediation function of identity conflict is particularly prominent. The fixed participation order of the Tujia hand-shaking dance ceremony regulates the order of village elders and children, and the behavior of any member crossing the identity division in the process of music will be warned by the sudden change of scale.

3.2.2 Cultural ties between music and regional social relations

Local music weaves a multi-dimensional network of social relations through sound interactions. The geographical relationship depends on the spatial organization of music. The performance of the Dong Grand Song Drum Tower strictly locates the old seats in different villages according to the drum column, and the arrangement of the voice parts corresponds to the structure of the kinship relationship in the village. The professional relationship is strengthened by guild music, and the doctors sitting in the Zhongyaopu (traditional Chinese medicine) shop sings the melodic models of "Medicinal properties" in the morning to establish the professional community cognition. The modern value of the link is presented in the crisis response mechanism. During the typhoon season, the community of Hokkien organized neighborhood mutual assistance through Gezai Opera charity performances, and the musicians of the Opera Troupe improvised arias containing the list of damaged households to achieve a precise allocation of resources. Innovation in emotional connection is also evident. In modern weddings, Pingtan performers improvise the opening song according to the couple's love experience, transforming traditional operatic art into a new type of kinship adhesive^[4]. At the level of cross-border connection, the Teochew business in Thailand reconstructs the ancestral village sacrifice system according to the Chaozhou Rhymes recorded in the book as a clue for overseas Chinese to find their roots and realize the docking of social networks across time and space.

4 The protection and inheritance strategy of local intangible cultural heritage music

4.1 Socialized and institutionalized protection measures

Constructing the protection ecology of multi-subject coordination is the core foundation of inheriting intangible cultural heritage music. At the institutional level, it is necessary to improve the classification protection mechanism, establish a dynamic adjustment system for the list of national representative projects, implement rescue audio and video recording projects for endangered operas, and a system for evaluating the echelon of inheritors should be established. The community participation mechanism should innovate the autonomous model, encourage the rural elite group to form the local music protection association and mobilize the residents' participation enthusiasm through the "Teaching and learning points" system. The points can be redeemed for cultural and tourism consumption rights and interests. The financial security system needs to explore the path of social capital guidance, set up private equity funds for cultural heritage to enjoy tax relief, and inject a certain proportion of business income into the Protection Fund for enterprises that use intangible cultural heritage elements. The technical support system needs to establish a digital gene bank, use three-dimensional sound separation technology to deconstruct multi-part folk songs, and completely preserve the spectral characteristics of special singing techniques. The dispute resolution mechanism should cover the issue of cultural adaptation rights, set up local expert committees to consider commercial adaptation schemes and avoid the improper deconstruction of core musical elements.

4.2 Combination of the education system and local intangible cultural heritage

The education system should become the main front for the intergenerational transmission of intangible cultural heritage music. In the basic education stage, a layered infiltration scheme is designed. Music textbooks add dialect nursery rhyme game courses in the lower stage of primary school. In the middle school stage, local opera appreciation is included in the evaluation system of artistic literacy. Higher education needs to create a characteristic training channel, set up professional orientation training teachers of intangible cultural heritage music education in normal colleges and universities, and the compulsory course of local music scene analysis for tour guide majors in Higher Vocational Colleges. The responsibility of family education needs to be empowered through the toolkit, develop parent-child learning apps to set up dialect practice and singing modules, and support the three-generation duet scoring system to activate the family inheritance field. The social education system needs to innovate the carrier of communication. Public transport mobile television plays music and cultural micro-documentaries in a rolling format. Government Hall set up a touch-screen jukebox collection of 100 local classic songs. The teacher training mechanism should pay attention to the authenticity of inheritance and adopt the double-track system standard when certifying the teaching qualifications of Representative

Inheritors, which not only recognizes the academic qualifications of colleges and universities but also accepts the certificate of master-apprentice system. In the dimension of education evaluation, it is necessary to break through the technology standard and increase the cultural understanding module in the grade examination system, such as requiring students to explain the ethical connotation of marriage customs in the wedding lament and constructing a cultivation mode that attaches equal importance to skill inheritance and cultural cognition.

4.3 The combination of local intangible cultural heritage music with tourism and cultural and creative industries

Industrial transformation needs to adhere to the premise of the nature of cultural genes to empower sustainable development. Tourism scene design should dig deeply into the value of ritual space and synchronize the live performance of Dong Grand Song Drum Tower with the daily singing and practicing of villagers. Tourists need to participate in life scenes to obtain a complete musical experience instead of watching stripping performances. The development of cultural goods adheres to the principle of accurate transformation of symbols, extracts the special notation of Hakka mountain air to design the pattern of urban public seats, and converts the Jingyun drum waveform into a street lamp vision system^[5]. The integration of creative industries pays attention to value promotion, uses the Miao Wenshi pattern composition rule to reorganize the multi-voice structure of Dong Grand Song, and creates symphonic poems that preserve cultural genes and conform to contemporary aesthetics. The application of digital technology needs to break through the surface presentation and develop the experience system of VR ancestor worship ceremony. Participants must complete a specific pitch test to activate the ancestor image program and strengthen the cognition of cultural sanctity. The distribution of industrial income establishes a cultural compensation mechanism; the ticket income of tourism performing arts is distributed to each house and clan according to the contribution of inheritance, and the surcharge of cultural creativity products is directed to subsidize the medical and pension security of Inheritors. We should guard against the risk of meaning dilution in industrial development, establish a system of cultural interpretation of people with the group, interpret the social functions of ritual music at each node of the tourist line, and ensure that commercial communication does not lose the depth of cultural connotation.

5 Conclusion

As a living carrier of regional cultural genes, local intangible cultural heritage music shows the unique value of constructing cultural identity in globalization and modernization. The research shows that it stores collective memory, standardizes social relations, and identifies identity boundaries through the sound symbol system, forming a deep emotional resonance and cultural defense mechanism. Especially in the period of rapid social transformation, the ritual performance of intangible cultural heritage music maintains the link of intergenerational inheritance, and the innovation transformation activates the sense of geographical belonging of young groups and effectively copes with the crisis of cultural identity. Facing the future, we need to build a Trinity Development Path: Improve the living inheritance ecology at the institutional level, establish a coordinated mechanism for hierarchical protection and community autonomy, deepen intergenerational transmission in the educational dimension, and the ability of cultural decoding is implanted into the education system at all stages; industrial integration adheres to the authenticity of culture, and enables sustainable communication through ritual scene reconstruction and digital technology.

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