

Research on the Aesthetic Education Value and Realization Path of Chinese Folk Songs

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ABSTRACT

As an important carrier of national culture, Chinese folk songs contain profound aesthetic education value. Its musical form has both aesthetic and regional characteristics, which helps to enhance the aesthetic perception and artistic appreciation of individuals. The national spirit and traditional ethics carried by the lyrics have a positive effect on the cultivation of moral sentiments and the sound development of personality; The diverse regional cultural characteristics embodied in folk songs can expand the horizon of cultural cognition and strengthen national cultural identity. This paper systematically discusses the aesthetic education connotation of Chinese folk songs, and puts forward the realization strategy of the value of folk song aesthetic education from the dimensions of school aesthetic education curriculum construction, social and cultural practice mechanism and new media communication path, in order to promote the inheritance and innovative development of folk songs.

KEYWORDS

Chinese folk song; Aesthetic education value; Realization path

1 Introduction

As an important carrier of excellent traditional Chinese culture, Chinese folk songs contain profound historical accumulation, humanistic connotations and unique aesthetic paradigms. In the context of the construction of aesthetic education system in the new era, systematically exploring its aesthetic education value and exploring effective implementation paths have important theoretical and practical significance for improving national aesthetic literacy, strengthening cultural identity, and promoting the all-round development of people.

2 The Multi-Dimensional Aesthetic Education Value of Chinese Folk Songs

2.1 Strengthening Cultural Identity and Cultivating National Spirit

As a living witness of regional culture, national history, social production and lifestyle, Chinese folk songs constitute a valuable resource library of the cultural genes of the Chinese nation. Chinese folk songs allow us to intuitively and profoundly perceive the diverse coexistence and internal unity of Chinese culture, thereby strengthening cultural identity and cultivating national spirit.

2.1.1 The Dialect Elements in Folk Songs are an Important Embodiment of Regional Cultural Characteristics

Shanxi folk songs like "Gan Sheng Ling" and "Zou Xi Kou", performed in the Shaanxi dialect, have become distinctive cultural symbols of northern Shaanxi. Northeastern folk songs such as "Kan Yang Ge" and "Yao Lan Qu" employ erhua (sonic softening) in their lyrics, creating unique linguistic rhythms that preserve the region's distinctive linguistic charm and ancient Chinese pronunciation traditions. Jiangsu folk songs like "Wu Xi Jing" and "Gu Su Feng Guang", sung in the Wu dialect, feature soft tones like "nong" and "zai" that blend with the gentle intonation of Wu dialect, forming iconic auditory symbols of Jiangnan culture. Meanwhile, Hunan and Hubei dialects in songs like "Liu Yang He" and "Xiao Nü Xiu" showcase the regional characteristics of Huxiang culture. Thus, these dialects in folk songs vividly reflect the cultural traits of different regions.

2.1.2 Musical Elements Such as Scales and Modes of Chinese Folk Songs Construct The "Sequence" of Cultural Genes

Chinese folk songs use the pentatonic scale as the cornerstone to build a unique modal gene sequence structure. This modal system based on the pentatonic scale is the crystallization of the musical wisdom of the Chinese nation, and contains profound cultural heritage and aesthetic value. Folk songs from different regions derive their own distinctive core notes with the pentatonic scale, accurately outlining the local cultural style and spiritual characteristics.

Jiangsu folk songs such as "Purple Bamboo Tune", "Wuxi Scenery", "Gusu Scenery", etc., take "6 - 1 - 2 - 3 - 5" as the core string. This combination of notes is like the smart notes of Jiangnan water town, tactful and melodious, delicate and gentle, vividly reflecting the graceful characteristics of Jiangnan water town. The natural landscape of Jiangsu with dense

water networks and small bridges and flowing water has given birth to people's delicate and soft character. This regional cultural characteristic is vividly displayed in the mode of Jiangsu folk songs, making the audience feel as if they are in the hazy Jiangnan water town, feeling the unique poetry and tenderness of Jiangnan.

Northern Shaanxi folk songs are represented by "Shandandan Flowers Bloom Red" and "Driving Animal Spirits", with "5 - 6 - 1 - 2 - 3" as the main sound. The mode composed of this tonic is like a long wind on the Loess Plateau, vast and melodious. The vast Loess Plateau and magnificent natural landscapes in northern Shaanxi have cultivated people's open-minded, bold and tenacious character. The mode of northern Shaanxi folk songs is like the sound symbol of this land, conveying the vastness and vastness of the Loess Plateau, and telling the love and persistence of the people of northern Shaanxi for life.

2.1.3 Chinese Folk Songs Contain the Philosophical Idea of "the Unity of Heaven and Man"

In the Mongolian folk song "Vast Grassland", the unique vocal technique of Humai played an important role. Through special laryngeal skills, humai singers can emit two voices at the same time, one of which imitates the whistling of the wind, the tactfulness of birdsong and other natural sounds. This high simulation of natural sounds is not only an artistic expression technique, but also a profound reflection of the ecological concept of "symbiosis between man and nature" of nomads. In the life of nomads, they live by water and grass, closely connected with the vast grasslands and the changeable natural environment. They respect nature, rely on nature, and regard themselves as part of nature, so they express their awe and closeness to nature through the humai technique in the creation of folk songs, and pursue the harmonious coexistence of man and nature.

The Dong song "The Sound of Cicadas" and the Yao "Butterfly Song" show the concept of "harmonious coexistence between man and nature" in another way. The two folk songs imitate the chirping of cicadas and the flapping of butterfly wings through sound, respectively. The Dong and Yao people mainly live in the southwest region, where the mountains and rivers are beautiful and ecologically diverse, and the singing of cicadas and flying butterflies are common natural scenes in the local area, and these natural elements are cleverly integrated into folk songs. Through the imitation of these natural sounds, it reflects the meticulous observation and deep understanding of the natural environment around the Dong Yao ethnic minorities in southwest China. They transform the sound of nature into musical language, express the beautiful vision of living in harmony with nature, and reflect the ecological concept of respecting and caring for nature formed in their long-term production and life practice.

2.1.4 Chinese Folk Songs Convey Values Through Narrative Methods

The Jiangxi folk song "Ten Sending the Red Army" is based on the folk narrative of "sending Lang to join the army", deeply integrating the cultural gene of family and country feelings into revolutionary culture, and has become an important source of red culture for the birth and inheritance. This process is not only a simple expression of emotions, but also a vivid and profound interpretation of the feelings of family and country through the narrative of the song, making it a symbol of the cultural spirit of a specific historical period.

The Tibetan folk song "King Gesar" shapes the collective moral cognition within the ethnic group through the heroic story of "suppressing the strong and supporting the weak" in folk tales and legends. This narrative method embodies abstract moral concepts in the deeds and deeds of heroes, so that the Tibetan people subtly accept and identify with these moral codes in the process of singing and listening, forming a moral and cultural system with national characteristics.

2.1.5 Chinese Folk Songs Contain the Collective Spiritual Core of the Chinese Nation

When people feel tired in the pressure of life and the hardships of studying, listening to works such as "Chuanjiang Boatman's Horn" and "Lishui Boatman's Horn", which are characterized by "stepping on stones and picking up sand, walking the world in the wind and rain", following the unique rhythm of the trumpet to vent the troubles of life and study, you can realize that this kind of music creation derived from life practice is by no means a simple artistic expression, but a vivid and vivid survival aesthetics course, and it is also a high degree of condensation of the collective spirit of the Chinese nation—— The song contains the core of the collective spirit of hard work, bravery, perseverance, optimism and open-mindedness, unity and mutual assistance, and advocating nature upheld by the Chinese nation. These spiritual forces are like trickles, quietly nourishing our spiritual world and playing a positive role in cultivating deep feelings of family and country and strong national pride.

Listening to the melodious melody of Chinese folk songs and decoding the atmosphere of mountains and markets is a cross-time and space dialogue with the soul of national culture. The notes of folk songs are imprinted with the wisdom and philosophy of life of the working people, nourishing our aesthetic world. In this process, we feel the "communication between sound and politics" to build cultural self-confidence, and experience the artistic essence of "emotion in the middle and form in words" to establish a correct concept of aesthetic education.

2.2 Aesthetic Perception and Stimulation of Creativity

2.2.1 Aesthetic Perception Experience

Chinese folk songs contain unique melodic forms, rhythmic structures, dialect rhymes and song characteristics, and their diverse genres such as freely extended folk songs, strong and powerful labor horns and tactful and delicate minor tunes together constitute an important resource for auditory perception training, which helps to improve the keen discernment and deep appreciation of the beauty of musical forms. Taking the Sichuan folk song "When Will the Locust Flowers Bloom" as an example, the song is a typical representative of Bashu folk songs, although there are only four lyrics - "A locust tree on the high mountain, looking at the man with the railing in his hand." Mother asks her daughter what she wants, when do I look at the locust flowers", but through the metaphorical use of life-oriented dialogue context and natural imagery, the girl cleverly presents the psychological subtlety of "looking at flowers" to disguise the psychological subtlety of "looking forward to the man", reflecting the implicit expression paradigm of "endless words and infinite meanings" in oriental aesthetics. This "Bixing" technique and emotional "blank" mechanism not only reflect the restraint and hierarchy of traditional Chinese emotional expression, but also highlight its aesthetic reflection value in the contemporary straightforward and fragmented context, which helps to cultivate empathetic cognition of complex emotional structures.

From the perspective of music ontology, "When Will the Locust Flowers Bloom" adopts a five-tone mode and a free scattered rhythm, and the melody line is high-pitched and long-lasting, with the characteristics of "high cavity". This kind of simple and natural musical expression highlights the artistic essence of folk songs "controlling sound with emotion", and has critical reference significance for the phenomenon of aesthetic alienation caused by excessive technicalization in the current art song creation. Its core value is to emphasize the unity of emotional sincerity and artistic expression, reveal the fundamental logic that "expression" is better than "show-off" in musical aesthetics, and provide a theoretical fulcrum for the contemporary transformation of the aesthetic education function of folk songs.

2.2.2 Emotional Expression Edification

Folk songs, in a pure and direct way, express the joys, sorrows, joys, loves and hatreds shared by human beings, which greatly enriches our emotional cognition and enhances our ability to empathize and the aesthetic realm of emotional expression. The lyrics "My Love is Like a Cup of Fine Wine" cleverly compares love to fine wine, this poetic expression full of life not only shows the profound cultural heritage of folk songs, but also echoes the simple depiction of "Guan Guan Ju Jiu, on the river island" in the "Book of Songs", and jointly carries the emotional expression of Chinese culture. The improvised decorative sound in the song is free and uninhibited, which coincides with the core concept of "harmony and difference" in Chinese culture, conveying the cultural concept of "beauty and commonality, and the world is the same".

When we dance and sing loudly to the rhythm of the Uyghur "Sainem", as if we are immersed in the joyful scene of the Uyghur "Mesirefu", we can deeply appreciate the common human emotions that transcend cultural and geographical boundaries.

2.2.3 Imagination and Creativity Cultivation

The improvisational characteristics contained in Chinese folk songs, the rhetorical techniques commonly used in the lyrics, and the poetic construction of artistic conception constitute an important mechanism to stimulate the listener's association and aesthetic imagination, and have a significant role in promoting the personalized development of individual artistic expression and the cultivation of creative thinking.

Wang Luobin's "In That Distant Place" based on Qinghai folk music materials is a model of artistic reconstruction in the context of multi-ethnic music in the northwest. The work is based on the rhythmic structure of the alternation of loose boards and regular beats, integrating the unique "vibrato" singing technique of Tibetan folk songs and the scale color of the Kazakh feather mode, which not only presents the vast image of the grassland region, but also realizes the organic symbiosis of multi-ethnic music elements. The lyrics construct a highly blank narrative space through the juxtaposition of figurative and abstract imagery groups such as "distant place", "beautiful girl", "pink smiling face", and "lively lamb". Such incomplete expressions not only enhance the malleability and cultural inclusiveness of the melody, but also provide a multi-dimensional aesthetic fulcrum for imagination and creativity in the cognitive process of perception, association and meaning reconstruction.

2.3 Nourishing Moral Sentiments and Social Harmony

2.3.1 Transmission of Truth, Goodness and Beauty

The "truth" of folk songs is rooted in the direct observation of real life, and its characteristics lie in not avoiding the ordinaryness of daily life, nor hiding the difficulties of survival, faithfully recording labor practice, emotional experience and social conditions in simple language, and presenting the true state of life. The northern Shaanxi folk song "Walking to

the West Exit" reproduces the historical picture of the people in northern Shaanxi from the Ming and Qing dynasties to the Republic of China who migrated to make a living due to livelihood pressure. Among them, the deep attachment conveyed by "pulling my brother's sleeves tightly, and the tears flowing in my belly" and the safety entrustment contained in "walking you have to walk the road", although there is no rhetorical embellishment, but profoundly reveal the complexity of individual emotions and the presence of ethical care in parting situations. This kind of true writing of the underlying state of existence, as well as the frank expression of family affection and love, constitute the core dimension of the "truth" of folk songs, so that listeners can perceive the thickness of history and the temperature of human nature through the medium of music.

The "goodness" of folk songs is reflected in the aesthetic presentation of ethical values such as mutual assistance, tolerance and gratitude, as well as the deep appeal for the harmonious relationship between man and nature and interpersonal relationships, reflecting the simple and profound moral cognition and empathy mechanism. The Jiangsu folk song "Jasmine" is a typical case. "A good jasmine flower, the flowers in the garden are fragrant but not as fragrant as it is" on the surface of the flower, but in fact it contains ethical metaphors: "I have the heart to pick a flower to wear, but I am afraid that the people who see the flowers will scold" and "I am afraid that it will not sprout in the coming year". At the same time, the overall observation of "flowers blooming in the garden" goes beyond individual possessiveness, points to a shared aesthetic experience, conveys the moral structure of tolerance, moderation and empathy, and constitutes a poetic expression of folk ethical consciousness.

The "beauty" of folk songs includes the poetic presentation of natural landscapes (natural beauty), the delicate conveyance of emotional experience (emotional beauty), and the rhythmic coordination of language and melody (artistic beauty), which are interconstructed to form a unique aesthetic unity. The Yunnan folk song "Little River Flowing Water" is exemplary. The lyrics construct a quiet night scene space through images such as "moon", "small river" and "deep mountain", presenting a strong visual poetry; "Brother walks like the moon in the sky" uses the metaphor of the stars and the moon to transform the lover's longing into a romantic image, reflecting the purity of emotional beauty; The use of overlapping words such as "bright wang" and "clear yoyo" makes the rhythm of the language consistent with the flow of the melody, forming a rhythmic harmony at the auditory level. This blend of three layers of beauty not only strengthens the artistic appeal, but also reveals that the essence of "beauty" comes from the observation and emotional investment of life details.

2.3.2 Improve Social Cohesion

As a cultural carrier of collective memory, folk songs often engrave the collective experience of a specific historical period in the form of music, construct a "memory anchor" that spans generations and regions, promote shared historical cognition and cultural identity, and enhance social cohesion. By reproducing the practical process of the 359th Brigade of the Eighth Route Army in reclaiming Nanniwan, the folk song "Nanniwan" in northern Shaanxi not only praises the revolutionary spirit of "self-reliance and hard work", but also evolves into a common memory of several generations about collective labor and the construction of an ideal society in diachronic communication. The older generation uses this to trace back to the historical situation, while the young group uses it to realize the embodiment of historical understanding, so as to form intergenerational value resonance, strengthen the identification with the spirit of collectivism, and play the symbolic function of social integration.

In the context of multi-ethnic countries, ethnic minority folk songs have the dual functions of intra-ethnic cohesion and inter-ethnic communication. Taking the Dong song as an example, as a multi-part chorus form created collectively, its singing relies on the collaboration of dozens or even hundreds of people, and the lyrics mostly focus on nature worship, legend narrative and ethnic unity. In the village "song hall" ceremony, the chorus practice with the participation of the whole people transcends the scope of artistic expression and becomes a social behavior that confirms the identity of the "Dong community", effectively strengthening internal cohesion. Since being included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, the cultural concept of "harmonious coexistence" carried by the Dong song has been spread across ethnic groups, promoting cultural mutual learning between different ethnic groups, and enhancing the overall cohesion of the pluralistic and integrated pattern of the Chinese nation.

3 Multiple Paths to Realize the Value of Aesthetic Education in Chinese Folk Songs

3.1 Integrate into the National Education System

As an important carrier of excellent traditional Chinese culture, Chinese folk songs carry profound national emotions, regional cultural characteristics and aesthetic connotations, and the realization of their aesthetic education function urgently requires the national education system to build a systematic and hierarchical implementation mechanism in the dimensions of curriculum setting, practice path and resource integration, so as to promote the transformation of folk songs from static "cultural symbols" to dynamic "aesthetic education resources". According to the law of students'

cognitive development, phased and differentiated aesthetic education strategies should be implemented.

The preschool education stage takes perceptual enlightenment as the core, and through the children's song adaptation, rhythmic dance, picture book narrative and other forms of folk songs, children can experience the rhythm and melody beauty of folk songs in gamified situations, and initially construct the emotional identity of national music. In the basic education stage, folk songs can be included in the core content of music courses, and interdisciplinary integration teaching can be strengthened: while singing classic repertoire, in-depth interpretation is carried out in combination with historical background and regional culture, such as learning to sing "Nanniwan" to teach the production movement in the anti-Japanese base area, and learning to sing "Dragon Boat Tune" to analyze the folk ecology of the Tujia family and realize the cognitive construction of "folk songs are life history"; and develop local courses according to local conditions to highlight the regional cultural characteristics of different regions and ethnic groups, and enhance cultural roots. At the higher education level, through the construction of courses such as "Chinese Folk Song Appreciation and Singing" and "Ethnomusicology", singing skills, choreography theory and academic research ability, and critical cultural interpretation of folk songs and social changes, ethnic interaction, cultural identity and other issues, integrate into the aesthetic education general education system, and cultivate students' cross-cultural aesthetic literacy and humanistic literacy ability.

3.2 Expand the Space for Social Aesthetic Education

In order to realize the value of Chinese folk song aesthetic education, it is crucial to expand the space for social aesthetic education, and we can start from the construction of venue positions, community and rural revitalization, media and platform communication, etc., to build an all-round and multi-level social network of folk song aesthetic education.

3.2.1 Venue Position Construction: Build a Diversified Platform to Promote School-Community Cooperation

The venue position is an important support for folk song aesthetic education, and universities should be encouraged to carry out in-depth cooperation with the community to jointly build an aesthetic education base. Peking University supports alumni to establish the "Yanyuan Rural Revitalization Promotion Association" to introduce folk song culture into rural communities with the help of club activities, cultural lectures and other forms, and promote urban and rural cultural exchanges and integration. Through practical activities such as "three trips to the countryside", universities such as Guangxi University of the Arts organize teachers and students to go deep into the grassroots to collect and create folk songs, combine professional knowledge with rural cultural construction, and feed back the cultural development of townships and towns. At the same time, public cultural institutions such as cultural centers, museums, and intangible cultural heritage protection centers should give full play to their social education functions, and hold folk song exhibitions, lectures, workshops, master classes, and exhibitions on a regular basis, such as creating brand activities such as "Folk Song Week" and "Intangible Cultural Heritage Folk Song Concert", so as to provide the public with opportunities to get close to and understand folk songs and enhance the social influence of folk songs.

3.2.2 Community and Rural Revitalization: Integrate into Grassroots Governance and Promote Intergenerational Inheritance

Communities and villages are important birthplaces and inheritance of folk song culture, and the activation and utilization of folk songs at the grassroots level should be actively explored. For example, Guangxi Hechi has set up a folk song inheritor studio to integrate folk songs into community governance, which not only enhances the cultural identity of residents, but also promotes the extensive participation of residents; Guilin City has set up a folk song art troupe, using various channels such as community activity rooms, short video live broadcasts, and sending dramas to the countryside to establish a normalized activity mechanism and create a community cultural brand with local characteristics; The art troupe of Changzhou University for the Elderly in Jiangsu Province allows the elderly to become the main body of cultural inheritance through regular rehearsals and singing, and realizes "the elderly have fun and the elderly have something to do"; Guangxi Sanjiang Dong Autonomous County attracted left-behind children to participate through the "Dongyin Children's Choir", and conveyed family affection and team spirit through folk songs. Through the participation and drive of different groups, folk song activities will be integrated into different places such as communities and villages, promoting intergenerational inheritance and forming a virtuous circle of "cultural participation, social identity, and continuous dissemination".

3.2.3 Media and Platform Communication: With the Help of Modern Technology, Expand the Scope of Communication

Media and platforms are important channels for the dissemination of folk songs, and the dissemination space of folk songs is expanded through the use of modern information technology. In recent years, Chinese folk songs have been widely disseminated through columns such as "China Native Folk Song Festival", "Chinese Folk Song Conference", "Folk

Song China", "Nanning International Folk Song Art Festival", "New Folk Song Conference", and "Songs from the Yellow River", which have influenced three generations of old, middle and young people. In addition, emerging media forms such as short videos, live broadcasts, audio platforms and new media official accounts provide new ways for the popularization and promotion of folk songs, knowledge dissemination and excellent interpretation and display. These platforms have the characteristics of fast dissemination, wide coverage and strong interactivity, which can attract more audiences to pay attention to and participate in folk song culture, and have made important contributions to the widespread dissemination of Chinese folk songs and the realization of the value of folk song aesthetic education.

3.3 Living inheritance and Innovative Development

3.3.1 Strengthen the Core Role of Inheritors

The aesthetic education value of folk songs is rooted in their multiple functions as carriers of national emotions, cultural memory media and inheritors of aesthetic genes. In this process, the inheritors, as "living texts" and "cultural intermediaries", not only maintain the intergenerational continuation of folk song skills, but also transform the abstract concept of aesthetic education into embodied and perceptible cultural experiences through the practical mechanism of oral transmission. Therefore, the inheritor is really the key node of the living inheritance and innovative development of folk songs.

The construction of mechanisms for the identification, protection, funding and publicity of representative inheritors of folk songs should be systematically promoted, institutional and social barriers in the inheritance process should be broken, and they should be supported to carry out practices such as teaching skills and skills teaching with apprentices. Promote inheritors to enter school classrooms and community public spaces, set up normalized folk song workshops, and build a closed-loop system of "transmission, performance, and dissemination" to achieve two-way empowerment of skill inheritance and social communication. Protecting the inheritors is to grasp the core driving force of the "sustainable growth" of folk songs and maintain their cultural vitality of "speaking and evolving". Through institutional guarantees, stimulate the inheritors' willingness to inherit, expand multiple communication channels, and support them to carry out reasonable artistic innovation on the basis of respecting tradition, so that the emotional power, cultural identity and aesthetic wisdom carried by folk songs can be integrated into the spiritual construction process of the public through intergenerational singing, so as to realize the concrete presentation and deep penetration of aesthetic education value.

3.3.2 Innovative Expression and Communication Mechanism Construction

The realization of the value of aesthetic education in Chinese folk songs needs to rely on a multi-dimensional innovative expression and dissemination system, integrate modern art forms, technical means, educational practices and cross-cultural dialogue, and build a transmission path between tradition and contemporary.

Taking the "Singing Changes Life" project implemented by Peking University in Midu, Yunnan Province as an example, the project deeply integrates folk songs into the basic education system through systematic curriculum design and teacher training mechanisms. With the "Little River Flowing Water Youth Choir" as the implementation carrier, a three-level echelon talent training structure has been established, and a national standard vocal music teaching system has been adopted to enable more than hundreds of rural teenagers to obtain professional music training. At the same time, the "training + practice" dual-track model is implemented for local music teachers, workshops are carried out, supplemented by remote guidance and cross-regional teaching and research exchanges, a core teacher team is built, and local primary and secondary schools are opened to open high-quality music courses. This "expert-led-local cultivation" model not only improves students' artistic literacy, but also realizes the creative integration of folk song melody and contemporary cultural context, and completes the modern transformation of aesthetic education value.

Guangxi University of the Arts organizes students to go deep into the native place of folk songs for immersive learning through field style courses, and feeds back to local children in the form of "teaching singing + performance". The "two-way teaching" mechanism prompts learners to deepen their understanding of the social function of folk songs in the process of teaching, so as to consciously retain cultural genes in artistic creation and realize the unity of knowledge reproduction and cultural reconstruction.

Therefore, by building an ecosystem of "education foundation-technology empowerment-communication fission-cultural dialogue", relying on campus aesthetic education to cultivate aesthetic perception ability, using technical means to expand the dimension of artistic expression, breaking the barriers of circles through new media communication, and constructing international cultural identity through cross-cultural exchanges, the value of folk song aesthetic education will finally leap from "cultural inheritance" to "value resonance".

3.3.3 Empowerment Mechanism for Cultural and Tourism Integration

The integration of culture and tourism provides a three-dimensional path of "scene immersion, emotional resonance, and value identification" for realizing the value of folk song aesthetic education, promoting the transformation of folk

songs from static art forms to perceptible, participatory, and disseminated cultural practices, and achieving the synergistic goal of aesthetic education and cultural inheritance.

Guilin Guangxi uses the natural landscape of the Li River as the performance venue and organizes Zhuang singers to sing duets on bamboo rafts, so that the loud singing voice and the echo of the landscape are intertwined, forming an immersive experience of "natural soundscape + humanistic rhyme". This kind of scenario-based communication strategy transforms folk songs from abstract art symbols to embodied cultural perception, and tourists naturally understand the ecological wisdom of "singing by the mountains and singing by the water" in the aesthetic experience. Practice has proved that the project has significantly improved the economic benefits of tourism, and folk songs have become the core attraction of cultural and tourism integration.

In the process of participating in the brocade weaving, tourists sang the labor trumpet in harmony with the rhythm of labor, realizing the synaesthesia linkage between "handmade rhythm" and "vocal rhythm". This kind of "skill-music" composite scene enables participants to understand the social function of folk songs as a tool for production and cooperation in practice, and deepen their understanding of the symbiotic cultural ecology of traditional skills and folk songs.

The integration of culture and tourism provides a complete link of "experience-cognition-communication" for folk song aesthetic education: real-life performances cultivate aesthetic perception, interactive participation stimulates emotional resonance, cultural identity is strengthened, technical means expand the boundaries of communication, and policy support ensures sustainable development. When tourists listen to folk songs in the intertwined field of nature and humanities, their significance has gone beyond art appreciation and has become a deep process of touching historical memory, understanding cultural logic, and constructing identity.

4 Conclusion

Chinese folk songs are undoubtedly a shining pearl in the spirit of Chinese aesthetic education. Only by deeply understanding the multiple aesthetic education values such as cultural identity, aesthetic concepts and moral sentiments contained in it, and relying on the joint efforts of diversified measures such as deepening the connotation of school education, broadening social communication channels, and stimulating the vitality of inheritance and innovation, can we fully excavate and transform the cultural heritage and aesthetic characteristics contained in folk songs, so that they can become a powerful source of nourishing the spiritual world of modern people, improving the aesthetic level of the public, and strengthening national cultural self-confidence.

Funding

Jiangsu University of Technology's 2023 Teaching Reform Research Project "Research on Music and Aesthetic Education Teaching in Applied Universities" (NO: 11611012416); 2023 Jiangsu Provincial School Aesthetic Education Scientific Research Planning Project "Research on the Inheritance and Development Path of Jiangnan Poetry Culture from the Perspective of Cultural and Tourism Integration" (NO: 20230082)

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