

RESEARCH ARTICLE

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Transmission of Yi folk song knowledge into educational institutions in Liangshan and Chuxiong Prefectures, China

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ABSTRACT

The study's objectives were to present a way for transmission Yi folk songs into educational institutions in Liangshan and Chuxiong prefectures, China. This study is qualitative. Interviewing inheritors of Yi folk songs, for instance, as well as consulting relevant literature and materials. The field investigation method was used for data collection and research, and informants included: 8 inheritors of Yi folk songs in the two places; 6 vocal actors who are professionally engaged in singing Yi folk songs in the two places; 4 leaders of primary and secondary schools and local universities in the two places; 4 music teachers from primary schools and local colleges; and 8 students from primary and secondary schools and local colleges in the two places. According to the results of this study, Yi folk songs should be taught in elementary and secondary schools to improve art and promote national pride. Mixing Yi folk songs into teaching activities, using the new experiential method of teaching, and organizing practical activities outside of school are all effective ways to spread the culture and bring folk songs back to life. Folk song art festivals on college campuses, the formation of professional art groups, and the spread of Yi folk songs in local universities are all excellent ideas that should be encouraged. Teachers should hire Yi folk song inheritors to perform and sing for them, and more teachers should be trained to be good inheritors.

Key words: Transmission knowledge, Yi folk songs, Liangshan Prefectures, Chuxiong Prefectures, China

INTRODUCTION

The Yi ethnic group is one of the oldest ethnic minorities in China (Zhou, 2000; Hannum, 2002; Postiglione, 2013; Wang et al, 2018). It has a long history and many people. More than 7 million Yi people live in China today, mostly in the southwest provinces of Sichuan, Yunnan, and Guizhou. From the "Dadu River" in the north to the southern boundary of Yunnan Province, and from the "Wu River" in the east to the "Lancang River" in the west, they can be found. The "Liangshan," "Wumeng Mountain," "Wu Liang Mountain," and "Ailao Mountain" regions have the most densely populated distribution. According to statistics, there are more than 50 Yi "self-names" and many "alternative names," including "Nuosu," "Niesu," "Suni," and so on, as well as aliases like "Na su po," "A xi po," "Black Yi," "White Yi," "Sani," etc. The Yi have had many distinct self-names and aliases throughout Chinese history. In 1950, the Party and State authorities changed the name from "Yi" to "Yi," which was embraced by most of the Yi people due to the inconsistencies of the numerous "self-names" and "alternative names" used by the Yi (Li, 1994; Dmitriev & Kuzmin, 2015; Yang et al, 2019).

Liangshan Yi Autonomous Prefecture, also called Liangshan Prefecture, is the main home of the Yi people in China. It is an autonomous prefecture in Sichuan Province, China. Since ancient times, Liangshan has been an important passage leading to China's Yunnan Province and Southeast

Asia, an important town on the "Southern Silk Road", and is in the center of the "Great Shangri-La Tourist Ring". There are 27 A-level scenic spots, including 9 4A-level scenic spots: "Qionghai National Wetland Park", "Luoji Mountain", "Lugu Lake", "Xichang Satellite Launch Center", "Wenchang Hometown," and other scenic spots; a slave society museum (Liangshan Slave Society Museum), a traditional skill Yi Ethnic group "Lacquerware," and other 18 national intangible cultural heritages (Lu, 2021; Ning, 2022; Ding, 2022; Hao et al, 2022).

The oral music that the Liangshan Yi people create and use in their daily activities, work, and production is known as folk music (Zhou, 1992; Chen, 2021). They are also a beautiful

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Key informants of the interview

Collection and research, and informants included: 8 inheritors of Yi folk songs in the two places; 6 vocal actors who are professionally engaged in singing Yi folk songs in the two places; 4 leaders of primary and secondary schools and local universities in the two places; 4 music teachers from primary schools and local colleges; and 8 students from primary and secondary schools and local colleges in the two places.

Research tools

The research tools included an observation form, an interview form, and a questionnaire that were used for a direct observational study on Yi folk songs in Liangshan and Chuxiong prefectures. Three types of informants were interviewed. The questionnaire is an important tool for the field study because it provides the study with pertinent data and identifies songs that are popular, widely distributed, and well-liked by the Yi people. For analysis and comparison, the study chose 2-3 sample works from the categories of Yi folk songs in the two locations.

Data analysis

This study used methods such as music theory to conduct in-depth research on the collected audio, video, on-site interviews, and other data. It investigated the status of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China, and compared the musical characteristics of the songs. It also analyzed the selected songs using a descriptive method, comparing the six songs in terms of melody characteristics, music structure, tonality, rhythm and beat, lyrics characteristics, and singing characteristics, and summed up the musical characteristics of Yi folk songs in the two places similarities and differences. In Liangshan and Chuxiong prefectures, study examined the transmission of Yi folk songs in elementary and secondary schools as well as local institutions. 16 people were questioned, including school leaders, music teachers, and students. Local education departments offered the criteria for selecting informants, school leaders recommended music teachers, and students recommended the school's student union.

Theories used in this study

1) Anthropology uses a holistic approach, cultural relativity, and cross-cultural comparison to understand the cultural elements of Yi folk songs and how they affect people's daily lives. Yi folk songs are unique from other folk songs due to their geographic location, customs, economic, and cultural elements (Merriam, 1964).

2) Musicology is a field that studies the nature and laws of musical occurrences, focusing on material components, ideology, aesthetics, history, ethnology, psychology, and

education. This dissertation adopts the research method of musicology to understand the law governing the evolution of human musical culture (Yu, 2019).

3) Transmission studies is a discipline that studies the law of the occurrence and development of all human transmission behaviors and processes, as well as the relationship between transmission and people and society. It has the characteristics of "intersection", "marginal", "systematicness", and "scientificity". this study conducted in-depth fieldwork and conducted interviews with local school leaders, teachers, and students to understand the transmission of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture, China. (Dong, 2016).

RESULT

The Yi folk songs of Liangshan and Chuxiong prefectures constitute an essential part of the music art of China's ethnic minorities. The Yi people's culture is wide and rich, and it is inextricably linked to the cultures of many southwest Chinese provinces and ethnic groups. Nonetheless, it is rooted in its own soil and surroundings and has the cultural features of "diversity and unity". Folk music fully embodies the character and features of this region and nation, reflecting their spiritual approach and cultural beliefs. The Yi folk songs of Liangshan and Chuxiong Prefectures uphold the ancient tradition, with a strong national style, local peculiarities, and specific social and historical aspects of the periods. The Yi folk songs are diverse and complete, and the heritage resources are abundant. The following table depicts the sorts of Yi folk songs in Liangshan Prefecture and Chuxiong Prefecture at different periods based on in-depth interviews with representative inheritors of various Yi folk songs in the two regions, combined with field inquiry and in-depth analysis:

The Transmission of Yi Folk Song in Liangshan Prefectures.

The most important details in this text are the opinions of four informants from Liangshan Prefecture. The first informant (school leader) said that learning traditional music culture has become an important way to improve the artistic quality of students. The second informant (music teacher) said that the way to develop national education is to strengthen the construction of basic education. The third informant (student A) said that teaching local traditional Yi folk songs in the school's music class can enrich the music class and make it no longer monotonous. Finally, the fourth informant (student B) said that opening local music lessons in primary schools will help us to improve our understanding of local Yi folk songs.

The transmission of Liangshan Yi folk songs in primary and secondary schools are important to cultivate the sentiments of students, build up their national self-confidence, and promote the culture of the Yi people in Liangshan. The most direct method is to introduce the songs to the campus radio station,

which is the communication channel with the widest audience in primary and middle schools. The school should also support various community activities, give guidance to the cultural activities organized by students, and guide students to establish correct values in a subtle way.

The most important details in this text are that ideal and belief education is a promotion of Liangshan Yi folk songs, and that the Ministry of Education of the People's Republic of China has issued a notice encouraging schools to hire out-of-school educational institutions, literary groups, and folk artists to teach and guide outstanding traditional culture and art inheritance projects. Additionally, the researcher found that in primary and secondary schools, there are only 1-2 music teachers, which is far from enough according to the number of students in the school. Additionally, popular music is more attractive to primary and middle school students due to its unique fashion, popularity, and fame. Finally, the researcher suggests that the music teachers should have the courage to innovate and create Yi folk songs that meet the aesthetics of students and put these works into the music classroom for promotion.

The most important is that setting up courses related to Liangshan Yi folk songs in colleges and universities can not only enrich the spare time lives of students but also provide a way to inherit traditional music culture. The researchers believe that the first and most important thing is to attract students' attention and arouse their interest. To do this, they need to increase the teaching staff of Yi folk songs, hire experts or scholars with the basis of minority music research, hold teaching seminars, strengthen the training of teachers, carry out various artistic research and practice activities, and improve the teachers' teaching ability and professional skills. To spread Liangshan Yi folk songs better, teachers should hire inheritors of the national intangible culture "left-footed" to perform and sing for teachers in person and train more

teachers to do a good job as inheritors of Yi folk songs by using the method of level-by-level training of teachers. Additionally, school leaders, music teachers, and students should stimulate students' enthusiasm for learning Yi folk songs and increase activities related to Yi folk songs, such as holding class cultural competitions and organizing students to go to various Yi villages in counties and counties of Liangshan Prefecture to carry out field research activities during the holidays. Finally, the text provides a comparison of the transmission channels of the folk songs in primary and secondary schools and local universities in Liangshan prefecture.

In primary schools in Liangshan Prefecture, the spread of Liangshan Yi folk songs is mainly reflected in music lessons, extracurricular activities, singing competitions inside the school, and art performances outside the school. In junior middle school, the students are in the early stage of adolescence, and the emotional experience of music is more exciting and stable. In senior high school, students have the pressure of the high school entrance examination and have relatively little time to participate in other activities, mainly in the way of music classroom teaching. The main reason for this is that students lack the time and energy to participate in singing competitions and art activities outside of the school. The spread of Liangshan Yi folk songs is mainly due to four art elective courses, student dormitories, club activities, and off-campus art practice activities. Art elective courses are the most important way for colleges and universities to disseminate Yi folk songs, while dormitories are the second way for college students to spread Yi folk songs. Clubs such as music clubs, art clubs, calligraphy clubs, and minority fraternities are also used to promote the songs. The School of Art of Xichang University also organizes students to collect folk songs in Yi villages during winter and summer vacations, allowing students to directly feel the charm of the songs.

Table 2: Transmission Ways of Liangshan Yi Folk Songs

<i>Age stage</i>	<i>Education level</i>	<i>The Way of Transmission</i>
6-12 years old	Primary school	1. Music lesson 2. Extracurricular activities 3. Singing competition (intramural) 4. Arts Activities (off Campus)
13-15 years old	Junior middle school	1. Music lessons 2. Extracurricular activities 3. Singing competition (intramural)
16-18 years old	Senior high school	1. Music lessons 2. Extracurricular activities
19-22 years old	University	1. Elective courses 2. Dormitory 3. Community activities 4. Off-campus art practice

The Transmission of Yi Folk Song in Chuxiong Prefectures.

The transmission of Chuxiong Yi folk songs in primary and secondary schools is closely related to the inheritance of music culture among the Yi people and the improvement of the quality of music culture among the whole people. The State Council pointed out in the “Opinions on Implementing the Project of Inheritance and Development of Excellent Chinese Traditional Culture” that it must run through the entire national education system, enrich and expand campus culture, and promote opera, calligraphy, elegant art, and intangible cultural heritage. The first informant (the school leader) said that education itself has the function of cultural inheritance and that the dissemination of folk songs should take place in schools as an important communication channel. Music education is an integral part of culture, and without a systematic and complete music education plan, our national cultural heritage cannot be better inherited.

The Chinese government thinks that teaching Chuxiong Yi folk songs in primary and secondary schools is important to promote China’s “seed” music culture, which is closely linked to the blood of the Chinese nation. At present, China’s music education is based on “Orff” and the three major music education concepts of “Kodaly” and “Dalcroze”. The third informant (student A) said that in the process of learning to sing Yi folk songs, students have no language barriers; they can sing whatever they want, and they are very relaxed. The fourth informant (student B) said that at school, they often participate in many art activities about their local Yi folk songs. From the interviews with four informants, it can be concluded that the research is of great significance to carry forward and inherit the music culture of the Yi people.

Chuxiong Yi folk songs in local universities are an important part of China’s curriculum management system, with three levels: national level, local level, and school level. The national level curriculum is mainly characterized by

unified compilation, while the local level courses are compiled based on local resources, and the school-level courses are courses compiled by the school based on the actual situation of the students. The school’s teaching material reform and construction are being vigorously carried out, and the popularization and dissemination of art-quality elective courses is an important means for the construction of art-quality courses in local schools. Teaching provides more high-quality content with cultural connotations and can expand the boundaries of public art quality education and contribute to China’s aesthetic education. The most important details in this text are that learning Chuxiong Yi folk songs can not only improve one’s own aesthetics but also improve the overall quality of all aspects. The interviews with 4 informants revealed that the folk songs of the Yi ethnic group have a strong aesthetic value, contain simple enlightenment concepts, and can play a good role in the cultivation of students’ moral education. Additionally, the folk songs can strengthen the national unity of students, enhance their national cohesion, and enhance national pride. To promote the folk songs more widely, teachers should use the classroom to not only let students understand the ancient music form but also to encourage them to participate in the understanding and learning of Yi folk songs at different levels.

In primary schools in Chuxiong Prefecture, Yi folk songs are disseminated through music classes, teaching by inheritors or folk artists in schools, festivals, and cultural activities in schools. In junior middle schools, the main means of communication are music classes, festival activities, and school literary and artistic activities. In senior high schools, music classes are held twice a week, and students are studying cultural courses at other times. There are few other means of communication. The dissemination of Chuxiong Yi folk songs is mainly reflected in four ways: elective classes, student dormitories, community activities, and festival performances. The school’s literary and artistic activities also adopt the

Table 3: Transmission Ways of Chuxiong Yi Folk Songs

<i>Age stage</i>	<i>Education level</i>	<i>The Way of Transmission</i>
6-12 years old	Primary school	1. Music lessons 2. Inheritors or folk artists go to school to teach 3. Festival activities 4. School activities
13-15 years old	Junior middle school	1. Music lessons 2. Festival activities 3. School activities
16-18 years old	Senior high school	1. Music lessons 2. School activities
19-22 years old	University	1. Elective courses 2. Dormitory 3. Community activities 4. Special festival performances

principle of voluntary participation, so there are not many students participating. The government and the school attach great importance to the inheritance of traditional culture, and the school organizes large-scale Yi festivals every year. Colleges and universities hold various cultural activities on a regular basis, such as class cultural competitions, campus singer competitions, and Yi folk songs that often win awards. This is undoubtedly a form of publicity for Yi folk songs.

DISCUSSION

Yi folk songs reflect the production and life of the Yi people and their own changes and development process. They are a “mirror” of the Yi society, and the development of the history and culture of the two places has influenced the ideological content and artistic form of the folk songs. The history of Yi folk songs in ancient times is not recorded, and they are generally handed down through people’s “word of mouth”. In the process of historical development, people will change in their inheritance and their artistic forms will be innovated to meet the needs of social development.

Yi folk songs in Yunnan, Sichuan and Guizhou provinces have similarities due to the “root” handed down from generation to generation. This is consistent with the view of Yuan Yan et al (2021) in the book “Research on Liangshan Yi Folk Songs and Folk Customs”. The lyrics and composition of the ancient Yi folk songs were created by the Yi people themselves and are a true portrayal of their production and life, and emotional memories. The Yi songs originally had the name of the creator, but because of the long history, some basic information is difficult to confirm. Therefore, Yi folk songs are not individual works, but collectively created by them in a specific historical period. Yi folk songs are written by vocalists who also serve as inheritors. In the ancient Yi society, the way of inheritance mainly relied on “word of mouth”. In the next generation, some changes will be made, such as minor adaptations of lyrics, duration of notes, etc. A notable feature of the singing of Liangshan Yi folk songs is the “combination of speaking and singing”. There is no music score, and some of them have been lost due to historical reasons. It is still difficult to collect the oldest folk songs, but we can train more inheritors and let Yi folk songs be passed on from generation to generation.

The most important details in this text are the two views on the transmission of Yi folk songs in educational institutions in the two places. (Ren, 2015; Shuni et al, 2022; Zhu et al, 2022; Wu et al, 2022) suggests that local colleges and universities should change their educational concepts, attach importance to the study of traditional music culture in art elective classes, and adopt scientific and effective teaching methods to better inherit the local Yi folk songs. The paper also discusses encouraging students to participate in various competitions, such as the “Campus Singer Competition” and taking advantage of winter

and summer vacations to lead students to carry out practical activities outside the school. Finally, researchers believe that it is possible to build art for students on campus.

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