

CONSTRUCTING LISU FOLK SONGS MULTIMEDIA FOR TEACHING SIXTH GRADE STUDENTS AT MAOSHAN ELEMENTARY SCHOOL KUNMING CITY, YUNNAN PROVINCE, THE PEOPLE REPUBLIC OF CHINA

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Abstract

This research focuses on constructing multimedia teaching materials based on Lisu folk songs to introduce sixth-grade students at Maoshan Elementary School in Kunming City, Yunnan Province to the rich arts, culture, and traditions of the Lisu ethnic group. By integrating music with elements of Li Su beliefs and religions, the study aims to promote cultural understanding and appreciation through engaging and interactive learning methods. Lisu folk songs are not only artistic expressions but also vital carriers of the community's spiritual values and worldviews. Closely tied to nature worship, animistic beliefs, and ancestral reverence, these songs reflect the Lisu people's relationship with their environment and spiritual world. Many traditional songs are performed during rituals, harvests, and life ceremonies, serving to communicate gratitude, tell origin stories, and preserve collective memory. Teaching students through these songs allows them to engage with the ethical and spiritual dimensions of Lisu life—learning not only melodies and lyrics, but also absorbing the beliefs that shape community identity. By embedding these values within a multimedia learning experience, the project strengthens cultural empathy, encourages respect for ethnic diversity, and helps preserve intangible cultural heritage. The purpose of this study is (1) to select Lisu folk songs suitable for teaching sixth-grade students from the perspective of experts, (2) to construct multimedia of Lisu folk songs, (3) to use multimedia of Lisu folk

songs to teach students in the experimental group, and (4) to take the sixth-grade students of Maoshan Elementary School as the research object to evaluate the teaching effect and student achievement. The research method of mixed method and experimental research is adopted in this study. The experimental tool is multimedia teaching of Lisu folk songs for sixth-grade students in Maoshan Elementary School, conducted 40 minutes a week for 13 weeks. The researchers purposefully sampled 27 students from one of four sixth-grade classes. **The results are as follows:** 1) Study of Lisu Folk Songs: Multimedia methods were used to teach Lisu folk songs to sixth graders, enhancing cultural understanding and student engagement through formative and summative assessments. 2) Multimedia Creation: Experts guided the development of culturally accurate, child-friendly, and interactive teaching videos incorporating audio, visual, and kinesthetic elements. 3) Teaching Implementation: Over 13 weeks, multimedia was used to teach Lisu folk songs, with students' progress assessed through tests, showing improvement in knowledge and performance. 4) Evaluation: After refining videos, student scores significantly improved, demonstrating the effectiveness of multimedia teaching in enhancing learning outcomes.

Keywords: Lisu folk songs; multimedia for teaching; Maoshan elementary school

Introduction

Lisu is one of the ethnic minorities living across the border in southwest China and has a long cultural history. They are mainly distributed in Nujiang Lisu Autonomous Prefecture and Weixi Lisu Autonomous County, while others are scattered in Baoshan, Diqing, Lijiang, Dehong, Chuxiong, Dali and Yanyuan, Muli, Xichang, Dechang and other places in Yunnan. Folk music of Lisu nationality is rich in tunes and simple and touching in content. Lisu people are good at singing and dancing. In daily life, Lisu people often use singing as their substitute, forming a tradition that everyone loves singing. In the long-term development of production and life history, Lisu people have created ethnic folk music forms with rich themes, mainly including ethnic folk instruments, folk songs, love songs, custom songs, song and dance music, narrative songs and other musical forms.

Lisu ethnic traditional Musical Instruments are very rich, according to their structure and playing methods can be divided into plucked instruments, wind instruments, string instruments, percussion instruments. Plucked instruments mainly include: Qi Ben (pipa), four strings, qi Bue (small three strings), Kou Xian; The wind instruments mainly include Deli (no film flute), Deli Tuu (small recorder), Aqi Deli, DaTito, Lusheng, suona; The main string instruments are Ji Chi (Lisu two strings), Hi Hi (Erhu); Percussion instruments are mainly drum, gongs, cymbals, cymbals, cymbals and so on. Lisu plucking instruments are rich and have a national style, mainly including Buhe, small three strings, mouth strings (Li, 2012).

Lisu music is a rich cultural heritage, encompassing ancient songs of Genesis, migration songs, historical songs, religious music, love and marriage music, funeral music, and musical instrument culture. These songs cover themes such as genesis, the formation of heaven and earth, the origin of mankind, and brother and sister marriage. Lisu history is marked by migrations, often forced by oppression from the Qing government and poor natural environments. Religious music incorporates labor witchcraft and collective life, forming religious music. Love and marriage music is primitive, incorporating song, dance, and instrumental music. Funeral music is a significant part of Lisu culture, where people gather to sing and dance and send their dead relatives to the funeral (Li, 2021). The value and beauty of Lisu music do not come from individual talents, but from experiences and abilities accumulated from the past to the present, resulting in songs that are special and unique, with the specificity of mountain songs, making them a cultural heritage of music with the beauty of language and vocal tones of the ethnic group.

With the promotion of economic globalization, the traditional culture of ethnic (Zhang, 2024). Minorities in China is engaged in a game and contest with modernization, while Western culture has gradually penetrated into ethnic minority areas, especially under the utilitarian ideology of market economy, the traditional folk music culture of ethnic minorities has destroyed its original artistic characteristics through artificial packaging, and even embarked on the road of "heterogeneous" development. As one of the traditional folk music of Lisu nationality, its development and inheritance also encountered difficulties, which formed an unbalanced state with the development phenomenon of

western Musical Instruments in short supply. Under the influence of multiple social factors, ethnic folk music mainly composed of Lisu nationality is required to realize its own inheritance in the face of new situation and new environment. It needs to breakthrough self-isolation and export new cultural genes by learning from diversified musical methods (Guo, 2013).

Research Objectives

1. To study Lisu folk songs.
2. To construct a multimedia for teaching.
3. Using multimedia for teaching students.
4. To evaluate the result of teaching.

Literature Reviews

History of Lisu minorities: Lisu nationality is an ethnic minority in China, Myanmar, India, and Thailand. The Lisu people are mostly found in Nujiang Lisu Autonomous Prefecture and Weixi Lisu Autonomous County in Yunnan Province, having originated from the northern Qinghai-Tibet Plateau in ancient China. The rest are spread over Yunnan's Lijiang, Baoshan, Diqing, Dehong, Dali, Chuxiong, and other prefectures and counties, as well as Sichuan's Xichang, Yanyuan, Muli, Dechang, and other counties, with a broad dispersion and tiny settlement. Most of them dwell alongside the Han, Jingpo, and Deang ethnic groups (Li, 2021). According to research texts, the Lisu nationality is an ethnic minority in various nations. It is believed to have originated in ancient China's northern Qinghai-Tibet Plateau. The majority of them are Lisu nationals and live in the Nujiang Lisu Autonomous Region and Weixi Lisu Autonomous Region in Yunnan Province. The majority dwell in neighboring counties, which are characterized by significant fragmentation and tiny communities. The Lisu nationality, which mostly coexisted alongside the Han, Jingpo, and red ethnic groups, was first documented in Fan Chuo's "Manshu" during the Tang Dynasty. There are more than 490,000 Lisu people, with more than a third of them living in Fu Gong, Gongshan, Lu Shui, Lan Ping, and other.

The majority of the Lisu ethnic group in the province are Lisu language. Lisu originally had two types of alphabets: One is the original syllable alphabet, which is only used in one part of Weixi County. Another alphabet was passed down from a foreign missionary. and applies only to Catholics and Christians. Both languages are not perfect. Difficult to disseminate and use widely and has become a barrier to communication between Lisu people to a certain extent (Liu, 2019). The two Lisu alphabets were designed to be easy to understand and used only. Soon after, the script was developed and improved by the government to create a script that It is official and can be used as a common language for communicating with all tribes that use this language. Until the beginning of the liberation the government assisted the Lisu people in creating a new Lisu language using the Latin alphabet. and publish newspapers and books Since then the complete set of the Lisu language was formed. which is still used today.

Developing a *Lisu* Folk Songs: The investigation of the Lisu culture from a different perspective, it is easy to see that not only the distinctive physical environment, but also some historical elements, play a significant part in its construction. At the close of the nineteenth century, a group of foreign Christ missionaries arrived from the inland to preach in Nujiang's Lisu district. Under the influence of Christian multi-sound music and the direction of this missionary, Lisu Christians began to study foreign "hymns". According to folklore, their inner piety and synchronization abilities with diverse vocal parts astounded foreign missionaries. Throughout more than a century, the Lisu people of Nujiang have maintained a distinct style of multi-part harmony singing. This kind of singing has evolved into a unique school, with 40 self-organized unaccompanied choirs performing in the region, the most of whom are local Lisu farmers (Zhang, 2014). Cultural traditions limit these vocalists' artistic choices, which are based on psychological impulses. National dance music is a distinct musical culture that represents a nation's cultural qualities, including its history, philosophy, and religious beliefs. Lisu people also consume tea, primarily water wine and shuchu wine, which has a rich and profound national cultural importance. These traditional activities contribute to the Lisu people's particular charm and cultural history. Lisu singing occurs all the time, whether it is Harvest festival, pole climbing festival, or other celebratory occasions, making Hid a school for teaching Lisu folk singing according to the recorded records of missionaries.

The Lisu people believe that wine is not political and consider it an essential beverage for banqueting and hospitality. One of their traditional customs is drinking "Tongxin wine," also known as "He cup wine" or "bilateral wine," where two people hold a bucket of wine together while singing a toast song. They open their mouths together, allowing the wine to flow into their mouth simultaneously. If a Lisu invites someone to drink "Tongxin wine," it signifies their trust and hospitality. The shared drinking experience is enriched by the Lisu people's songs and enthusiasm, and folk-dance music plays a significant role in the drinking process, reflecting their nationality culture, who live near mountains and rivers, are known for their happy songs and laughter. Their folk songs are sung with a specific melody, divided into four minor tunes: Moguang, Baishi, Youye, and Niguoh.

The "Mo Guang" melody is a narrative style, with two choruses and two groups of people. The melody often uses syncopation and long notes, with four or five degrees of intervals. Representative works like "production tune," "escaping marriage tune," "building a house tune," "hunting tune," and "bridge tune" are sung from generation to generation. "Baishi" is a folk song in the Lisu language, describing the Lisu people's lifestyle in steep mountains. The song is characterized by vigorous, solemn melodies and is a casual style with no fixed lyrics. The Lisu people live in this environment, where they often sing and walk for a day. "Youye" is a narrative minor, divided into two types, often sung by old people sitting by the fire (Chen, 2024). It reflects the past pain and suffering of the Lisu people, who suffered from exploitation and oppression before the 1950s. They lived miserable lives, eating wild fruits, peeling bark, and living in caves. Lisu folk songs, which are largely oppositional, address different areas of life, such as production, work, and love. The melodies are energetic and vibrant, with "Niguoh" being a ghost offering melody based on the Lisu people's religious beliefs. Wizards typically sing the melodies, and many of the words are only known by them. The melody features rich imagery, vocabulary, rhythm, sonority, and strength. The style of Lisu folk songs is distinct, reflecting the features of music language, which is the art of language, as opposed to the language style of poetry. The language of folk songs in Lisu is generally plainer and simpler than that of poets, with the latter being more magnificent. The language of late primitive societies is older and more primitive, resulting in simple beauty and sincere feelings expressed through their songs. Lisu people

have maintained a slash-and-burn lifestyle, resulting in a unique charm in their folk songs, which feature male and female duet singing. The duet singing is characterized by gentleness and delicateness, while men are rough and bold. Lisu dances can be divided into labor, imitation, sacrificial, and self-entertainment dances, each with rich national customs. Performances can be divided into Youye Ruden, and oh and oh, Light open, and don't wait. Lisu also has unique folk instruments such as Qi Ben, Ma Ge, and Haihi. Overall, Lisu folk songs reflect the rich cultural heritage of the region. Ethnic dance music, consisting of folk songs, musical instruments, and dances, reflects the unique style of the Lisu nationality, influenced by their long-term collective creative experience and geographical conditions. This style is closely related to Lisu's production, life, customs, religious beliefs, and aesthetic taste, and is valuable for descendants to preserve and pass down. Despite significant changes in social and economic conditions since liberation, Lisu remains a relatively backward and poor nationality, hindering the preservation of its culture and requiring urgent change.

Adding value to their social and economic standing in Lisu, particularly in Nuijiang Valley, the Lisu people require hard effort and assistance from all ethnic groups. They want to turn the mountains and valleys into a happy paradise, create a rich southwest border area, and pass along the country's famed culture. Working together, they may create a more affluent future for the Lisu people and their motherland (Luo, 2012).

Research Methodology

This research adopts a mixed of qualitative and quantitative research methods. Qualitative research methods for studying Lisu folk songs' and the process of constructing multimedia for teaching to be used as teaching tools at Maoshan Elementary School. Key informants in qualitative research were the experts in Lisu folk songs including: Mr.A Pusasa, Ms.Zhang Shunying, Mr. Lang Fazhi.

Population and sample in experimenting research: Population: 109 Sixth grade students at Maoshan Elementary School. Sample: One class entire students of the Sixth-grade, 27 Students in Sixth-grade by purposive sampling as follow: 1) They must be Sixth-grade students at Maoshan Elementary School Yunan, The people's republic of China. 2) They are the largest of the four Lisu

classes in Grade six. 3) They must be composed of students from multiple ethnic groups, not just the Lisu ethnic group. 4) They must have knowledge that is in the context of the multimedia created by research and willingness to participate in this research.

Results

To study Lisu folk songs: Through interviews with Lisu experts, the researcher selected a series of Lisu folk songs suitable for teaching sixth grade students in elementary schools, and used multimedia teaching methods to improve students' acceptance and love of Lisu folk songs. The content includes Lisu history and culture knowledge and Lisu folk songs. To enhance students' enthusiasm for learning and love of folk songs. Students' learning outcomes are evaluated through formative and summative tests.

To make a multimedia for teaching: By learning the cultural knowledge and teaching content of Lisu folk songs from experts, the researchers concluded that theory and practice should be combined. Find folk songs and nursery rhymes suitable for the sixth grade of elementary school and make multimedia teaching tools and apply them to practice. On this basis, the author summarizes the framework of Lisu folk song teaching model construction as follows: According to the expert opinion, Lisu folk song teaching needs to have three characteristics: 1) Cultural accuracy; Clothing, architecture, Musical Instruments (Lusheng, mouth string) should conform to the traditional Lisu aesthetic. 2) Child-friendly: characters are rounded and cartoonish (such as anthropomorphic goats and cloud elves), and the plot is simple and interesting (avoid complex themes such as religious sacrifices). 3) Multi-modal interaction: integration of audio (folk song melody), visual (animation scene), kinesthetic (rhythm beating) triple stimuli, suitable for the cognitive characteristics of elementary school students.

In addition, according to the opinions of many experts, the researcher modified the Lisu folk song teaching. The five videos are suitable for Lisu folk song teaching and can be tested in 27 students in Grade 6 of Maoshan elementary School in Kunming, Yunnan Province, China. But there are a few things that need to be improved before they can be used. For example, the

appropriateness of font size. Because some videos have three languages: Chinese, English and Lisu language, the content is difficult to understand, such as "Lisu invited dance music" and "Shiwa wave", and the three languages are too close together. The researchers did not take into account the viewing distance of the students in the back row, and the font color was not clearly distinguishable from the animation background color, so the students in the back row may not be able to see the lyrics clearly when watching.

Using multimedia for teaching students at Maoshan elementary school, Yunnan: The combination of Lisu folk songs and multimedia teaching is divided into 13 weeks. In the first week, the basic cultural knowledge of Lisu folk songs is taught to let students understand Lisu and Lisu folk songs. Lisu folk songs were taught from the second week to the fifth week, the first of which was Chinese lyrics, in order to guide students to experience the characteristics of Lisu folk songs and prepare for later learning; The first formative test was performed at the sixth week. In the 7th and 8th week, we taught Lisu folk songs with Lisu language lyrics, which increased the learning difficulty. The second formative test was performed at week 9. Lisu folk songs were taught in the 10th and 12th weeks. The selection of songs in these two weeks was more difficult because of the strong characteristics of Lisu folk songs. Summative tests were performed at week 13.

The researchers can conclude that all three tests used five Lisu folk song teaching materials. In the 6th, 9th, and 13th exams, a total of 27 students sat for the music exam. In the first volume of the test, students are concentrated in the 60-69 level, a few in the 70-79 level. The score of students' basic music knowledge is the highest, and the score of stage performance ability is second, which indicates that students' understanding ability and performance ability are good. Other test points are slightly lower, but the gap is not obvious, multimedia teaching can make students learn and understand the music content more intuitively, imitate the stage performance, but the lyrics and rhythm need to be improved. So, the researchers modified the video to make it more interesting and easier to understand. After that, the researchers tested the students in the second test, and the students' scores were concentrated in the 70-79 grade and a few in the 80-89 grade, which can be seen that the students' scores have made great progress. As can be seen from the test results, the students' grades have been

greatly improved. Compared with the first test, the students' mastery of the songs has greatly improved. In the final test, the researchers improved the video until the results were satisfactory. All the students got better grades until they were all at a high level. In Week 13, the average student score was 87.52.

To evaluate the results of teaching: In order to verify the effectiveness of multimedia teaching, formative and summative tests were conducted on 27 sixth grade students in Maoshan elementary School. The students took formative tests at week 6 and 9, and summative tests at week 13. In the first round of tests, most students scored between 60 and 69, with only a few scores between 70 and 79. Among them, students scored the highest in music basic knowledge, followed by stage performance ability, which indicates that students have certain advantages in music understanding and performance. The rest of the test scores were slightly lower, but the score difference was not significant. Multimedia teaching means can help students learn and understand the music content more intuitively, and imitate the stage performance, but students still have room for improvement in lyrics memory and rhythm grasp. In view of this, the researchers optimized the instructional videos to make them more interesting and understandable. In the follow-up second test, the scores of students were mainly distributed between 70 and 79 points, with a few reaching 80 to 89 points, and the performance improvement effect was significant. Compared with the results of the two tests, the students' mastery of the songs improved significantly.

Discussions

Lisu folk song is an important part of Chinese minority culture, its unique melody, rhythm and lyrics contain rich ethnic culture connotation. However, in elementary school music teaching, due to the limitations of region, language and teaching resources, how to effectively inherit and promote Lisu folk songs has become an urgent problem to be solved. In recent years, animation video, as a new teaching means, has been widely used in music education, providing a new possibility for elementary school Lisu folk song teaching (Zhang, 2014).

Through the research on Lisu folk song teaching, three key factors are reflected, and video teaching of Lisu folk songs focuses on improving students' interest in Lisu folk songs, making it easier for students to accept and learn Lisu folk songs, and providing them with a new teaching method and class experience. Of course, through the experiment on sixth grade students, it is found that all students have better evaluation results. Therefore, the researchers reflect their own knowledge and ideas as follows:

Animated videos combine sound, images and text to enhance students' sensory experience and interest in learning. Studies have shown that multimedia teaching can effectively improve students' learning results, especially for minority music teaching, which can make up for the deficiency of traditional teaching resources. In addition, animated videos can help students understand the cultural background of folk songs through vivid images, so that they can have a deeper understanding of the history, customs and habits of Lisu while learning music.

In an experimental teaching in a elementary school, researchers compared traditional teaching methods with animated videos and found that the classes using animated videos performed significantly better than traditional classes in terms of melody imitation, lyrics memory and cultural understanding. The result shows that animation video has high application value in elementary school Lisu folk song teaching.

Although animated video can improve the teaching effect of Lisu folk songs in elementary schools, its application still faces some challenges. For example, high-quality animation resources are scarce, production costs are high, and some animations may not accurately convey the cultural essence of Lisu folk songs. Therefore, future research and practice should focus on the following aspects: 1) Strengthen the localization of animation video content, and invite Lisu musicians and cultural experts to participate in production; 2) Combine interactive teaching mode to improve students' sense of participation and immersion; 3) Using artificial intelligence and other technologies to optimize animation production process and improve cost efficiency (Liu, 2019).

New Knowledges

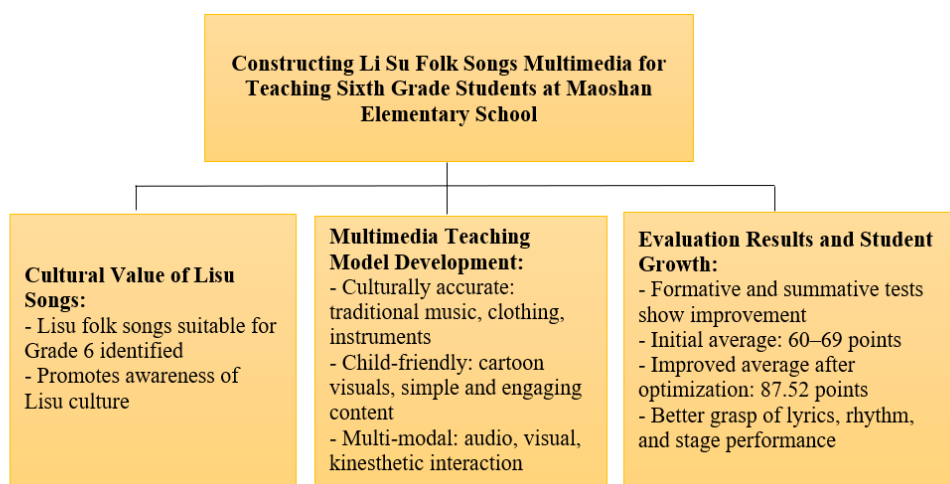


Figure 1: New Knowledges Diagram of Constructing Lisu Folk Songs Multimedia for Teaching Sixth Grade Students at Maoshan Elementary School.

Conclusions

This research aimed to explore the effective integration of Lisu folk songs into elementary music education through multimedia teaching. First, by consulting Lisu cultural experts and selecting appropriate folk songs for sixth-grade students, the researcher created a curriculum that not only introduced the musical elements of Lisu culture but also deepened students' cultural awareness and appreciation. The integration of multimedia—incorporating visuals, audio, and kinesthetic activities—proved to be highly effective in engaging students and enhancing their learning experience. The construction of multimedia teaching tools followed a culturally respectful, child-friendly, and interactive framework. These tools were tested and refined based on expert feedback and student response, with adjustments made to language presentation, font visibility, and animation clarity to better suit classroom use. A 13-week teaching program at Maoshan Elementary School provided practical insights into the application and impact of the multimedia teaching model. Through formative and summative assessments, it was evident that students demonstrated steady and significant improvement in their understanding, appreciation, and performance of Lisu folk songs. From the initial average performance

concentrated in the 60–69 range, students progressed to higher achievement levels, culminating in an average score of 87.52 by the final evaluation. This progression indicates that the multimedia approach not only enhanced students' cognitive grasp of musical content but also supported their emotional and performative connection to Lisu folk songs.

Overall, the study affirms that well-designed multimedia teaching strategies can serve as a powerful tool for preserving and promoting ethnic folk music in elementary education, making traditional culture more accessible, engaging, and meaningful for young learners.

Suggestions and Recommendations

Combine national culture to ensure the authenticity of content

Lisu musicians, linguists and cultural experts should be invited to participate in the production of the animation video to ensure the accuracy of the melody, lyrics, pronunciation and cultural background of the song. This can avoid cultural misreading, so that students can truly feel the original Lisu folk songs. For example, authentic folk singers can be recorded, and cultural elements such as traditional Lisu costumes and festival scenes can be presented in the animation.

Storytelling is adopted to enhance students' interest

Pure song display may be monotonous, but combining folk songs with story plots can enhance students' immersion. For example, an animated story about Lisu children could be designed, in which the characters express their emotions by singing folk songs or tell historical legends, so that students can learn folk songs naturally while enjoying the animation.

Add interactive elements to improve learning effect

Animated videos can incorporate interactive design, such as lyrics fill in the blank, rhythm imitation, melody solitarism and other small games, to encourage students to actively participate. This interactive learning method can effectively enhance memory and enhance learning interest.

Integrate multidisciplinary knowledge to expand teaching depth

Folk song teaching is not only a part of music education, but also can be combined with Chinese, history, geography and other subjects. For example, after playing an animated video of a Lisu folk song, teachers can guide students to understand the story background of the song, learn related Lisu language vocabulary, or explore the history and geographical environment of the ethnic group. This kind of interdisciplinary teaching can help students build a more comprehensive understanding.

Develop mobile applications to expand learning scenarios

In addition to classroom teaching, teachers and educational institutions can develop relevant mobile apps or online learning platforms, so that students can also watch animated videos and practice singing outside of class at any time. For example, parents can watch animated folk song videos with their children to deepen the learning effect in parent-child interaction.

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