

The Current Situation of Inheritance of the Baishi vocal music of Lisu ethnics in Lushui City Ethnic Middle School music education, Nujiang Prefecture, Yunnan province, China

Apusasa and Watchara Prempree
Bangkokthonburi University, Bangkok, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstracts

The research objectives were (1) To survey on Baishi vocal music of Lisu ethnics group at Lushui City Ethnic Middle School music education, Nujiang Prefecture, Yunnan province, China. The methodology was mixed methods research which collected data by questionnaires survey. The population was 1,300 students at Lushui Minzu Middle School, Nujiang Prefecture, Yunnan Province. The sample was 297 students which use the simple random sampling method. The research interviewed six key informants who involves with Baishi vocal music.

The research findings were (1) Most students have a shallow grasp of the source of "Baishi" vocal music and related knowledge points or do not understand. Only 33 percent mastered the unique skills of "Baishi" vocal singing, and only 39 percent knew the source of Baishi. Most students can sing a little melody, and 76% choose to sing a little "Baishi." Through the interview data from experts, it can be concluded that, as far as the "Baishi" vocal music class is concerned, the current teaching method is still basically the traditional teaching method, that is, the method of word of mouth, and the content is the original teaching content and form of folk artists in the community.

Keywords: Inheritance; Baishi Vocal Music; Lisu Ethnics; Middle School; Music Education; Yunnan; China

Introduction

Traditional folk songs are a social phenomenon formed through collective participation in production and life in different historical periods. For example, there are labor tunes, pastoral songs, mountain songs, love songs for making love, etc. Due to the different geographical environments, national languages, production, and life of each place, the musical styles and performance forms are greatly different. From the perspective of historical evolution, folk songs, as an important component of culture, reflects the historical changes, production and living conditions, and values of a country or a nation in a certain period. However, evolved, folk songs are deeply rooted in all aspects of people's production and living, just like blood flowing through time—no matter from different regions, different languages, or different historical periods. Folk songs have their uniqueness and value. Besides the function of helping people in production and living and singing, folk songs also reflect an intangible spiritual power, social consensus, and artistic characteristics. For example, the folk song "Boatman's Haozi," popularized by the Chuanjiang generation in Sichuan Province, China, is a true portrayal of the hard life of many people in this place in the past, who had to make a living only by pulling boats. This one-roar style was passed on from hand to hand to form a widely

* Received: February 12 2023; Revised: February 23 2023; Accepted: February 24 2023

sung classic folk song. Although there are no longer boatmen pulling boats together on the Sichuan River, such spread not only inherits the essence of national culture, inherits the inner spiritual power of unity and upward movement, but also creates unique value for the local tourism brand. The inheritance value of traditional folk songs is embodied in many aspects. Especially from this era's perspective, traditional folk songs' functions and values are much more than in the past, such as cultural exchanges between countries, rural tourism construction, network cultural propaganda, and so on. In the continuous historical evolution, traditional folk songs will also slowly change with time, and it has even been lost in many places. So, the issue of inheritance and development becomes a very important thing (Cao & Wang, 2011: 222-223.).

From the current development phenomenon of traditional folk songs, people receive more and more information every day because of the highly developed network information. The choice is also more and more special, so people need to learn how to choose. Especially for the young generation of children need to improve at recognizing the quality of music, so it is easy for them to lose their minds and learn passively. In this case, more and more children would prefer to learn more traditional folk songs or even to think about their importance. In the long run, many valuable traditional folk songs are gradually lost. The essence of national culture is gradually disappearing. This phenomenon is a great loss to a country and a nation, so our traditional folk songs are facing a great crisis at present (Yang, 2020: 157-160).

This paper focuses on the traditional folk song "Baishi," which is most familiar to the Lisu nationality. Currently, the "Baishi" singing style of the Lisu nationality is mainly popular in Lushui City, Nujiang Prefecture, Yunnan Province. Because the Lushui area of Nujiang Prefecture is a special geographical landform of the Grand Canyon, and transportation has not been convenient for a long time, it can be said that foreign cultures have not influenced the "Baishi" singing style of Lisu nationality. However, with the rapid development of various aspects, the Lushui area in Nujiang Prefecture has also undergone tremendous changes. People's living standards are getting higher and higher, and more and more people travel there. In addition, in the Internet era, the Baishi singing of the Lisu ethnic group in this area is facing a certain crisis. In response to this situation, the local government, in combination with national policies, has continuously carried out various teaching measures for "Baishi" singing by Lisu nationalities, such as community publicity and teaching, online publicity and teaching, participating in exhibitions and competitions, festival performances, publishing books, and classroom teaching in primary and secondary schools. From the perspective of the educated population, students are the hope of the future country and nation. Establishing correct national cultural concepts for students from an early age is particularly important. Therefore, many primary and middle schools in Lushui City, Nujiang Prefecture, also try introducing "Baishi" singing into their teaching. According to the information and publicity released by the Education Bureau, Lushui No.1 Middle School has a relatively obvious effect. To find and effective teaching method for "Baishi" singing of Lisu nationality in primary school, this paper investigates the teaching status of Baishi singing in music class of Lushui City Ethnic Middle School, Yunnan Province. The following is a music class in Lushui City Ethnic Middle School of the Lisu nationality "Baishi" teaching picture.

Specifically, by observing the teaching situation of "Baishi" singing in Lushui City Ethnic Middle School in Nujiang Prefecture, Yunnan Province, and conducting research and analysis using the questionnaire survey and interview, the researchers learned the outstanding teaching advantages of this school in the teaching process of "Baishi" singing. The problems

and difficulties of "Baishi" singing in the Middle school music education class of Lisu nationality are discussed. Integrate existing advantages and find reasonable solutions to existing problems.

Research Objectives

To survey on Baishi vocal music of Lisu ethnics group at Lushui City Ethnic Middle School music education, Nujiang Prefecture, Yunnan province, China

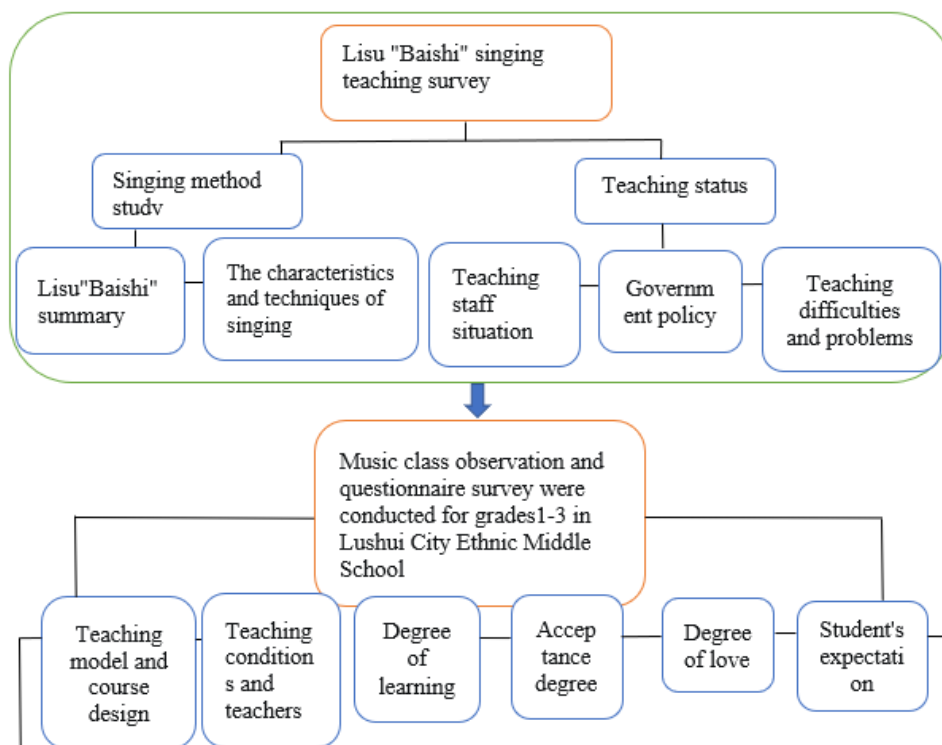
Research Methodology

In this study, the researcher adopts a mixed method to carry out research. The researchers used questionnaires and interviews to collect data to study the status quo of music teaching in Lushui Minzu Middle School.

Research Scope

- Collect the questionnaire survey of grade 1 to 3 students in the Lushui City Ethnic Middle School of Lushui City from 2022 to 2023 were collected
- Collect data from interviews of folk artists and music teacher from 2022 to 2023
- Place: Lushui City, Yunnan Province
- Person: Middle School students, music teachers, folk artists
- Area of the contents: Baishi vocal technique in Lisu nationality of Lushui

Research Conceptual Framework



Research Findings

The researchers conducted relevant research through questionnaires and interviews. The following conclusions can be drawn from the data collected from questionnaires and interviews.

Current status of teaching Baishi vocal music of Lisu ethnics group at Lushui City Ethnic Middle School music education, Nujiang Prefecture, Yunnan province, China

1) Students have low interest and low learning attitude

According to the research, 36% of the students chose to like or very like "BAISHI" vocal music, which shows that local middle school students do not like it very much, some students even reject it, and 5% directly choose not to like it. Therefore, students' learning attitudes could be more positive. 68% of them think that "BAISHI" vocal music is difficult and difficult to learn, so it can be seen that the vast majority of students are in a passive state in class, and 56% of them choose the passive state in class.

2) Students think it is necessary to learn "BAISHI" vocal music

Although it can be seen from the above conclusions that students' interest and learning attitude are not very high, at the same time, students think it is necessary to learn "BAISHI" vocal music, 52% of them choose BAISHI is valuable, 62% of the students' support "BAISHI" vocal music into the school teaching. This shows that most students still have a national view from an ideological perspective. According to the discussion and analysis of experts, this may have something to do with the fact that almost all the students are of Lisu nationality and the ethnic awareness education of nearby parents and teachers. According to the data, 62% of parents support students learning "BAISHI" vocal music.

Most students have a shallow grasp of the source of "BAISHI" vocal music and related knowledge points or do not understand. In repertoire learning, most students have more or less contact, and only a small number of people do not. This should have a direct relationship with the school's factors of "BAISHI" vocal music. It is also a small achievement of "BAISHI" teaching. The students think "BAISHI" vocal music in the school classroom is necessary. This indicates that although some students do not like this kind of traditional music, they feel it is necessary to learn some traditional music of their nationality out of a sense of responsibility or thirst for knowledge.

Regarding the environment around most students, some people can sing "BAISHI" around them. This is mainly because most of these students live in the Lisu areas. They grew up in Lisu families and villages, so it is normal for them to be around people who can sing "BAISHI."

3) It's good to learn about Baishi resources

According to the data, some people can sing "Baishi" vocal music around the students, and 83% of them choose people who can sing, indicating that the students' natural learning environment is still very good. Based on the interviews of the two expert groups of folk artists and teachers, the students who can sing mentioned by the students are basically in the communities or rural areas, if analyzed from the quality perspective. Because there are many folk singing groups in rural areas, and these groups are widely dispersed. Their singing occasions include formal unity, free dispersion, and family units. Some children's family elders or neighbors are more likely to sing "Baishi," which is why the surrounding learning environment is better. But this situation is normal for middle school students only on weekends because they study from Monday to Friday.

4) There are some teaching achievements, but they are not outstanding enough

According to the answers from the students, it can be seen that the "Baishi" vocal music teaching at the school has achieved some teaching results. Most students can sing a little melody, and 76% choose to sing a little "Baishi". From this point of view, at least let the students know what the melody of "Baishi" is like, which also laid a foundation for further consolidating the teaching. However, there has yet to be a great breakthrough in teaching achievements. Only 7% of the students have won awards related to "Baishi" vocal music, and this award is not entirely organized by schools, either through social organizations or government organizations.

On the other hand, only 33 percent mastered the unique skills of Baishi vocal singing, and only 39 percent knew the source of Baishi. It can also be analyzed that the content of teaching "Baishi" vocal music in the school is not specific and in-depth enough. At present, it only stays in the stage of a simple experiment.

5) The teaching system is not sound enough, and the teaching objectives are not clear enough

According to the interview records, the teaching of "Baishi" in schools is not fixed. Often, to complete task-focused short-term intensive learning after relevant government departments assign some tasks, folk artists are rarely invited to attend regular classes in schools. The questionnaire data also shows that 82% of the students chose that the probability of folk artists attending school classes is less than 5 times in each academic year. The in-service teachers of the school have a very low mastery of "Baishi" vocal music, and 78% of the students choose the music teachers of the school with an average or zero mastery. As a result, teachers rarely talk about the traditional music of the Lisu nationality when there are no folk artists in school. 83% of Lisu students choose normal music classes, which rarely involve local traditional music. Music teachers generally use unified teaching materials. From these aspects, it can be shown that the whole teaching planning system of the school in the teaching of "BAISHI" vocal music is not sound enough, and the teaching objectives are not specific enough, which also leads to the situation that the teaching content is very scattered and the teaching intensity is very scattered.

6) Teaching content and form are not innovative enough

Through the interview data of two groups of experts, it can be concluded that, as far as the "Baishi" vocal music class is concerned, the current teaching mode is still basically the traditional teaching mode, that is, the method of word of mouth, and the content is the original teaching content and form of folk artists in civic groups. There are also few opportunities for students to go out of the classroom to learn and experience folk music in a truly organized way, both in the community and the field. This also leads to the gap between students and folk artists in aesthetics and ideas and between theory and practice. Regarding how students accept the classroom, there is also a need for auxiliary content, so the teaching process is not life and interest. There are many reasons for this result, but some are because folk artists have too few class hours in school, and sometimes even intensive teaching tasks, so they have yet to form a very specific and comprehensive classroom model.

7) Government support measures are not perfect

According to the analysis of the two expert groups' interview data, the government currently has some protection measures for traditional folk music. Still, more is needed from the teaching level of the school. Firstly, from the perspective of the compensation of the folk artists, according to the interview, the compensation is very unstable. Every time you enter the

school for a class, you must apply for a separate financial application, and no long-term stable compensation mechanism has been formed. This also hindered the long-term stable curriculum arrangement of folk artists in schools. In addition, the school needs more funds to organize and hold activities related to traditional folk songs. According to the data, 78% of the students chose to participate in the "Baishi" performance only one to three times. In terms of the school's hardware, there is no local instrumental music, such as "Qi Ben" and "Dili Tu," which restricts the quality of teaching to some extent. Finally, from other aspects, relevant government departments organize students to participate in traditional folk music activities, leading to the need for students' learning experiences and performance experiences. Therefore, from the analysis of many aspects, the current government support policies for traditional folk songs in schools are not perfect, and the strength is insufficient.

Discussion

Zhao Xiuying (2006 : 690-693) Historically, the Lisu people are constantly migrating. They are good at singing, dancing, and loving life and constantly extract high-quality national culture from life. Lisu nationality has a wide migration range from north to south to Southeast Asia. There are some common and different aspects in each Lisu culture, so the Lisu ethnic culture is inclusive and rich. Nujiang Prefecture is the only Lisu autonomous prefecture in China. Its unique geological, geomorphic, and linguistic features give local Lisu culture its unique style and connotation. Zhao Shijian (2006 : 30-31) is rich in Lisu music. There are many folk songs of the Lisu nationality in Nujiang Prefecture, including grazing tunes, building a new house, planting seedlings for marriage, and folk song tunes. From Mr. Yang Yuanji's generation of Lisu music experts, all these minor tunes around Nujiang are classified as "Lisu three major tunes." Three major tunes have "Baishi," "Mo scraping," and "Yo ye," which is the most unique, the most widespread influence is "Baishi," and "Baishi," the unique place is a large shaking voice. Hu Yinbo (2020 : 146-148) "Baishi" is the most representative traditional folk song of the Lisu nationality in the Nujiang area. Although it is difficult to find a specific time, it has been around for at least 100 years. Since the formation of the earliest "Baishi" vocal music, it has undergone many changes. It exists in the form of love songs for men and women. Later, after the liberation of New China, contents of gratitude to the Communist Party and reunion between old and new friends were gradually added to the original love content. Many contents expressed in the minds of Lisu people in the new era are now added.

From the above research results, it can be seen that no matter what period Lisu people, "Bashi" is a very important bridge for them to express their inner world, and they cannot live without "Baishi" in their production and life. Moreover, "Baishi" enables them to love life and their nation more and never forget their roots. Through unique musical symbols of "Baishi," more and more people can constantly know and enter the world of Lisu nationality, increasing their circle of friends and influence and bringing more energy to the spiritual world. This is why local children must keep learning their traditional music.

From the results of the research, as for the teaching concept of "Baishi" vocal music in middle school, it basically stays in a relatively traditional stage, especially the folk artists in the teaching process only adopted the most traditional mode of word of mouth, and did not combine with other auxiliary content, resulting in the lack of vitality in the classroom, it is obvious that teaching just for the sake of teaching is not enough. Suwanpakdee (2018 : 159-179) argues that classroom teaching is just a simple carrier, and thinking should be broadened in the teaching process. Practical teaching methods should not only be integrated into the

teaching process of local music so that students can have a full sense of participation and improve their understanding of knowledge. In addition, cross-ethnic thinking should be used to learn from each other's strengths and weaknesses in teaching. That is to say, many typical successful cases of other ethnic groups should be absorbed to combine with the teaching situation of the ethnic group for improvement. At the same time, it is also necessary to constantly demonstrate the ethnic culture learned to improve the internal learning motivation and self-confidence of the ethnic culture. Wu Yuanjing (2018 : 179), in the teaching process of traditional music, teachers should change the previous teaching methods and strategies, start from the student's interests, combine the traditional and modern thinking modes accordingly, and make use of multimedia equipment, electronic music and other ways of combining traditional music with singing and playing. Let students experience the real charm of traditional music by innovative means instead of staying in the traditional teaching mode, which makes students more bored. As long as we understand the students' interest points, the innovation points will be combined with the student's interest points.

From the above discussion, establishing the whole teaching concept of "Baishi" vocal music in the process of entering the school is very important, which involves the development quality of the whole teaching and long-term teaching objectives. In the process of introducing "Baishi" into school teaching, both from the school level and from the level of teachers should attach importance to the advanced nature of teaching concept, both in terms of ideas and measures should stand in the perspective of innovation to carry out in-depth teaching, which is also the expectation of students, but also the needs of the new era of characteristic teaching.

Recommendation

Theoretical Recommendation

The improvement of the curriculum system is an important guarantee for the improvement of teaching efficiency and quality. The curriculum system's improvement will give the teaching process and content more specific goals and measures. According to the research results on the status of "Baishi" vocal music teaching in Lushui Minzu Middle School, the music classes in local middle schools are mainly based on the unified textbooks issued by the state, and there is no possibility of traditional folk songs of local Lisu nationality in the textbooks. This indicates that if the "Baishi" vocal music is to play a role in the middle school music class, there must be a curriculum tailored to local conditions. The middle schools in Lushui City still need to perfect the local traditional folk song teaching system and only stay in the preliminary stage of tentative teaching. Therefore, it is suggested that the school take the lead in organizing relevant departments and experts to study and improve the local traditional music teaching curriculum of "swaying" vocal music in junior middle school. First, work out a long-term and stable curriculum arrangement plan, and the number of hours of "Baishi" vocal music teaching accounts for half of the total music hours. Second, develop teaching tasks of different levels according to different grades. 3, according to the teaching tasks, refine the teaching content of different difficulties, 4, combine with experts to optimize the knowledge of each content, 5, optimize the course evaluation content and improve the course evaluation system.

Practical Recommendations

As far as the teaching of "Baishi" vocal music in middle school music classes is concerned, it is a stage of constant exploration and trial in the Nujiang area. Although it has certain regional, national, and cultural environmental advantages, it is more due to the immaturity and imperfection of the teaching concept and the whole teaching system, which can also be seen that there are numerous problems and how to solve these problems effectively. In fact, it cannot be done directly by one person, one school, or one part of the government. To judge and analyze the specific problems from an objective, rational, and scientific perspective, the relevant experts in this field must do more systematic research and give more reasonable plans and suggestions.

References

- Cao, C., & Wang, F. (2011). Significance and policy perspective of National culture protection and inheritance in China. *The mass of literature and art.* (23), 222-223.
- Hu, Y. (2020). A preliminary study on the singing style of Baishi, one of the "three major tones" in Lisu. *China Nationalities Expo.* (24), 146-148.
- Suwanpakdee, S. (2018). Sounds of Lisu music to new music for guitar and string quartet, *Malaysian Journal of Music.* 7 (1), 159-179.
- Wu, Y. (2018). Break traditional teaching concepts and innovate Junior High School Music Teaching method. *China New Communications.* (16), 179.
- Yang, L. (2020). A Brief analysis of the cultural connotation of Baishi folk song of Nujiang Lisu Nationality. *Cultural Industries.* (31), 157-160.
- Zhao, S. (2006). Lisu "three major". *National music.* (02), 30-31.
- Zhao, X. (2006). *A Series of Books on the Brief History of China's Ethnic Minorities: Chuai. Zhenyu, Hua Zugen (EDS.)* Yearbook of Chinese Ethnic Studies. Minzu University of China Press. 690-693.