

The Transmission of Qiang Music at Aba Autonomous Prefecture in the People's Republic of China

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Abstract

The objective of this article is to investigate a guideline the transmission of Qiang music within the Aba Autonomous Prefecture of the People's Republic of China is a rich cultural practice that involves both preservation and adaptation. This article explores the various methods and challenges associated with the preservation and transmission of this unique musical tradition in the modern era. Through an analysis of historical practices, contemporary efforts, and the impact of socio-cultural changes, this study sheds light on the importance of safeguarding Qiang music for future generations. The Qiang people, one of China's oldest ethnic groups, live in high mountainous regions and identify themselves as "the people living among the clouds." They depict their homes as "rocks functioning as rooms" and their way of life as being in tune with the mountains. Although they lack written records to document their ancient music and dances, the Qiang have cleverly maintained and passed down their cultural legacy, deriving both practical support and deep spiritual richness throughout their long-standing past.

Keywords: Transmission; Qiang Music; Aba Autonomous Prefecture; The People's Republic of China

Introduction

The Qiang people, an ancient ethnic group in China, reside in elevated mountain regions and identify themselves as "the people on the clouds." They describe their homes as "rocks serving as rooms," emphasizing their harmonious coexistence with the mountains. The Qiang people are an ethnic group native to the eastern Tibetan Plateau in China. They have a rich and ancient culture with a history dating back thousands of years. The Qiang are known for their unique language, which is part of the Tibeto-Burman language family, and their distinct customs, including traditional clothing and architecture. Historically, the Qiang people were skilled in agriculture, animal husbandry, and handicrafts. They have faced challenges over the centuries, including conflicts with neighboring groups and natural disasters like earthquakes. Despite the absence of written records to document their historical music and dance, the Qiang have adeptly preserved and shared their cultural heritage, nurturing both practical sustenance and profound spiritual richness throughout their enduring history (Dong, 2023). Today, the Qiang people continue to maintain their traditions while also adapting to modern life. Efforts are ongoing to document and study their language, customs, and history to ensure that their unique cultural heritage is preserved for future generations

The ancestral Qiang tribe, mentioned in writings dating back 3000 years to the Shang Dynasty's oracle bone inscriptions as the "Western shepherds," migrated from the northwest along the Minjiang River Valley to settle in the southwest. This migration led to the establishment of the "Qiang Tibetan corridor," marked by wide dispersion and limited aggregation. Some Qiang individuals merged with local populations in Southwest China, giving rise to descendant groups like the Naxi and Lisu. Known for their endurance, resilience, and expertise in singing and dancing, the Qiang community continues to uphold their ancient, intricate, and distinctive folk music traditions (Wang, 2008).

Descendants of the ancient Qiang tribe, the Qiang people represent a longstanding ethnic community in western China that has significantly shaped the nation and contributed to its historical development. Through millennia of cultural evolution, the Qiang have woven a

Diverse tapestry of expressive folk songs rooted in their daily lives and traditions. Presently, the Qiang community maintains the tradition of singing these folk songs, especially during significant events such as weddings and funerals, fostering connections through music and conveying emotions through song. Their unique wedding customs feature an artistic tradition of marriage songs accompanying each ceremony segment with distinct melodies and lyrics. LiXian is located in the southeastern region of the Aba Tibetan and Qiang Autonomous Prefecture in Sichuan Province (Guo, 2022).

In the face of modernization, Qiang music and various national music cultures are at risk of disappearing. This not only erodes national sentiments but also hinders the development of national self-confidence. Therefore, safeguarding national music culture is crucial, with school music education playing a pivotal role in preserving it. As societal changes and cultural integration accelerate, traditional music must innovate to meet evolving aesthetic preferences. The creation of traditional music works should align with contemporary audience tastes while infusing modern elements into traditional pieces (Li, 2015).

Moreover, the rapid spread of information technology has accelerated the dissemination of music culture globally. Western music integration poses a threat to indigenous musical traditions, leading to the gradual displacement of traditional music in favor of Western genres. To counteract this trend, there is a need to emphasize the preservation and inheritance of national music within educational systems. By introducing native national songs into the curriculum, countries can strengthen the preservation of their music culture. This article focuses on exploring the inheritance and development of Qiang traditional music within the context of Qiang people's musical traditions (Hua, 2018).

Qiang folk music not only serves as entertainment but also acts as a vehicle for expressing cultural perspectives and cosmology. Among these traditions, the enduring Qiang multi-voice folk songs hold particular significance, deeply embedded in the artistic heritage of the Qiang people and reflecting the achievements of their ancestors. Despite their importance, these cultural treasures face threats due to contemporary societal changes, risking the loss of exceptional ethnic music legacies. This study concentrates on the renowned Qiang multi-voice folk songs prevalent in Songpan county, showcasing unique local characteristics. By studying the transmission of Qiang music in the Aba Autonomous Prefecture of the People's Republic of China, the research aims to illuminate their musical form and cultural depth. It is hoped that this study will make a modest contribution to the crucial mission of preserving and safeguarding our invaluable ethnic folk music heritage.

Historical Roots of Qiang Music Transmission

1. The origins of Qiang music and its role in the cultural identity of the Qiang people.

Qiang music is one of the ethnic minority's music in southwest China, with unique style and characteristics. In Qiang music, folk songs, sacrifices and dances all occupy an important position (Chen, 2018), Qiang folk songs are usually sung in a clear and melodious way, with lyrics mostly in the ancient Qiang language. The content of the songs describes their life, love, heroic deeds, etc. The singing style is mostly duet or multiple singing, with strong local characteristics (Deng & Guan, 2014).

Traditional Qiang music often features unique musical instruments such as the lusheng and various percussion instruments. The melodies are characterized by a combination of vocal and instrumental performances, often with a distinct rhythm and tonality that reflects the Qiang people's way of life, beliefs, and traditions. Music plays an important role in the traditional sacrificial rituals of the Qiang people. Usually, drums, Suo na and other instrumental accompaniments are used. The music has a strong rhythm and a passionate melody to show reverence and piety to the gods (Liu, 2019).

Qiang dance is mostly famous for its simple and lively dance steps and graceful movements. Dance expressions are rich in forms, including dance, finger dance, instrument dance, etc., and group dance is often the main form. There are folk songs, labor songs, custom songs and wizard songs; the songs and dances include festive songs and dances and funeral songs and dances (Zhang, 2019).

(1) Types of Qiang Music

Labor song: There are plowing songs, harvesting songs, grass pulling songs, corn husking songs, beating field songs, firewood gathering songs, house beating songs and so on. Some have free beats, similar to folk songs; some have regular beats, close to song and dance music. Labor songs include solo singing, chorus singing, and duet singing with the same lyrics and music. The largest number of labor songs are corn husking songs. Some have a bright rhythm, tight connection, and warm atmosphere; some have a slow rhythm and melodious tunes (Deng & Guan, 2014).

Folk: Dedicated to traditional customs and ritual activities, including wedding songs, drinking songs and singing mountain tunes. Wedding songs include wedding songs and festive songs. Wedding songs are also called sister songs. They are sung by the women accompanying the bride and the bride on the eve of her wedding. Festive songs are songs sung by the groom's family to celebrate happy events. The content includes praise for the bride's beauty and clothing, as well as congratulations. Wedding songs are mostly sung in the form of duet by two people and duet with heavy lines, as well as chorus singing and collective duet with heavy lines. Drinking songs are songs sung during banquets on weddings and funerals. It usually consists of 4 to 6 phrases, with slow rhythm, melodious melody and simple style. The libretto is multi-section, containing words of congratulation and social interaction between guests and hosts; some narrate family history or praise ancient heroes. Shushan tune is a free-style lyrical song. According to the custom of the Qiang people, every year on the fifth day of the first lunar month, young men and women go up to the mountains to play, commonly known as playing in the village. Shantiao is a song sung on such occasions (Chen, 2018).

Wizard song: It is a song sung by wizards when asking gods to send ghosts away. Some ancient folk tales and legends are preserved in it. Such as "Zeqi Gebu", "Muse Pearl", "The Battle of Geji Ren", etc. There are interludes of rapping and rapping, and the beating of sheepskin drums (Ji, 2016).

(2) Lyrics and singing of Qiang folk songs

Lyrics of Qiang folk songs. When singing, usually two or four lines of the beginning of the song are sung first. The beginnings of folk songs and drinking songs are the same. In addition, there are also lyrics with seven syllables in each sentence in Wenchuan and Lixian areas. This type of songs does not have a song title. The musical scales used in Qiang folk songs are mainly five-tone and six-tone. Some folk songs use four-tone sequences and seven-tone scales, but the complete seven-tone scale is rare. In addition to using various modes with do, re, mi, sol and la as the main tones, there are also some folk songs that use special modes composed of sol, la, si, re, fa or sol, la, si, do and re. The use of six-tone scales in Qiang folk songs is relatively common, and most of them have the characteristics of five-tone scales, that is, between the mi and fa of do, re, mi, fa, sol, la, and between the mi and fa of do, re, mi, sol, There is no semitone progression between si and do of la and si, but they appear in different phrases or sections respectively, or the partial tone fa or si only appears at the end, replacing the two tones mi or do, forming a spin palace modulation. Phenomenon. Many folk songs have developed a unique style by adopting this technique. In addition, examples of continuous pitch transposition are often seen in folk songs. Some Qiang people living in Songpan County are accustomed to singing folk songs in two or more voices. The harmonic structure is based on the progression of the major second in the same degree, with major and minor thirds and fourth and fifth degrees. In addition to male or female duets and choruses, there are also mixed choruses. Some choruses already have polyphonic elements (Yu, 2023).

There are two types of singing and dancing music: funeral singing and dancing and festive singing and dancing. Frits Funeral songs and dances used in funeral ceremonies do not express sadness, but mostly praise the deceased and comfort the relatives of the deceased, second Festive songs and dances (called "Salang" in Qiang language) are widely used in various festive activities. During the performance, people divided into two groups, formed a circle, and took turns singing and dancing. The singing is all in the form of duet with heavy sentences. The dances of the Qiang people in various places are generally similar, but the music varies from place to place (Hua, 2018).

In addition to the single-sided leather drums and rattles used by wizards, Qiang folk instruments include mouth strings, Qiang flutes and suonas. The mouth reed is made of bamboo and is a single piece. It can produce two solid tones or overtones of the reed's solid tones that are a major second apart. The Qiang flute is a double-blow double-reed instrument with two vertical pipes. The two pipes have the same sound, but because the instrument is not customized, the tunes are different. Most of the music played is composed of a sequence of continuous major second vibrato. The melody is slow and long, with no clearly divided phrases. The circulatory ventilation method is used when playing to make the music continuous (Hua, 2018).

(3) Qiang musical instruments

The musical instruments used in Qiang music include Qiang Flute, suona, gongs and drums, etc. The reed pipe occupies an important position in Qiang music, and its unique timbre has become the soul of Qiang music. At the same time, percussion instruments such as gongs and drums are also widely used in festivals, dances and religious ceremonies. In general, the music of the Qiang people shows a profound cultural heritage and inherits the unique history, beliefs and lifestyle of the Qiang people through singing, dancing and sacrificial music (Zheng, 2011).

The traditional musical instruments of the Qiang people include many types and have unique cultural and artistic value. The following are some traditional musical instruments of the Qiang people:

Qiang Flute: The Qiang Flute is a double-barreled recorder with a six-tone scale and is known as the iconic instrument of Qiang music. It has a unique design with two tubes that sound the same but have different timbres. The Qiang flute is often used for solo playing and can express the emotions and living conditions of the Qiang people. It is also an integral part of the social life of the Qiang people, especially during festival celebrations and wedding occasions (Song & Sun, 2012).

Kouxian: Kouxian is also a popular Qiang instrument, usually made of bamboo, with a single-piece structure capable of producing two different intervals. This musical instrument has a long history in Qiang society and is frequently used especially in festival celebrations and communication between young men and women.

Gongs, cymbals, and rattles (brass bells): These instruments play a rhythmic role in the traditional music of the Qiang people, helping to create a warm and cheerful atmosphere (Song & Sun, 2012).

Qiang hand drum: This is a percussion instrument popular in the Qiang ethnic group settlements in Sichuan Province, mainly used in sacrificial activities. This hand drum is made of wood, covered with a layer of sheepskin on one side, and is used by magicians in sacrificial activities.

Horns, Panlings, Chuichui: These musical instruments are also an important part of the Qiang culture, and they are widely used in various celebrations in the Qiang area (Song & Sun, 2012).

Qiang music plays a vital role in the cultural identity of the Qiang people, reflecting their history, beliefs, and way of life. With unique styles and characteristics, Qiang music encompasses folk songs, sacrifices, dances, and various musical instruments like the Lusheng, Qiang flute, gongs, and drums. The lyrics of Qiang folk songs often focus on themes related to daily life, love, heroic deeds, and traditional customs. Singing styles include duets or multiple singing with strong local characteristics. Traditional Qiang music features labor songs, folk songs, and wizard songs, each serving specific purposes within the community. Labor songs depict various agricultural activities, while folk songs celebrate traditions and rituals like weddings and festivals. Wizard songs carry ancient folk tales and legends, often accompanied by unique musical scales and harmonic structures.

Qiang dance, known for its lively steps and graceful movements, complements the music, enhancing ceremonial occasions and festive events. Musical instruments like the Qiang flute, Suona, gongs, and drums are integral to Qiang music, providing rhythmic accompaniment and emotional depth to performances. Overall, Qiang music, with its diverse expressions and rich cultural significance, serves as a powerful medium through which the traditions, values, and heritage of the Qiang people are preserved and celebrated, contributing significantly to their cultural identity and sense of community.

Transmission Method

In the context of music, transmission methods refer to how music is delivered or distributed from the source (such as a recording studio or a live performance) to the audience (Herlihy & Iiskov, 1982).

Common transmission methods in music include:

- 1) Analog transmission: This involves physical mediums like vinyl records, cassette tapes, and CDs where music is stored and played back using analog technology.
- 2) Digital transmission: This includes formats like MP3 files, streaming services (e.g., Spotify, Apple Music), and digital downloads, where music is encoded into digital data for transmission over networks or storage on digital media.
- 3) Radio broadcasting: Music is transmitted over radio waves through FM/AM broadcasts or online radio stations.
- 4) Live performances: Music can be transmitted directly through live performances in venues, concerts, or events.
- 5) Satellite radio: Music is transmitted via satellites to receivers that play the content for listeners.

These methods have evolved over time, with digital transmission becoming increasingly dominant due to advancements in technology and the internet (Herlihy & Iiskov, 1982).

1. Inherit traditional music

Study and research: College students can take the initiative to learn the theoretical knowledge, performance skills and historical background of traditional music, and gain an in-depth understanding of its cultural connotation and evolution process. Participate in relevant courses, workshops or music groups to develop a strong interest and professionalism in traditional music (Zhu, 2013).

Protection and promotion: College students can actively participate in the protection and promotion of traditional music. Cooperate with traditional music masters to learn and pass on their experience and skills, participate in performances of music groups, organize concerts or competitions and other activities, so that more people can contact, appreciate and understand traditional music (Tian, 2023).

Innovation and integration: College students can innovate and integrate traditional music with modern music, and create and perform new musical works to make traditional music resonate with contemporary society. At the same time, modern technological means, such as recording, production and dissemination tools, are used to deliver traditional music to more people in a wider and more convenient way (Tian, 2023).

Community participation: College students can actively participate in traditional music activities in communities or villages, interact with local musicians, teachers and residents, and understand and learn local traditional music forms and performance techniques.

By cooperating with the community, music festivals, performances or educational activities are organized to promote traditional music culture and cultivate more young people's interest and love for traditional music (Zhao, 2024).

Education and teaching: College students can teach their learning and experience in traditional music to others, such as setting up traditional music courses, workshops or performance classes in schools or communities to guide more people to understand and learn traditional music in depth. And cultivate their ability and awareness to inherit and develop traditional music (Zhao, 2024).

2. The inheritance and development music culture

Make the construction of traditional music culture disciplines more systematic. If traditional music wants to be protected and passed on for a long time in a reasonable way, discipline construction is the right path that must be taken. Although traditional music teaching in schools has been carried out one after another in recent years and has achieved certain results, there is still a lot of room for expansion in systematic subject construction. In fact, the in-depth development of music education can not only make traditional music teaching courses highly professional and comprehensive, but also touch the core of traditional music culture and gradually penetrate it into students' artistic cultivation in a subtle way. On the other hand, during the field investigation of traditional music, the author found that due to the weak awareness of music notation in our country in the past, many precious traditional music cultures disappeared in the torrent of history because there was no systematic record. The loss is permanent, irrecoverable, and an eternal regret. In the past, due to the weak awareness of popular cultural inheritance and the failure to protect traditional music culture in a timely manner, many precious traditional music cultures were discontinued. Now, under the guidance of national intangible cultural heritage policies, the protection and inheritance of traditional music has become more standardized and in-depth, and music education has taken on the important task of cultural inheritance (Zhao, 2020).

As one of the most important inheritance channels, music education is the foundation for the artistic inheritance and academic construction of traditional music. Therefore, the development of systematic music education activities in schools can start from formal discipline construction, optimize traditional music cultural resources, and enhance the inheritance of traditional music culture. The discipline construction of school music education can not only enrich the theoretical knowledge system of traditional music, but also strengthen the cultivation of traditional music performance, academic and creative talents based on the practical needs of music performance. The author realizes from the practice of traditional music teaching in schools that the development of traditional music education in schools can start from far-sighted development strategies, systematically carry out traditional music curriculum setting and teaching, start from the theoretical basis of traditional music and gradually deepen into artistic practice. , connecting the traditional music performance stage and the music teaching platform into one, moving traditional music from the fields to diverse and exciting teaching classrooms, creating a strong artistic atmosphere for students, so that they can have a better understanding of the artistry and systematicity of traditional music. for a profound understanding (Nie, 2018).

Make traditional music and cultural content creation more innovative, Traditional music was produced under a certain historical background and cultural environment, and reflected the aesthetic vision and pursuit of popular art at that time. Therefore, traditional music also bears the imprint of the times. With the rapid development of society and the continuous integration of multiple cultures, the public's musical aesthetic tastes have become more diverse and open. In this context, how traditional music culture can continuously innovate in conjunction with the development of the times in order to meet the requirements of music diversity is an issue worthy of focus. A large amount of practice has proved that the school's rich music education activities have a positive effect on the innovation of traditional music content. The music talents trained by the school have a professional music foundation and are rich in ideas for the creation of music content. Therefore, in the creation of traditional music works, they can match the current audience's appreciation needs and aesthetic tastes, and add more to traditional music works. modern connotation (Li, 2015).

Music education systematically cultivates and expands students' music creation techniques and means, allowing traditional music culture to display its inherent cultural charm and artistic value in novel forms. Obviously, compared with the traditional conventional form that relies on the creation and development of folk artists, music education has stimulated the motivation for the innovative development of traditional music itself. Taking traditional folk songs as an example, many schools have incorporated popular music content that many students like into the construction of local school-based music teaching materials, and actively encourage students to sing songs from their hometowns. In order to enrich the expression of the songs, many students have made bold innovations in the singing content and tunes of folk songs. Some have added rap content, some have added chorus parts, and some have rewritten lyrics. Lyrics that are in line with modern students' aesthetics have been added, giving traditional music new artistic ideas. In this way, traditional music is no longer an ancient and obsolete form of music, but has produced new forms of artistic expression and presentation in the collision and exchange with modern music culture (Zhu, 2013).

Make the training of traditional music and cultural talents more diversified, over thousands of years, our country has created a splendid traditional culture, and its rich and colorful traditional music carries the essence of traditional culture in the way that people like most. In the process of cultural inheritance, traditional music is mostly passed down from generation to generation through a teacher-to-teacher relationship that is taught by heart orally. Today, it seems that this inheritance method is suitable for the cultivation of inheritors at that time under a certain cultural background. Now, it can only be used as one of the inheritance methods, but cannot be used as the main method of cultivating traditional music inheritors. Faced with the problem of the lack of a systematic inheritance model, school education has strengthened the cultivation of traditional music talents on a more professional platform. Nowadays, the inheritance methods of traditional music are also more diversified. School music education has more experience in expanding the theoretical knowledge and practical skills of traditional music talents, forming a professional and systematic training channel for traditional music talents. In particular, the construction of the school's music education platform has gathered the most advanced teaching ideas and high-end teaching resources, and the reserve of music teachers has become more professional, further expanding the training methods for traditional music culture communication talents (Xia, 2018).

Make the popularization of traditional music culture more in-depth, Traditional music education is an educational activity for student groups, covering a large area and benefiting a wide range of groups. Therefore, the widespread development of music education has a significant effect on the popularization of traditional music culture. The implementation of traditional music in school teaching has improved the awareness and understanding of traditional music culture among the majority of students, and allowed them to rethink the importance of traditional music culture from the perspective of cultural heritage inheritance. With the gradual deepening of traditional music education activities in schools, students have developed a more profound aesthetic experience and psychological identification with the artistry and culture of traditional music, and then gradually upgraded from perceptual music appreciation to rational inheritance thinking, and can independently Participate in the protection and inheritance of traditional music culture and become a part of protecting traditional culture. Therefore, from the perspective of the fundamental goals of the implementation of traditional music education activities, on the one hand, it enriches the school's characteristic music teaching and strengthens the cultural value of music discipline construction; on the other hand, it stimulates students' interest in exploration and makes the traditional music culture Aesthetic taste is highlighted, creating a unique musical atmosphere (Wang, 2018).

From the perspective of inheritance of intangible cultural heritage, the extensive development of traditional music education in schools has strengthened the popularization of traditional music knowledge and skills among students, allowing students to feel traditional music in a lively and interesting classroom atmosphere. The art is dazzling, broad and profound. Music education helps popularize traditional music culture, is beneficial to stimulating the inherent vitality of traditional music culture itself, and changes the passive inheritance of traditional music culture education to active development. Only in this way can a steady stream of power be injected into the development of Chinese traditional music culture. The continuous development of traditional music education activities in schools has enabled batch after batch of students to swim in a rich ocean of art, and have received dual improvements in musical aesthetics and cultural literacy. It has not only enabled students to gradually develop a good habit of appreciating traditional music, and can also actively create, protect and inherit traditional music forms, making the innovative development of traditional music a normal state. Therefore, the popularization of traditional music education is of far-reaching significance and plays a significant role in the rapid advancement of traditional music inheritance (Zhao, 2020).

In summary, all in all, the continuous reform and innovation of traditional music culture relying on educational platforms has far-reaching significance and value for the inheritance and development of traditional music culture. The school's in-depth music education plays an important role in protecting traditional music forms and passing on traditional music culture. Music education has launched a comprehensive training of traditional music talents with a more disciplinary curriculum construction, further deepened the reform of music teaching, and enabled my country's traditional music to present new cultural characteristics and characteristics in the social development that advances with the times. Artistic charm. Therefore, the exploration of the role of music education in the inheritance of traditional music culture has certain practicality and effectively guides the reasonable development of traditional music education in schools.

At the same time, music education also shoulders the important task of inheriting intangible cultural heritage, exploring the development path of traditional music from the perspective of protecting and rescuing culture, comprehensively promoting the construction of the theoretical system of traditional music education, and guiding the exploration of the practice of traditional music art. Of course, the development of music education in schools must keep pace with the times, make constant adjustments, and constantly enrich and improve according to the requirements of the times for traditional music inheritance. Only in this way can the contemporary nature and characteristics of traditional music education in schools be reflected, and ensure that the inheritance value of traditional music culture.

Contemporary Practices and Challenges

Analyze current efforts to preserve and transmit Qiang music in the face of modernization and globalization. Efforts to Preserve and Transmit Qiang Music Amid Modernization and Globalization, documentation and Archiving: Recording and documenting traditional Qiang music performances, songs, and rituals for preservation and educational purposes. Cultural Institutions and Academia Involvement: Collaboration with cultural institutions, universities, and researchers to study, document, and promote Qiang music through academic research and publications.

Revival of Traditional Practices: Organizing cultural festivals, workshops, and events to revive interest in Qiang music among younger generations and foster a sense of pride in their cultural heritage. Community Engagement: Engaging local communities in the preservation process by organizing training programs, music workshops, and intergenerational exchanges to transfer knowledge and skills. Integration with Modern Platforms: Leveraging digital platforms and social media to share Qiang music globally, reaching wider audiences and raising awareness about this unique cultural art form.

Cross-Cultural Collaborations: Encouraging collaborations with musicians from diverse backgrounds to create fusion music projects that blend traditional Qiang melodies with contemporary styles, appealing to modern sensibilities.

Educational Initiatives: Integrating Qiang music into school curricula, music programs, and extracurricular activities to ensure its continuity and transmission to future generations.

Government Support and Policy Advocating for government funding, policies, and initiatives to support the preservation of Qiang music as part of China's intangible cultural heritage. Tourism and Cultural Exchanges: Promoting Qiang music through cultural tourism initiatives, performances at international events, and cultural exchange programs to showcase the richness of Qiang musical traditions on a global stage. Safeguarding Indigenous Knowledge, protecting intellectual property rights and safeguarding indigenous knowledge associated with Qiang music to prevent misappropriation and ensure respect for the cultural significance of these traditions.

Failing to preserve and transmit Qiang music poses a significant threat to the cultural, social, and economic fabric of the Aba Autonomous Prefecture and beyond. Beyond the loss of cultural identity and historical continuity, such neglect may lead to intergenerational disconnection, diminished social cohesion, and negative economic impacts. It is vital to recognize the profound implications of this neglect and prioritize the preservation of Qiang music to ensure the enrichment and sustainability of the community for future generations.

Conclusion

In conclusion, the transmission of Qiang music at the Aba Autonomous Prefecture in the People's Republic of China is a dynamic process that requires a delicate balance between preservation and adaptation. By understanding the historical roots, contemporary challenges, and cultural significance of Qiang music transmission, stakeholders can work towards ensuring the longevity and vitality of this cherished musical tradition. It is imperative that concerted efforts are made to safeguard Qiang music for posterity, thereby enriching the cultural tapestry of the region and preserving an essential aspect of the Qiang heritage.

Qiang music is integral to the cultural identity of the Qiang people, encompassing folk songs, sacrifices, dances, and traditional instruments. Lyrics often focus on daily life, love, heroism, and customs, with various singing styles like duets. Labor, folk, and wizard songs serve specific community purposes. Qiang dance complements music, while instruments like the Qiang flute enhance performances. Music education plays a crucial role in preserving this cultural heritage, contributing to the development and inheritance of traditional music culture. Failure to preserve Qiang music could have significant negative impacts on cultural, social, and economic aspects, emphasizing the importance of its conservation for future generations.

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