



The Music Characteristics of Tibetan Folk Song in Diqing, China

Shiyang Wang

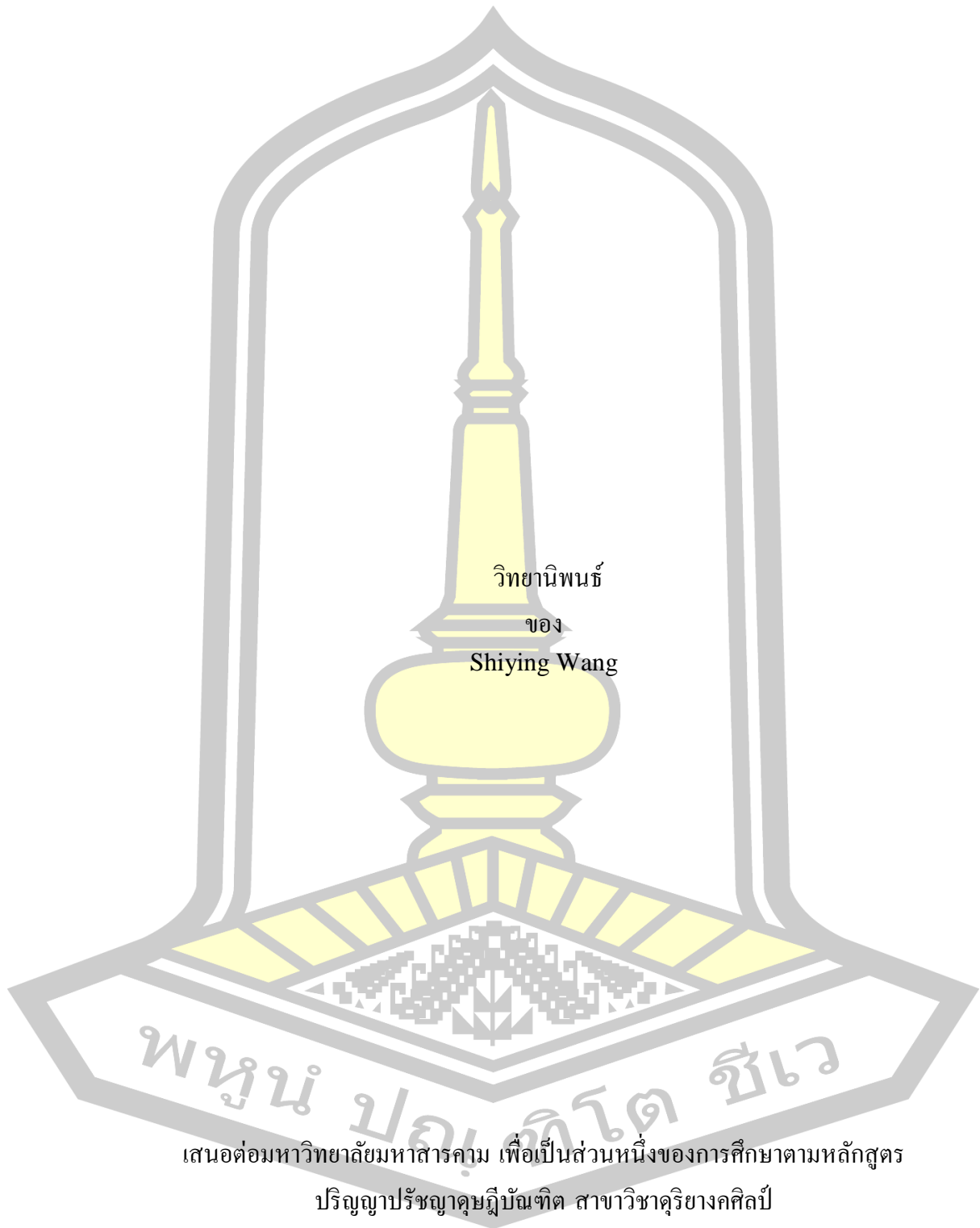
พหุฯ ปทุมธานี ชีวา  
A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

April 2025

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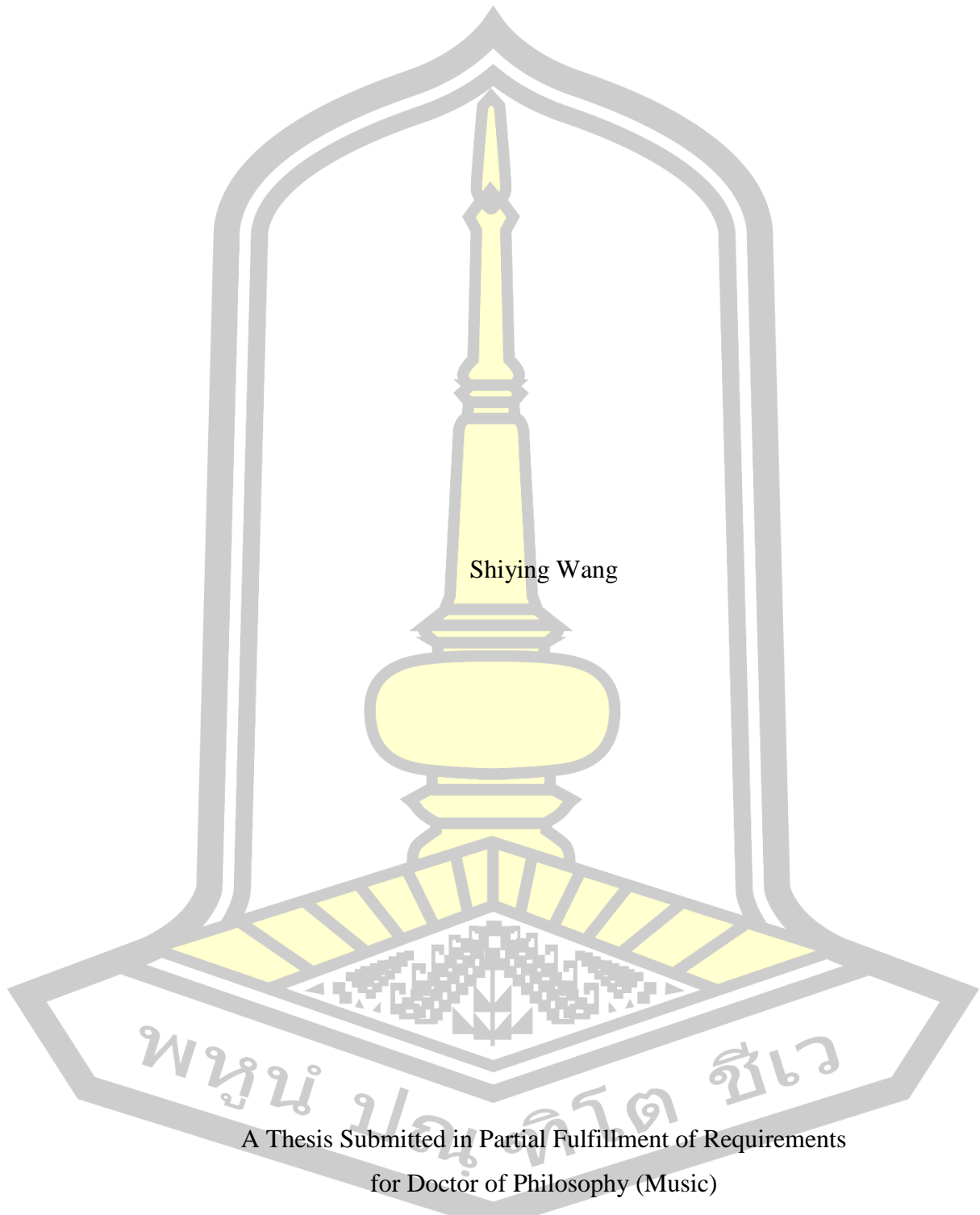
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The Music Characteristics of Tibetan Folk Song in Diqing, China



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A Thesis Submitted in Partial Fulfillment of Requirements  
for Doctor of Philosophy (Music)

April 2025

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### ABSTRACT

In this dissertation, an analysis of Tibetan folk songs in Diqing region, Yunnan Province, China, based on the research, were three objectives: 1) To investigate the development of Tibetan folk songs in Diqing, 2) To analyze the characteristic of songs of Tibetan folk songs in Diqing, and 3) To propose the guideline for preservation and transmission of Tibetan folk songs in Diqing China. The research methods include fieldwork, music collection, have 5 informants were selected, and the research tools include: Interview forms, Observation forms, Use qualitative research method. The result follow as:

The development of Diqing Tibetan folk songs from 1949 to 2024 reflects a dynamic journey of preservation, adaptation, and innovation. From the early focus on cultural preservation under the new Chinese government to the modernization and integration with global cultures, Moving forward, balancing tradition with modern influences will be key to ensuring the sustainability of this rich cultural heritage.

Diqing Tibetan folk songs are singing with the  $2 \frac{2}{4}$  or  $4 \frac{4}{4}$ . Most of the melody of Tibetan folk song is in the minor, and the pentatonic scale. Generally, the style Diqing Tibetan folk music is broad, loud and clear, sometimes gentle and affectionate, with diverse styles. At present, there are still many, many Diqing Tibetan folk songs that have not been collected, and there are countless precious Diqing folk music materials waiting to be collected and developed.

The guidelines for the preservation and transmission of Tibetan folk songs in Diqing. Several practical strategies have been suggested, including the establishment of comprehensive archiving systems, integration of folk music into local educational curricula, transmission through cultural festivals and media, and increased community involvement.

Keyword : Tibetan folk song, Music characteristic, Diqing region, Yunnan

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Shiyang Wang

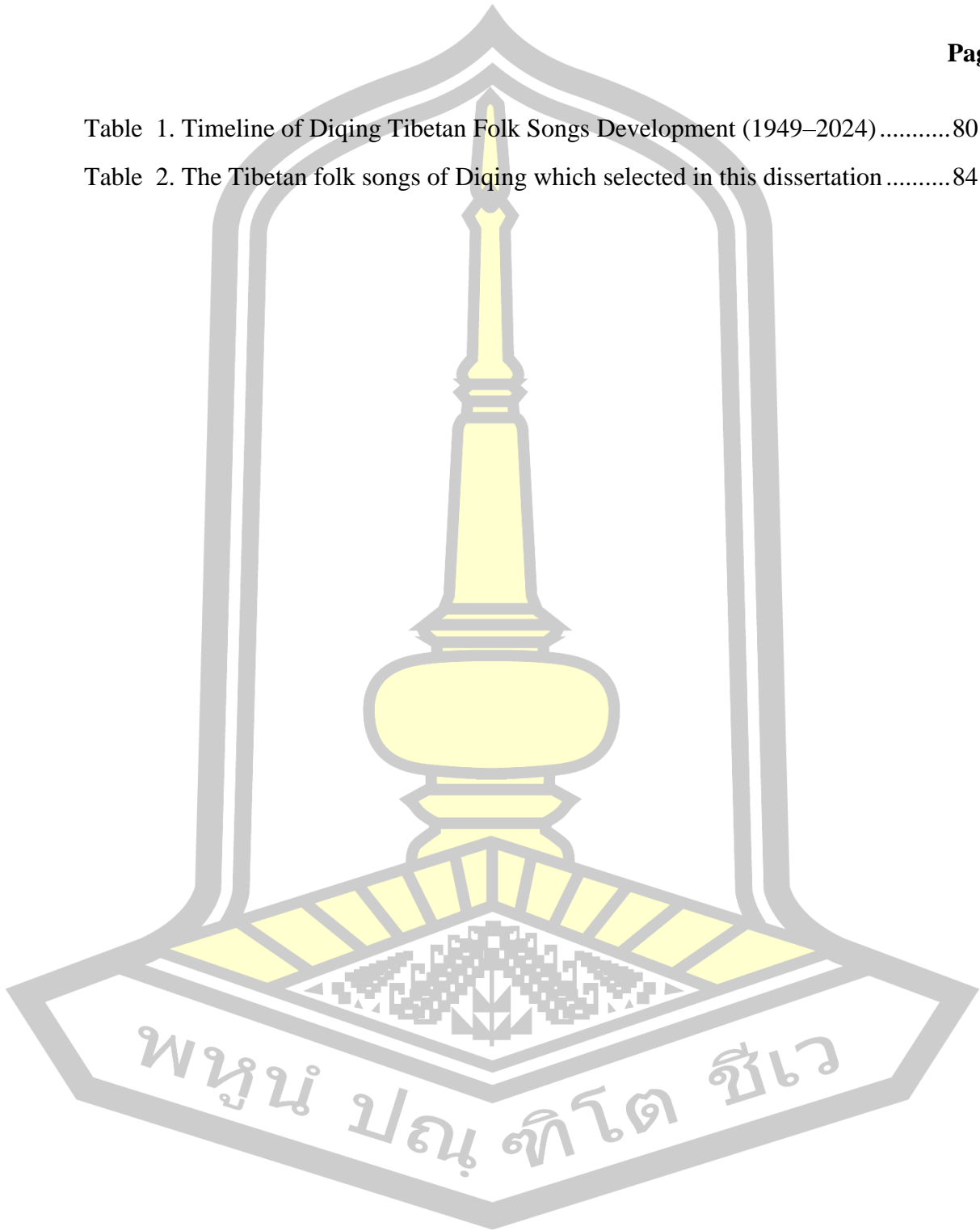
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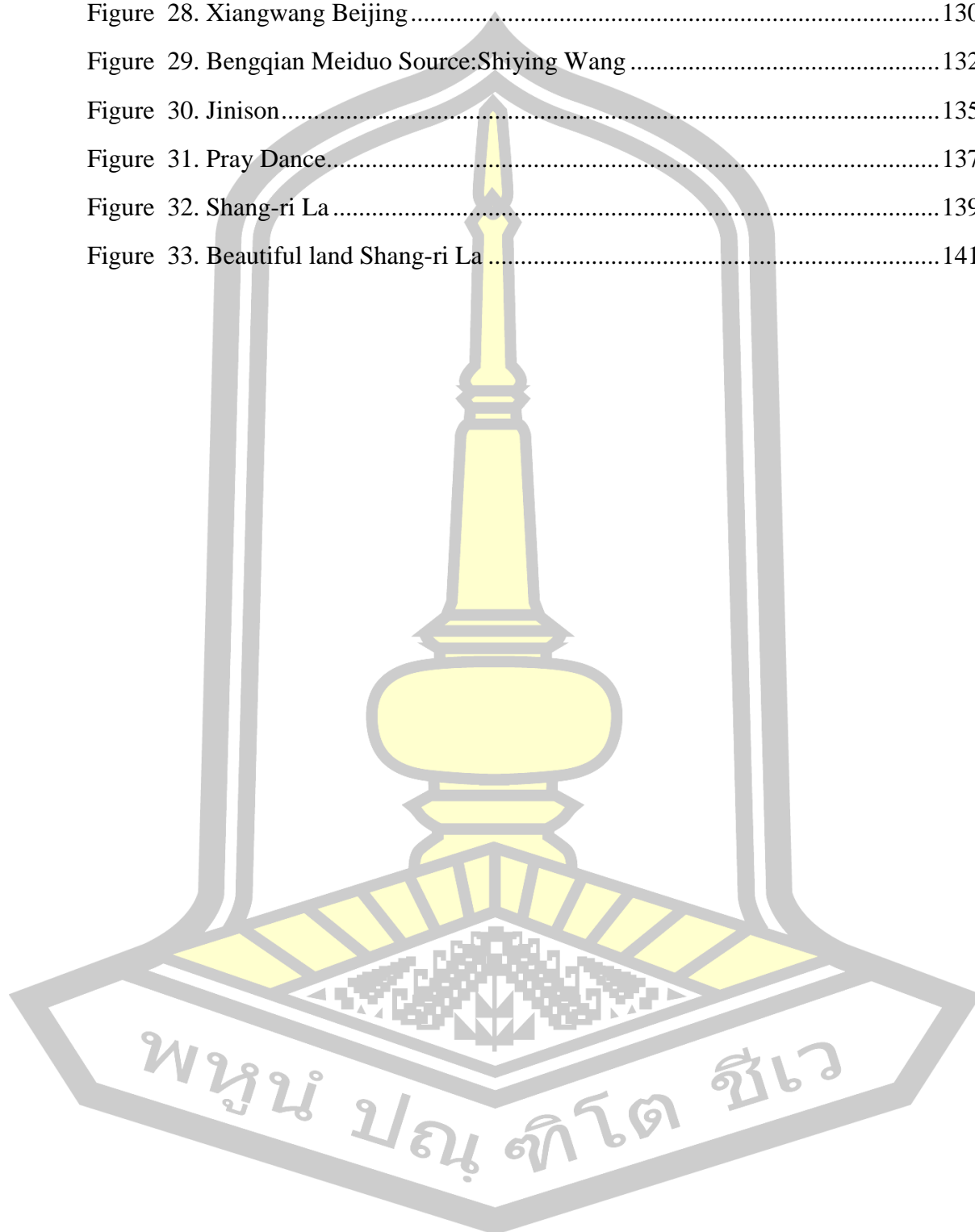
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# CHAPTER I

## Introduction

### 1. Background and problem of the research

In the "Tibetan Folk Songs Selection" published by Shanghai Literature and Art Publishing House in 1958, eleven folk songs from the Tibetan-inhabited areas of Diqing were included. All of these songs are considered treasures of Tibetan folk music in Diqing, China (Yang, 2021).

The unique characteristics of Tibetan folk music in Diqing Tibetan Autonomous Prefecture, Yunnan Province, set it apart from other Tibetan musical traditions. The region's rich musical culture has been shaped by its historical and geographical influences. Local genres such as the Shangri-La Guozhuang Dance and traditional pastoral songs reflect the distinctive cultural identity of Tibetan communities in Diqing. These songs, often performed in communal and religious settings, serve as a medium for cultural expression and continuity (Guo, 2015).

Since the 1960s, Tibetan folk music has experienced significant transformations due to modernization, globalization, and technological advancements. While contemporary Tibetan pop music has gained widespread appeal, traditional folk music has faced challenges in terms of preservation and transmission to younger generations. The commercialization of Tibetan music, spurred by the tourism industry, has further influenced performance styles, often prioritizing entertainment over authenticity (Kolås, 2008).

To address these challenges, this study aims to analyze the musical characteristics of Tibetan folk songs in Diqing, examining their melodic structures, rhythmic patterns, and performance techniques. By integrating ethnomusicological perspectives, this research will contribute to a deeper understanding of how these songs performing and the show the many important aspects of these songs selected in Diqing China. Furthermore, this study will explore strategies for preserving and promoting Tibetan folk music in the contemporary era, including initiatives such as educational programs, community-based cultural projects, and digital archiving.

Ultimately, the preservation and revitalization of Diqing Tibetan folk songs require collaborative efforts from scholars, local musicians, cultural institutions, and policymakers. By raising awareness about the cultural significance of these musical traditions, this research aims to support sustainable preservation initiatives that ensure Tibetan folk music remains a vibrant and integral part of Diqing's cultural heritage for future generations (Juega, 2023).

Therefore, from the many research results, the study of Diqing Tibetan folk songs mainly focuses on before 2000, and many studies mainly focus on the literature, aesthetics and other aspects of Diqing Tibetan folk songs. After 2000, the research is relatively scarce, so the research in this paper will be meaningful and can fill in some of the gaps.

## **2. Research objectives**

- 2.1 To investigate the development of Tibetan folk songs in Diqing
- 2.2 To analyze the characteristic of songs of Tibetan folk songs in Diqing
- 2.3 To propose the guideline for preservation and transmission of Tibetan folk songs in Diqing China

## **3. Research Questions**

- 3.1 What is the development of Tibetan folk songs in Diqing, Yunnan, China?
- 3.2 What is the characteristic of songs of Tibetan folk songs in Diqing, Yunnan, China?
- 3.3 What is the guidelines for the preservation and transmission of Tibetan folk songs in Diqing, China?

## **4. Research Benefit**

- 4.1 We will know the development of Tibetan folk songs in Diqing, China
- 4.2 We will know the characteristic of songs of Tibetan folk songs in Diqing, China
- 4.3 We will propose guidelines for the preservation and transmit of Tibetan folk songs in Diqing, China

## 5. Definition of terms

5.1 Diqing: Diqing refers to an autonomous prefecture inhabited by Tibetans within Yunnan Province. It is one of the eight prefectures in Yunnan, with its capital in Shangri-La City. Located in the northwest of Yunnan, it is the border area among Yunnan, Tibet, and Sichuan provinces. It is situated within the Three Parallel Rivers National Scenic Area, where the Nu River, Jinsha River, and Lancang River converge, and it comprises Diqing County, Weixi County, and Shangri-La City.

5.2 Tibetan Folk Songs: Refers to the Tibetan folk songs within Diqing Tibetan Autonomous Prefecture in Yunnan Province. It includes religious-related folk songs, folk songs in song and dance music, mountain songs and folk ballads, labor-related folk songs, as well as newly created Tibetan folk songs within the scope of Diqing Prefecture.

5.3 Development: Refers to the development Tibetan folk songs within Diqing Tibetan Autonomous Prefecture, focusing on Shangri-La City, Deqing County, and Weixi County. It includes changes and enhancements in themes, lyrical content, melodies, song structures, performance methods, and musical instruments, based on traditional folk songs and influenced by other ethnic minority cultures. The development process spans three key periods: 1949–1979, focusing on cultural preservation after the founding of New China; 1979–2001, marked by revival and modernization during the Reform and Opening-Up era; and 2001–2024, characterized by globalization, digitalization, and cultural integration following China's accession to the World Trade Organization.

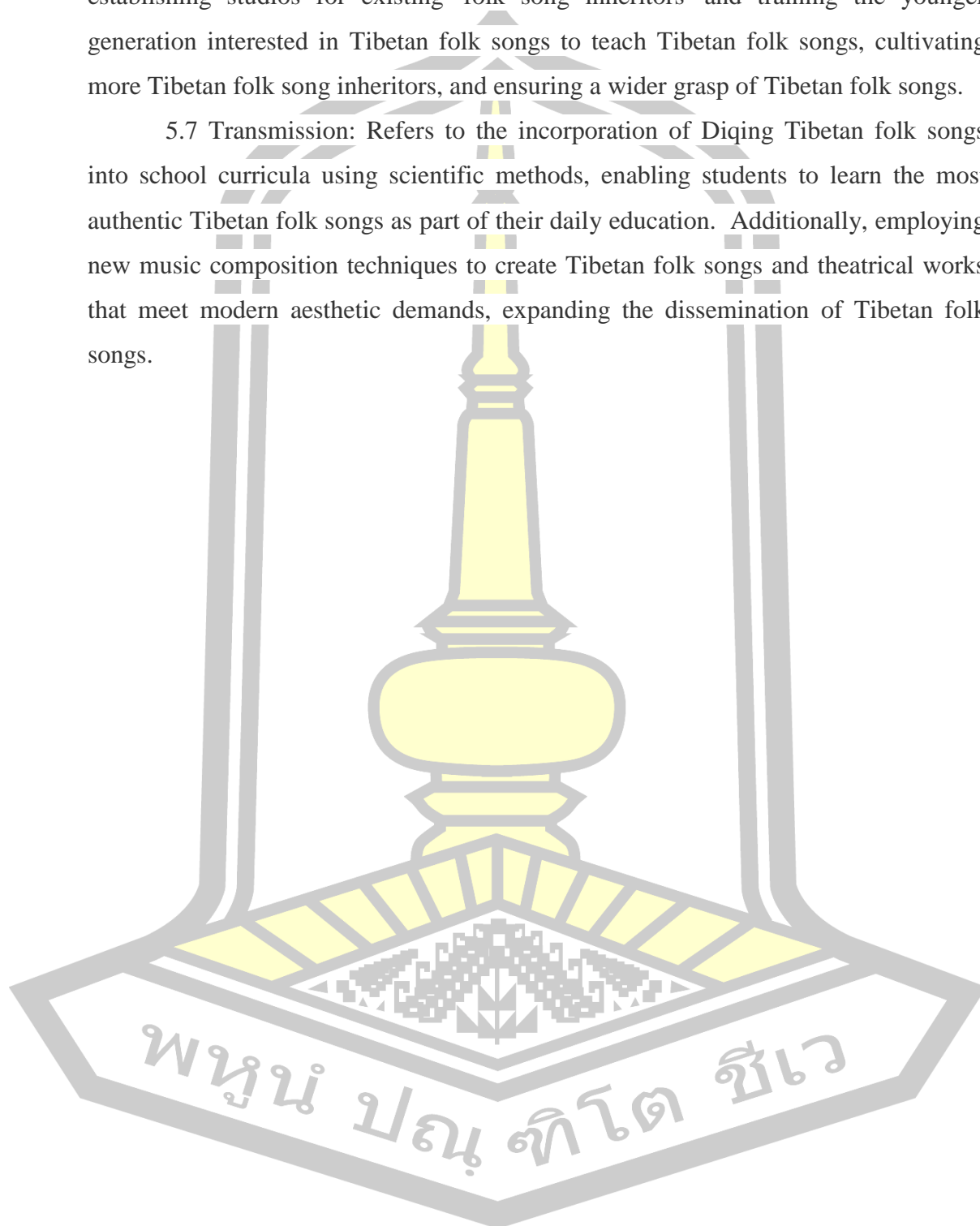
5.4 Characteristics of Folk Songs: Refers to the distinct features of Tibetan folk songs in Diqing, including melody, lyrical content, structure, singing techniques, performance methods.

5.5 Guidelines: Refers to the scientific, systematic, and effective inheritance and protection of Tibetan folk songs in Diqing. This includes the collection and preservation of existing original Tibetan folk songs passed down among the Tibetan people, as well as proposing various methods for the dissemination, development, and enhancement of Tibetan folk songs based on the results of field surveys.

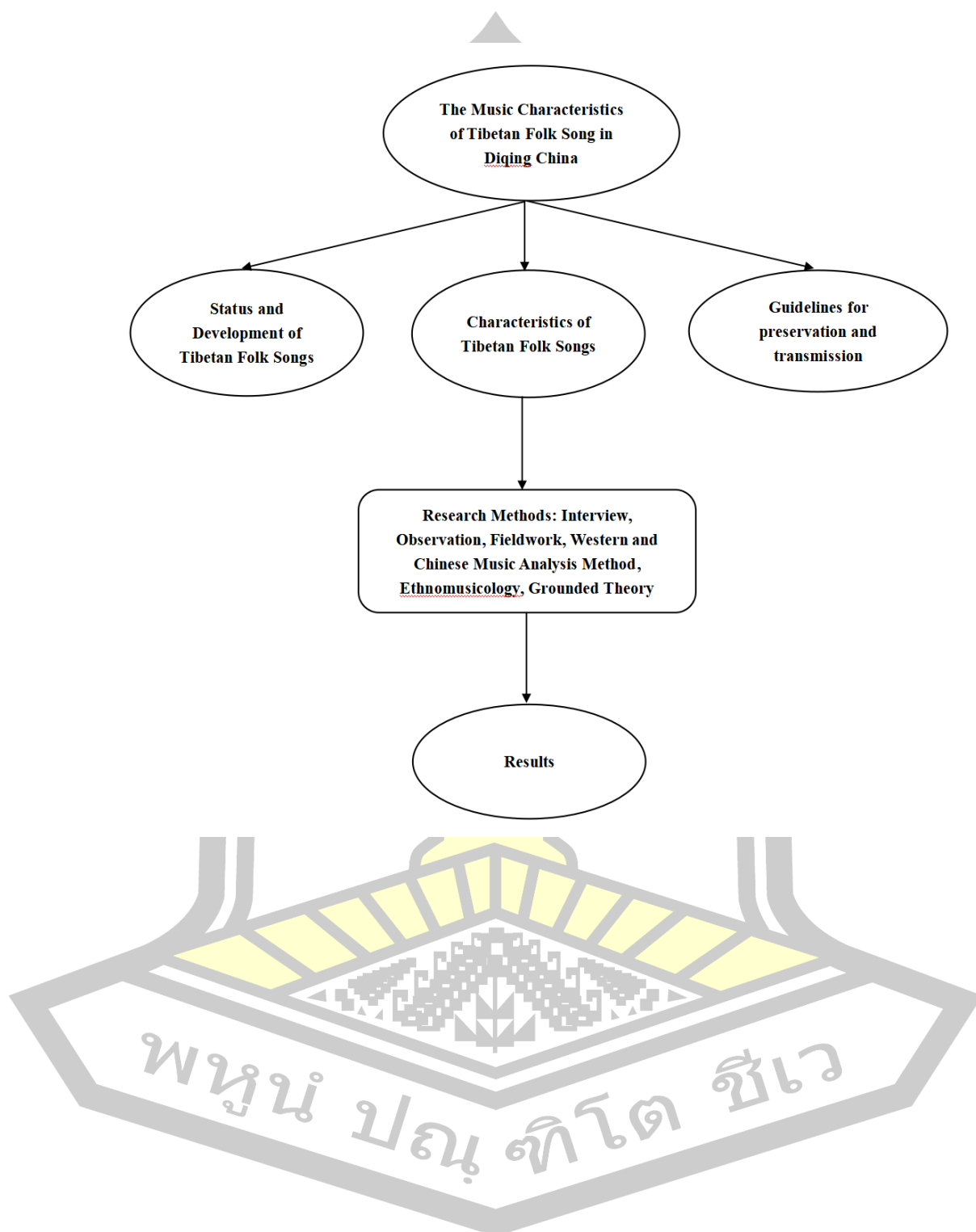
5.6 Preservation: Refers to the collection, organization, classification, sampling, and recording of Tibetan folk songs in Diqing, using modern digital

technology to digitize and establish a database for their protection. It involves establishing studios for existing 'folk song inheritors' and training the younger generation interested in Tibetan folk songs to teach Tibetan folk songs, cultivating more Tibetan folk song inheritors, and ensuring a wider grasp of Tibetan folk songs.

5.7 Transmission: Refers to the incorporation of Diqing Tibetan folk songs into school curricula using scientific methods, enabling students to learn the most authentic Tibetan folk songs as part of their daily education. Additionally, employing new music composition techniques to create Tibetan folk songs and theatrical works that meet modern aesthetic demands, expanding the dissemination of Tibetan folk songs.



## 6. Conceptual Framework



## CHAPTER II

### Literature review

In the subject about Research on the Tibetan Folk Songs in Diqing in Yunan Province, China. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

1. General Knowledge about Diqing and Yunnan
2. General Knowledge of Tibetan Folk Song in Diqing
3. The theory used in this research
4. Research related

#### **1. General Knowledge about Diqing and Yunnan**

Diqing Tibetan Autonomous Prefecture is located in the middle of the landmark area of Hengduan Mountains(横断山脉), at the border of Yunnan, Sichuan and Xizang Autonomous Prefecture. Located in the southern extension of the Qinghai-Tibet Plateau, it is the highest place in Yunnan Province. It is located at east longitude 98 20 ' - 100 19 ' and north latitude 26 52 ' - 29 16'. Diqing Tibetan Autonomous Prefecture is the only Tibet-related prefecture in Yunnan Province, one of the four key provinces in China, and one of the 10 Tibetan autonomous prefectures in China. It is located at the junction of Yunnan, Sichuan and Tibet in northwest Yunnan Province, bordering Ganzi Tibetan Autonomous Prefecture and Liangshan Yi Autonomous Prefecture in Sichuan Province in the east; Lijiang City and Nujiang Lisu Autonomous Prefecture in the south; Nujiang Lisu Autonomous Prefecture in Yunnan Province, Nyingchi City and Qamdo City of Tibet Province in the west; and Qamdo City of Tibet Autonomous Region and Ganzi Tibetan Autonomous Prefecture in the north.

The total area of the prefectural administrative area is 23,185.67 square kilometers. The maximum width of the east and west is 168.56 kilometers, and the maximum length of the north and south is 260.77 kilometers. Diqing land is shaped like a butterfly, complex geological structure, the terrain is high in the north and low

in the south, the landform form is mainly mountain, ancient plateau and ridge peak, the territory is "three mountains with two rivers". The three mountains are Meili Snow Mountain, Yunling Snow Mountain Mountain, and Zhongdian Snow Mountain, which are arranged from west to east, with the Lancang River and Jinsha River surging in the middle. The highest elevation in the prefecture is 6,740 meters from The Kawagbo Peak of Meili Snow Mountain, and the lowest elevation is 1,486 meters at the mouth of the Jasper River into the Lancang River in Weixi County.

There are 26 ethnic groups in Diqing Prefecture, among which there are four kinds of ethnic languages (namely, Tibetan Pinyin, Naxi pictographs, Lisu old Lisu, Lisu syllab, New Lisu and Yi languages). Diqing Tibetan language belongs to the Sino-Tibetan Tibetan family of Tibetan-Burma dialect, with beautiful language, many honorific words, rich vocabulary and universal Tibetan language. Diqing Lisu dialect belongs to the Yi branch of Sino-Tibetan language. Diqing Lisu dialect has Nujiang dialect and Luquan dialect, most of the Lisu dialect in the territory, and some Luquan (Yongbei) dialect in Hutiaoxia Town of Shangri-La City and Deqin County.

Some Lisu people also speak Chinese, Tibetan, Naxi and Bai Lama dialects. In the Lisu area of Diqing, there are old Lisu (Latin pinyin), new Lisu and Lisu Syllable. Lisu cllable characters are mainly spread among the people in Yezhi town, Badi Township and Kangpu Township, while new Lisu is mainly used in university education and is not widely popularized among the masses. Diqing Naxi dialect belongs to the western dialect of the Han-Tibetan language. Dongba Naxi Ethnic Township is very different from the Naxi dialect of other places, and has ancient language characteristics. The Naxi dialects of Jinjiang Town, Shangjiang Town and HuTiaoxia Town are basically the same as those of Lijiang. The ancient Naxi Dongba hieroglyphics, mainly spread in the birthplace of the Three Dongba Naxi culture, is the representative of the Naxi hieroglyphics. Diqing Yi dialect belongs to the northern dialect of the Tibet-Burman Yi branch of the Tibetan family. Most of the Yi people in the northern dialect call themselves "Nuosu", while Diqing Yi is the Saint-Tu language in the northern dialect.

Yunnan Province, located in the southwestern region of China, is a geographically and culturally diverse province that serves as a vital link between China, Southeast Asia, and South Asia. Covering an area of 394,100 square

kilometers, Yunnan shares borders with Myanmar, Laos, and Vietnam, making it one of China's most internationally connected provinces. Historically, it has been a significant center for trade and cultural exchange, with routes like the ancient Tea Horse Road facilitating interactions between China, India, and Southeast Asia for over two millennia. The province's strategic position has also played a crucial role in historical events, such as the construction of the Stilwell Road and the Hump Route during World War II, further solidifying its importance in global affairs.

Yunnan is known for its breathtaking landscapes, including high mountain ranges, deep valleys, plateaus, and extensive river systems. The province is home to the "Three Parallel Rivers" region, a UNESCO World Heritage Site where the Jinsha, Lancang, and Nujiang rivers run parallel without converging. This unique topographical feature has contributed to Yunnan's rich ecological diversity and has played a fundamental role in shaping the cultural development of the region.

Ethnic diversity is one of Yunnan's defining characteristics, with 25 officially recognized ethnic groups residing in the province. These include the Yi, Bai, Hani, Dai, Naxi, Lisu, Wa, Lahu, Jingpo, and Tibetan peoples, among others. Many of these groups have distinct languages, traditions, and artistic expressions, including unique forms of folk music and dance. The ethnic minorities make up over 33% of Yunnan's population, and their presence has fostered a vibrant cultural landscape where traditional customs, religious beliefs, and artistic heritage continue to thrive. Many of these groups live in designated autonomous regions, allowing for the preservation and development of their unique cultural identities.

Diqing Tibetan Autonomous Prefecture, situated in the northwestern part of Yunnan, is an area renowned for its stunning natural scenery and rich Tibetan cultural heritage. Covering 23,870 square kilometers, it borders the Tibet Autonomous Region to the northwest and Sichuan Province to the north and east. With an average elevation exceeding 3,000 meters, Diqing is characterized by high-altitude landscapes, including towering snow-capped mountains, expansive grasslands, and pristine rivers. The Meili Snow Mountain, one of the most sacred mountains in Tibetan Buddhism, is a prominent feature of the region, attracting pilgrims and mountaineers alike.

Diqing is home to multiple ethnic groups, including Tibetans, Lisu, Naxi, Bai, and Hui people, among others. However, the Tibetan population is the dominant

cultural group, shaping the region's religious, artistic, and social practices. The Tibetans in Diqing primarily speak the Kham dialect of Tibetan and use Tibetan script for writing. Tibetan Buddhism plays a central role in the local community, with significant monasteries such as Ganden Sumtseling Monastery in Shangri-La serving as spiritual and cultural centers. The influence of Tibetan Buddhism extends beyond religious practice and is deeply embedded in local traditions, festivals, architecture, and daily life.

Diqing's folk music and dance traditions are integral to its cultural identity. Tibetan folk songs in the region are diverse, reflecting themes of nature, love, spirituality, and communal life. These songs are often performed in combination with traditional dances, such as the well-known Guozhuang dance. Guozhuang is a collective dance that involves participants moving in a circular or line formation, symbolizing unity and harmony within the community. It is performed at social gatherings, religious ceremonies, and festive occasions, reinforcing the cultural bonds among the Tibetan people.

The prefecture also hosts numerous religious and cultural festivals, including Tibetan New Year (Losar), the Monlam Prayer Festival, and the Guozhuang Festival. These events feature a combination of music, dance, and ritual performances that preserve and transmit cultural heritage from generation to generation. The strong connection between music and Tibetan religious practices is evident in the use of chant-like melodies in ceremonial songs, which are often performed in monastic settings or during significant life events such as weddings and funerals.

Beyond its cultural wealth, Diqing is also known for its commitment to environmental preservation and sustainable tourism. As a region with unique biodiversity, it has implemented various conservation initiatives to protect its natural heritage. Ecotourism plays a growing role in the local economy, with efforts to balance environmental sustainability and cultural preservation while attracting visitors to its scenic landscapes and cultural sites.

Yunnan and Diqing represent regions of immense cultural and natural significance. While Yunnan is a melting pot of diverse ethnic traditions, Diqing stands out as a key center of Tibetan heritage within the province. The prefecture's deep-rooted cultural traditions, combined with its breathtaking landscapes, make it an

essential area for the study of Tibetan folk music and broader cultural preservation efforts.

## 2. General Knowledge of Tibetan Folk Song in Diqing

In the current available literature, there are many classification methods for the classification of Tibetan folk songs, and there is no definite conclusion on Tibetan folk songs. Based on the different Tibetan cultures and environments in different regions, Tibetan folk songs mainly come from the following three regions: Kangba Tibetan, Ando Tibetan and Weizang Tibetan area. Tibetan folk songs in these regions are classified according to local historical traditions, culture and living habits.

**Classification of Tibetan Folk Songs:** Tibetan folk songs have a large number and variety, with a wonderful language, fixed forms and rich and colorful content. Through various efforts, experts selected 300 folk songs with good ideological content, high artistic value and wide representativeness from nearly 10,000 collected songs, and edited and published *Selected Tibetan Folk Songs*. The book is divided into six volumes: the new folk songs after the founding of new China; traditional folk songs; love songs; the friendship between China and Tibet, plateau scenery and hometown products; wedding wine songs and a "Zega" recitation. (Yang Zengshi, 2021)

Tibetan folk songs, an integral part of Tibetan culture, vary widely across different regions and serve as a medium for storytelling, cultural transmission, and community bonding. Scholars generally classify Tibetan folk songs into the following categories based on function, lyrical themes, and performance style (Tian, 2013; Zhaxidongzhu, 2024)

**Narrative Songs (*Glu*):** Narrative songs, known as *glu*, play an essential role in Tibetan oral traditions. These songs recount historical events, heroic legends, and mythological stories. They are often performed in a slow, free rhythm, allowing singers to emphasize key aspects of the story through melodic variations (Zhaxidongzhu, 2024).

**Religious Songs:** Religious songs are deeply rooted in Tibetan Buddhist practices. They include *mani* chanting, ritual hymns, and prayer songs that are performed in temples and during religious festivals. These songs often have slow,

meditative melodies and are sometimes accompanied by traditional Tibetan instruments such as the *damaru* (hand drum) and *gyaling* (oboe-like wind instrument) (Juega, 2023).

**Work Songs (*Lag Glu*):** Work songs, or *lag glu*, are sung during agricultural labor, herding, and daily tasks. They have a strong rhythmic foundation, often featuring a call-and-response structure that fosters coordination and motivation among workers (Chen, 2023).

**Love Songs:** Love songs are among the most emotionally expressive Tibetan folk songs. They explore themes of romance, longing, and devotion. These songs are melodically rich, with poetic lyrics that often use nature as a metaphor for love (Wu & Zhashibunong, 2024).

**Mountain Songs (*Lu Glu*):** Mountain songs are a distinctive genre performed in open landscapes, featuring soaring, high-pitched vocals that echo across valleys. These songs reflect the nomadic lifestyle and the deep spiritual connection Tibetans have with the mountains and nature (Tian, 2013).

**Life Songs (Ceremonial Songs):** Life songs accompany important events such as weddings, childbirth, and funerals. These songs provide blessings, express communal support, and mark the transitions of life stages. Wedding songs, for example, include verses blessing the newlyweds, while funeral songs serve as spiritual guidance for the deceased (Chen, 2023).

**Dance Songs (*Gorshey*):** Dance songs are performed during social and religious gatherings. They have repetitive, rhythmic melodies that encourage group participation. These songs often accompany *gorshey* (circle dance), which is a prominent dance tradition in Tibetan culture (Wang, 2016).

**Classification of Diqing Tibetan Folk Songs:** Diqing Tibetan Autonomous Prefecture has developed its own distinct categories of folk songs influenced by local cultural exchanges, linguistic diversity, and regional history. These songs preserve traditional Tibetan music while also incorporating unique features specific to the region.

**Love Songs:** Love songs in Diqing follow traditional Tibetan poetic structures and frequently use imagery from nature, such as mountains, rivers, and flowers, to express romantic emotions. Unlike love songs from central Tibet, Diqing's love songs

often reflect interactions with Naxi and Yi cultures, which have influenced their melodic and lyrical styles (Wu & Zhashibunong, 2024).

**Mountain Songs:** Diqing's mountain songs share similarities with those from other Tibetan regions but are distinguished by their incorporation of pentatonic scales and melodic ornamentation influenced by neighboring ethnic groups. These songs often serve as expressions of the hardships and joys of mountain life (Tian, 2013).

**Life Songs:** Life songs in Diqing encompass daily-life expressions, work-related songs, and songs associated with personal emotions. Unlike religious or ceremonial songs, these compositions are informal and often improvised, reflecting the singer's immediate feelings and experiences.

**Ceremonial song:** Ceremonial songs in Diqing accompany rites of passage such as births, weddings, and funerals. These songs carry a solemn and sacred tone, incorporating both musical and spoken elements. In Diqing, wedding songs are particularly elaborate, sometimes involving call-and-response singing between families (Chen, 2023).

**Dance Songs:** Diqing's dance songs are primarily associated with traditional folk dances performed during festivals and communal celebrations. These songs feature strong rhythmic patterns and repetitive melodies that facilitate group participation (Wang, 2016).

**Work Songs:** Work songs in Diqing are similar to those found in broader Tibetan culture but have distinctive rhythmic structures adapted for the region's agricultural and pastoral lifestyle. These songs include specialized variations for farming, herding, and textile weaving, reflecting Diqing's economic and social landscape (Chen, 2023).

**Songs Composed with Tibetan Style After 2000:** Since the 2000s, Diqing musicians have started composing songs that fuse Tibetan folk elements with contemporary musical styles. These compositions retain traditional Tibetan scales and melodic structures but incorporate modern instruments such as synthesizers and electric guitars (Schriver, 2023). A new wave of Tibetan musicians from Diqing has emerged after 2020, blending traditional folk themes with hip-hop, pop, and world music influences. These compositions often focus on themes of Tibetan identity,

environmental conservation, and cultural preservation, making them popular among younger audiences (Schriver, 2023).

### 2.1 Characteristics of Diqing Tibetan Folk Songs

**Unique Linguistic Features:** The dialect spoken in Diqing influences the pronunciation and melodic intonations of local folk songs. These linguistic nuances distinguish Diqing's folk music from that of Lhasa or Amdo, adding to its regional identity (Zhaxidongzhu, 2024).

**Musical Structure:** **Melody:** Diqing Tibetan folk songs predominantly use pentatonic and hexatonic scales. **Rhythm:** Many songs feature free rhythms, particularly in religious and narrative songs, whereas work and dance songs maintain steady, structured rhythms.

**Ornamentation:** The use of glissando, vibrato, and pitch bending is a defining characteristic of Diqing folk music (Tian, 2013)

**Performance Contexts:** Diqing's folk songs are performed in diverse settings, including: Religious ceremonies, Community gatherings, Agricultural and pastoral work, Festive celebrations, Contemporary concerts incorporating modern arrangements (Chen, 2023).

#### Structural Components of Tibetan Folk Songs: Call-and-Response Structure

Many Tibetan folk songs, including those from Diqing, feature a call-and-response format, enhancing their communal nature (Tian, 2013).

**Verse and Repetition:** The verse structure often includes repetitive phrases with subtle variations, allowing singers to emphasize key themes and emotions (Chen, 2023).

**Instrumentation:** Traditional instruments used in Diqing Tibetan folk songs include: **Dramyin (lute):** Commonly used in narrative and love songs. **Lingbu (bamboo flute):** Provides melodic embellishments. **Damaru (hand drum):** Used in religious and ceremonial songs (Tian, 2013).

Tibetan folk songs in Diqing form a unique and vital part of Tibetan cultural heritage. The classification of these songs, both in the general Tibetan context and within Diqing specifically, highlights their diverse functions and rich musical characteristics. The evolution of modern Tibetan folk music post-2000 and post-2020 demonstrates how these traditions continue to thrive while adapting to contemporary

influences. The distinct linguistic, melodic, and structural features of Diqing's folk songs contribute to their enduring significance as a living expression of Tibetan identity and community.

### **3. The theory used in this research**

#### **3.1 Ethnomusicology as an Interdisciplinary Approach**

This research is grounded in the theoretical framework of ethnomusicology, an interdisciplinary field that integrates musicology and anthropology to provide a holistic understanding of music within its cultural, social, and historical contexts. Ethnomusicology goes beyond analyzing music as a mere form of artistic expression, focusing instead on how music functions as a cultural practice and a social phenomenon. This theoretical perspective is particularly relevant to studying Tibetan folk songs in Diqing, Yunnan, China, as it allows for an in-depth exploration of how these songs contribute to the social, cultural, and religious life of the Tibetan community.

According to Nettl (2005), ethnomusicology involves examining music in its natural cultural environment, emphasizing the significance of music in rituals, daily practices, and identity formation. This approach considers not only the musical elements such as melody, rhythm, and form but also the broader cultural meanings attached to music. By applying ethnomusicological principles, this research investigates how Tibetan folk songs in Diqing serve as a medium for preserving cultural values, transmitting historical narratives, and fostering a sense of community among the Tibetan people. The study also aims to understand how these songs reflect and respond to socio-political changes, modernization, and external cultural influences over time.

#### **3.2 Merriam's Three-Part Model of Music Analysis**

Merriam's (1964) three-part model of music analysis offers a comprehensive framework for examining Tibetan folk songs in Diqing. The model includes three core components: conceptualization about music, behavior in relation to music, and the musical sound itself. Conceptualization refers to the ideas, beliefs, and meanings that a community associates with its music. In the context of Tibetan folk songs, this includes understanding the symbolic meanings of lyrics, the cultural narratives embedded in melodies, and the role of music in religious and social rituals.

The behavioral component of Merriam's model examines how music is integrated into community practices, focusing on performance traditions, audience engagement, and the sociocultural settings where music is performed. This aspect is critical for analyzing Tibetan folk songs in Diqing, where music often accompanies community events such as festivals, religious ceremonies, and communal gatherings. The study observes how these performances reinforce cultural continuity, facilitate intergenerational knowledge transfer, and adapt to changing social contexts.

The third component, the musical sound, involves a detailed analysis of the structural elements of music, including melody, rhythm, harmony, and instrumentation. The research analyzes the musical characteristics of 25 selected Tibetan folk songs, identifying specific elements that define the regional style of Diqing. This includes examining the use of traditional Tibetan instruments, vocal techniques, and distinctive melodic and rhythmic patterns. Merriam's model provides a structured approach to capturing the multifaceted roles of Tibetan folk songs, offering insights into their artistic, cultural, and social dimensions.

### 3.3 Grounded Theory as a Methodological Approach

In addition to ethnomusicology, this study employs grounded theory as a complementary methodological approach. Grounded theory, introduced by Glaser and Strauss (1967), is characterized by its inductive approach to theory development, allowing theories to emerge organically from collected data rather than imposing preconceived hypotheses. This method is particularly effective for exploring cultural and musical practices that are deeply rooted in lived experiences and everyday practices.

Grounded theory is well-suited to examining Tibetan folk songs in Diqing because it facilitates the identification of patterns and themes through qualitative data analysis. The research involves conducting interviews with local musicians, observing live performances, and analyzing musical compositions. These data sources help reveal how Tibetan folk songs are transmitted through oral traditions, how they adapt to modern influences, and how they continue to shape cultural identity in the Diqing Tibetan community. The iterative process of data collection and analysis in grounded theory ensures that the findings are deeply connected to the cultural realities of the

community, offering a nuanced understanding of the preservation and evolution of Tibetan folk songs.

#### 3.4 Historical and Social Analysis Based on Rice's Ethnomusicology Model

Timothy Rice's remodeling of ethnomusicology (1987) emphasizes the historical construction and social maintenance of music, providing a critical theoretical lens for this research. Rice's approach views music not merely as an artistic creation but as a cultural and social practice that evolves through historical influences and communal interactions. His model integrates historical analysis with ethnographic research, offering a dynamic perspective on how music traditions are preserved, adapted, or transformed over time.

For the study of Tibetan folk songs in Diqing, Rice's framework is particularly valuable in exploring how historical factors such as migration, political changes, and economic developments have influenced the evolution of these musical traditions. The research examines archival materials, historical documents, and academic literature to trace the historical trajectory of Tibetan folk songs in the region. Additionally, Rice's model helps analyze the social mechanisms through which Tibetan folk songs are maintained, including the roles of community rituals, family traditions, and cultural institutions in supporting the continuity of these musical practices.

#### 3.5 The Soundscapes Model for Analyzing Cultural and Acoustic Contexts

Kay Shelemay's Soundscapes model (2006) offers an additional theoretical perspective by focusing on the relationship between settings, sounds, and cultural significance. This model emphasizes the importance of considering the physical and social environments in which music is performed, as well as the acoustic qualities and cultural meanings of the music itself. The Soundscapes approach is instrumental in analyzing how Tibetan folk songs in Diqing are not only musical compositions but also cultural expressions that resonate within specific cultural and ritual contexts.

This research applies the Soundscapes model to explore how the acoustic characteristics of Tibetan folk songs—such as their pentatonic scales, vocal ornamentation, and instrumental arrangements—are influenced by cultural practices and performance settings. The study examines how different environments, from religious ceremonies to tourist performances, affect the way Tibetan folk songs are presented and perceived. By understanding these contexts, the research provides a

deeper insight into the significance of Tibetan folk songs as a living tradition that adapts to diverse cultural settings while retaining its historical and cultural roots.

### 3.6 Approaches to the Preservation and Transmission of Tibetan Folk Songs

The preservation and transmission of Tibetan folk songs are central themes in this research. Given the pressures of modernization, urbanization, and globalization, this study explores effective strategies to safeguard these cultural traditions for future generations. Drawing on ethnomusicological theories, the research highlights the critical role of community engagement, cultural education, policy support, and digital archiving in preserving Tibetan folk songs.

The research proposes practical guidelines that include strengthening community-based initiatives, incorporating Tibetan folk music into educational curricula, developing government policies that support cultural preservation, and utilizing digital technologies to document and archive traditional music. These strategies aim to address the challenges posed by changing social dynamics, ensuring that Tibetan folk songs remain an integral part of the cultural heritage of the Diqing Tibetan community.

This research integrates ethnomusicology, grounded theory, and historical and social analysis to establish a robust theoretical foundation for studying Tibetan folk songs in Diqing. By combining these approaches, the research provides a comprehensive analysis of the development, characteristics, and preservation strategies of Tibetan folk music. The study not only contributes to academic discourse but also offers practical recommendations for promoting and sustaining this important cultural heritage amidst the complexities of modern cultural landscapes.

## 4. Research Related

Since there are a large number of ethnic groups living in China, and each ethnic group can be divided into multiple different branches, it is always impossible for people to complete the study of a certain ethnic group. For example, the Tibetan people in China live within a vast area, and the Diqing Tibetan people is a part of the Kangba Tibetan area. So far, the research on the classification of Diqing Tibetan folk songs is still very rare. I need to conduct further research on it. Although the research on the classification of Diqing Tibetan folk songs is not very perfect, we can use the research

data of other few people as a reference to conduct the research and analysis of Diqing Tibetan folk songs. (Gao,2021 )

A rich body of academic literature provides the foundation for understanding, analyzing, and preserving Tibetan folk songs in Diqing. These sources span theoretical musicology, historical documentation, ethnographic studies, and cultural preservation research, offering a multidimensional perspective on Tibetan folk music. Through an interdisciplinary approach, scholars have explored the structural characteristics, historical evolution, sociocultural functions, and contemporary challenges facing Tibetan folk songs. The integration of these diverse academic contributions enhances the depth of research into Tibetan music and situates the study of Diqing's folk songs within broader discussions on Chinese music history and ethnomusicology. Such as Hani, Bai, Dai, Zhuang, Jingpo, Lisu, Menggu, Chaoxian, Tujia, there many research about it, it provides many useful documents for this research.

#### 2.5.1 Music characteristics analysis of Tibetan Folk Songs

A foundational resource for understanding the theoretical underpinnings of Tibetan folk songs is Chinese Basic Music Theory by Du Yaxiong (2021). This work systematically explores essential elements of Chinese music, including tonal structures, rhythmic patterns, tuning systems, and classification of musical forms. The concepts outlined by Du, such as "yue qi xing tai" (musical forms), "yin ming" (tone names), "ban yan" (rhythmic modes), and "shen diao" (tuning systems), provide essential tools for analyzing the structural composition of Tibetan folk songs. By applying these theoretical frameworks, researchers can better understand how Tibetan music aligns with and diverges from broader Chinese music traditions, particularly in terms of melodic construction, rhythmic organization, and tuning techniques.

Tian Liantao's Research on the Morphological Characteristics of Traditional Tibetan Music (2013) further categorizes Tibetan music into folk, religious, and self-entertainment forms. The study employs morphological analysis to break down phrasing, tonal features, rhythmic styles, and vocal techniques, offering a structured approach to documenting and analyzing Tibetan folk music. This classification is particularly useful for studying Diqing's folk songs, as it helps distinguish different genres such as love songs, mountain songs, life songs (including ceremonial music), dance songs, and work songs, as well as more contemporary compositions that

incorporate Tibetan stylistic elements after the 2000s and 2020s. Tian's work also highlights the integration of vocal ornamentation and poetic structures in Tibetan singing traditions, providing a deeper understanding of how lyrics and melodies are intertwined in folk songs.

#### 4.1 Historical Perspectives on Tibetan Folk Songs in China

The historical development of Tibetan folk music is extensively explored in *A Brief History of Chinese Music* by Chen Yingshi (2006). This work situates Tibetan folk songs within the broader trajectory of Chinese musical history, tracing how regional folk traditions have evolved in response to cultural exchanges and historical transformations. Tibetan folk music in Diqing, shaped by both indigenous traditions and interactions with other ethnic groups, reflects a dynamic historical process. Chen's discussion of the Silk Road's role in facilitating musical exchanges underscores the impact of external influences on Tibetan folk music, particularly in terms of instrumentation, melodic structures, and performance practices.

Additionally, *Juega's Music Research in Tibetan Studies: An Overview of the Current State of Research on Tibetan Music in China* (2023) provides an overview of how Tibetan music has been studied within the field of Tibetology. The study highlights key academic milestones since the 1950s, emphasizing the role of ethnomusicology, anthropology, and historical research in shaping contemporary understanding of Tibetan music. By examining these academic contributions, researchers can position the study of Diqing's folk music within the broader academic discourse on Tibetan cultural heritage.

#### 4.2 Ethnographic and Cultural Studies on Tibetan Folk Songs

Ethnographic research plays a crucial role in documenting and analyzing the living traditions of Tibetan folk music. *Deqin Tibetan Folk Song "Le" and Its Cultural Ecological Analysis* by Wu Qiong and Zhashibunong (2024) is particularly relevant to the study of Diqing's folk music, as it focuses on the local traditions of Deqin County within Diqing. The study provides an in-depth analysis of the chant-like singing form "Le," which is commonly performed in communal ceremonies, weddings, housewarmings, archery contests, and festivals. Through extensive fieldwork, the authors document the cultural significance of "Le," examining how modernization and socio-environmental changes have affected its transmission and performance contexts.

Similarly, *Songs and Rituals—A Study of Anduo "Le" Folk Song Culture* by Zhaxidongzhu (2023) explores the performative and ritualistic dimensions of Tibetan folk music. The study traces the historical evolution of "Le" songs from the pre-Tubo period to contemporary times, highlighting their integration with Buddhist influences and their role in maintaining communal bonds. The research also delves into the symbolic meanings embedded in "Le" lyrics, offering insights into how Tibetan folk songs function as both artistic and cultural expressions.

The broader implications of cultural adaptation and transformation are explored in *Reconstruction and Performance of Culture: A Study on Tibetan Folk Songs in Shangri-La County* by Wang Sunying (2015). This study examines the impact of modernization, tourism, and cultural commodification on Tibetan folk music. It highlights how folk songs, once integral to communal life and oral storytelling traditions, have increasingly been adapted for staged performances targeted at tourists. While this transformation presents risks of cultural dilution, it also provides new avenues for cultural preservation and economic sustainability.

#### 4.3 Educational and Preservation Efforts for Tibetan Folk Songs

Education plays a crucial role in preserving and transmitting Tibetan folk music. *Practical Research on the Development of Tibetan Folk Song Teaching in Vocational Music Classes in the Tibetan Region* by Chen Nanxing (2023) addresses the integration of Tibetan folk music into vocational education. The study identifies significant challenges in teaching traditional Tibetan music, including the lack of trained instructors and standardized teaching materials. It proposes a more systematic approach to incorporating folk songs into school curricula, emphasizing their role in fostering cultural pride and heritage awareness among young learners.

Similarly, *The Cultural Treasures of Baima Tibetan Folk Songs in Gansu Province, China, as a Resource for Literacy Education in Chinese Music History* by Jing Tang and Phiphat Sornyai (2023) highlights the educational potential of Tibetan folk songs. The study demonstrates how these songs serve as valuable resources for literacy education and cultural awareness. By integrating Tibetan folk music into formal education, educators can enhance students' understanding of regional diversity and the cultural significance of folk traditions.

#### 4.4 Contemporary Transformations and Global Influences on Tibetan Folk Music

The influence of contemporary musical styles on Tibetan folk music is examined in *Alternative Reenactment of Traditional Folk Songs: A Case Study of Yunnan Reggae Music* by Qian Sun (2024). This study explores how traditional Yunnan folk songs have been reinterpreted through reggae music, creating new forms of cultural expression that blend traditional and modern elements. The research offers insights into how Tibetan folk music in Diqing might similarly adapt to contemporary musical trends while maintaining its core cultural identity. The concept of using popular music genres as vehicles for cultural preservation presents an innovative approach to sustaining Tibetan musical traditions in an era of globalization.

Additionally, *Nomadic Amdo Tibetan Glu Folk Songs Within the Settings of Tibetan Culture, History, Theory, and Current Usage* by Wendolyn Craun (2011) provides a detailed ethnographic study of Amdo Tibetan folk songs. The research focuses on their role in preserving oral traditions and reinforcing cultural identity among Tibetan nomadic communities. The methodological approach used in this study—combining fieldwork, musical transcription, and interviews—serves as a valuable model for documenting and analyzing Tibetan folk music in Diqing.

*Cultural Heritage Preservation in Regional China: Tourism, Culture, and the Shaxi Model* by Silvia Schriver (2017) provides a broader perspective on the challenges of cultural preservation in rural China. The study discusses the tensions between cultural heritage conservation and economic development, highlighting how tourism can both support and endanger traditional cultural expressions. These insights are particularly relevant to the study of Tibetan folk music in Diqing, where similar dynamics are at play in balancing cultural authenticity with modern economic pressures.

The diverse body of literature reviewed here provides an extensive foundation for studying Tibetan folk songs in Diqing. These academic contributions span theoretical frameworks, historical documentation, ethnographic research, educational perspectives, and contemporary transformations. By integrating insights from these sources, researchers can develop a comprehensive understanding of Tibetan folk music, its cultural significance, and the strategies necessary for its preservation in an evolving socio-cultural landscape. This interdisciplinary approach ensures that Tibetan folk

songs remain a vibrant and integral part of the region's heritage while adapting to the realities of modernization and globalization.

#### 4.5 Research Gaps and Contributions of this Study

While previous studies have significantly advanced the understanding of Tibetan folk music, several crucial gaps remain, particularly in relation to Tibetan folk songs in Diqing. Existing research has often focused on Tibetan folk music as a broad category, emphasizing its religious functions, ritualistic significance, and theoretical frameworks without systematically classifying or analyzing the specific development, characteristics, and preservation strategies of Diqing's folk songs. This study seeks to address these gaps and provide a comprehensive examination aligned with the following research objectives.

Previous historical research, such as *A Brief History of Chinese Music* by Chen Yingshi (2006) and *Music Research in Tibetan Studies: An Overview of the Current State of Research on Tibetan Music in China* by Juega (2023), provides broad overviews of Tibetan music within the context of Chinese music history but lacks a detailed regional perspective on Diqing. The historical trajectory, cultural exchanges, and regional influences that have shaped Tibetan folk songs in Diqing remain underexplored. Furthermore, while studies like Wu Qiong and Zhashibunong's *Deqin Tibetan Folk Song 'Le' and Its Cultural Ecological Analysis* (2024) highlight the cultural ecology of a specific singing style (Le), they do not offer a comprehensive examination of the broader folk song traditions of the region. This study fills this gap by tracing the historical evolution of Tibetan folk songs in Diqing, considering the influence of migration, socio-political changes, and modernization on their development.

While existing ethnomusicological studies, such as *Research on the Morphological Characteristics of Traditional Tibetan Music* by Tian Liantao (2013), provide insights into Tibetan musical structures, they lack a region-specific breakdown of Diqing's folk song categories. The classification of folk songs based on function and form—including love songs, mountain songs, life songs (ceremonial and non-ceremonial), dance songs, work songs, and contemporary compositions after 2000 and 2020—has not been adequately documented in past research. Additionally, previous studies have not examined the musical structures, lyrical themes, and performance

styles unique to Diqing's folk songs in comparison to other Tibetan regions. This study aims to systematically categorize these songs and provide a detailed analysis of their melodic patterns, rhythmic structures, and textual themes, addressing a significant gap in Tibetan folk music studies.

The preservation of Tibetan folk music has been discussed in research such as *Reconstruction and Performance of Culture: A Study on Tibetan Folk Songs in Shangri-La County* by Wang Sunying (2015) and *Practical Research on the Development of Tibetan Folk Song Teaching in Vocational Music Classes in the Tibetan Region* by Chen Nanxing (2023). However, these studies primarily focus on education-based initiatives or cultural reconstruction efforts in other Tibetan regions, leaving a gap in preservation strategies specific to Diqing. While studies such as Silvia Schriver's *Cultural Heritage Preservation in Regional China: Tourism, Culture, and the Shaxi Model* (2017) discuss the effects of modernization and tourism on cultural heritage, there remains a need for localized approaches to safeguarding Tibetan folk songs from the challenges of cultural commercialization, urbanization, and generational shifts.

This study seeks to propose a comprehensive set of guidelines for the preservation and transmission of Tibetan folk songs in Diqing by addressing oral transmission and documentation strategies for preserving folk songs through digital archives and transcriptions, the role of local schools and community-based initiatives in teaching folk songs, the balance between authenticity and adaptation in tourism-driven performances, and policy recommendations for working with local governments and cultural organizations to develop sustainable preservation efforts.

By filling these research gaps, this study makes a significant contribution to the literature by offering a regionalized, comprehensive analysis of Tibetan folk songs in Diqing, their historical and cultural development, and practical strategies for their preservation and transmission. It bridges the divide between historical scholarship, ethnomusicological analysis, and applied cultural preservation, ensuring that Tibetan folk songs in Diqing remain a vital part of both academic discourse and living cultural heritage.

## CHAPTER III

### Research Methodology

This part includes the following basic points:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of time
2. Research Process
  - 2.1 Selected select research site
  - 2.2 key informant.
  - 2.3 Research tools
  - 2.4 Data Collecting
  - 2.5 Data Management
  - 2.6 Data analysis
  - 2.7 Summary of chapter

In this chapter, it is included two parts, firstly is research scope, secondly is the research process. In the scope of research, it's included scope of content and scope of the research site. The scope of content included the investigate and conclusion the development of Tibetan folk song, analyze the characteristics of Tibetan folk song. The last one is to proposed the guideline for preservation and transmission of Tibetan folk song. Then is the research process, it's included the site and informants selected and research tools.

#### **1. Research Scope**

##### **1.1 Scope of Content**

This dissertation analysis the development of Tibetan folk songs in Diqing

This dissertation will investigate the development of Tibetan folk songs in Diqing, China.

Analyze the characteristics of song selected of Tibetan folk songs in Diqing, China

This dissertation proposed the guidelines for the preservation and transmission of Tibetan folk songs in Diqing, China



Figure 1. Map of Yun'nan Province,

Source: [https://commons.wikimedia.org/wiki/File:China\\_Yunnan.svg](https://commons.wikimedia.org/wiki/File:China_Yunnan.svg)

April 3, 2021

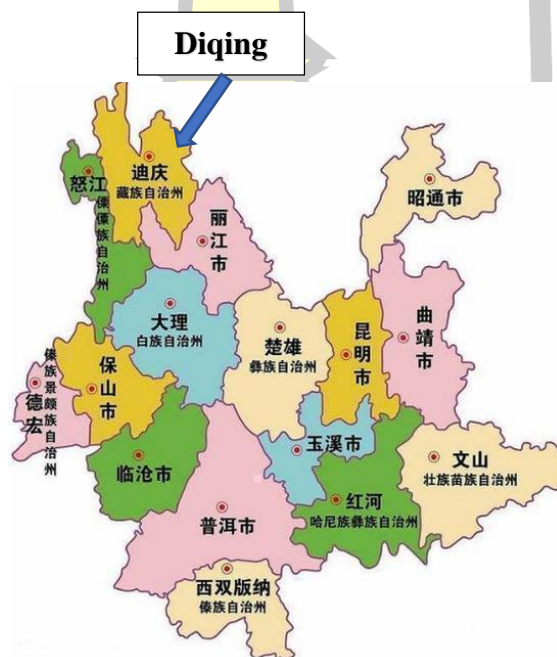


Figure 2. Map of Diqing

Source : <https://graph.baidu.com/s?sign>

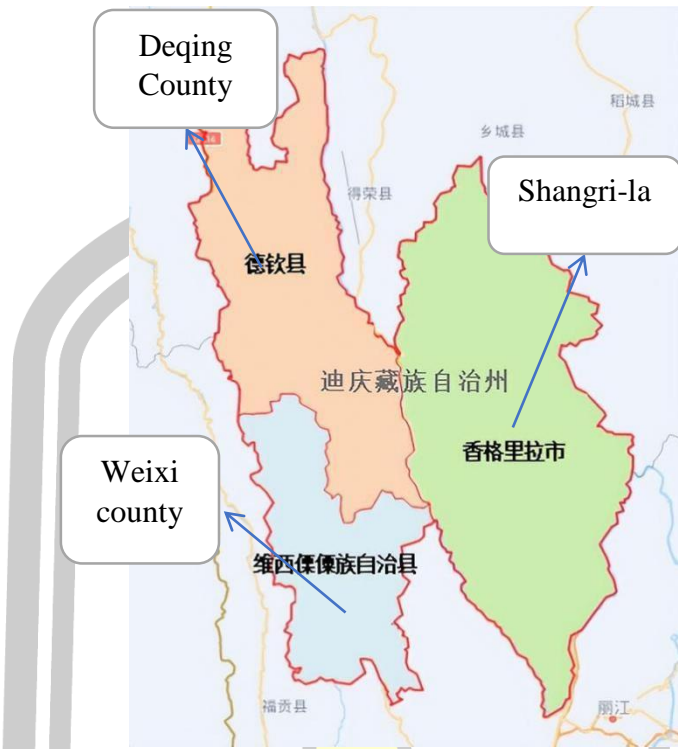


Figure 3. Map of research sites

Source: <https://image.baidu.com/search/detail?ct=503316480>

## 1.2 Scope of Time

### Timeline of Research

March 2022 - March 2024

## 2. Research Process

### 2.1 Selection of research site

The Tibetan people are an ethnic minority unique to Yunnan, China. In Yunnan, the Tibetan people are only distributed in Diqing, so all the informants which are from Diqing choose by researcher in this dissertation.

### 2.2 Section of key informants:

At least 10 years of experience in Tibetan folk music as a musician, performer, or cultural practitioner. Recognition by peers and institutions, including national or provincial awards for contributions to Tibetan folk music. Residence in Diqing Tibetan Autonomous Prefecture, Yunnan, China, or other significant Tibetan cultural regions.

### 2.2.1 Zongyongzhuoma

Zong Yongzhuoma was born on June 9, 1963, in Yangla Township, Deqin County, Yunnan Province. She is a renowned Tibetan soprano singer from mainland China, a National Class One Performer, and a member of the 14th National Committee of the Chinese People's Political Consultative Conference (CPPCC). She graduated from the Shanghai Conservatory of Music and currently holds positions as the Vice-Chairperson of the Yunnan Federation of Literary and Art Circles and the Chairperson of the Yunnan Musicians Association.

From a young age, Zong Yongzhuoma was deeply influenced by her grandmother and mother, both of whom were skilled folk singers. She learned many Tibetan folk songs during her childhood. At the age of 11, she was selected to join the Deqin County Art Troupe in Diqing Prefecture, Shangri-La. In 1979, after participating in the provincial art performance, she was chosen to represent her region at the National Minority Art Performance in Beijing. Her remarkable singing talent attracted the attention of experts when she was just 15 years old.

In 1979, Zong Yongzhuoma was admitted to the Shanghai Conservatory of Music, where she studied under Professor Wang Pinsu. During her studies, she actively participated in various music events, including the “Shanghai Spring” music festival and weekly concerts. She also toured different regions of China as part of her conservatory’s art troupe. After graduating in 1983 with outstanding results, she chose to return to Yunnan and joined the Yunnan Song and Dance Troupe as a soloist.

Her career flourished in the following years. In 1985, she won first place in the First National Ethnic Vocal Music Competition and received the highest honor, the Golden Phoenix Award. In 1990, she secured first place in the Vocal Professional Group at the First Yunnan TV Grand Prix. In 1992, she was invited to be the lead singer in the large-scale production *The Light of Tibet*, performed by the Chengdu Military Region Battle Flag Song and Dance Troupe. This performance earned her the First Prize at the All-Army Arts Performance and the Wenhua Grand Prize, awarded by the Ministry of Culture.

Zong Yongzhuoma continued to gain national recognition. In 1998, she was honored as an “Outstanding Expert” by the Ministry of Culture. The

following year, she performed *Zhaxi Dele* at the CCTV Spring Festival Gala. That same year, her self-composed song *Daughter of Meili Snow Mountain* won the Starlight Award at the National MTV Competition, and she released her album *Shangri-La*.

In 2000, she was awarded the honorary title of “Yunnan Young Stage Performing Artist.” The next year, she released a series of music television art films, including *The Closest Place to the Sun*, *Shangri-La*, and *Echoes of the Valley*. After three years of meticulous preparation, she released her album *Hada from My Hometown* in 2004.

Zong Yongzhuoma has also contributed to music competitions and talent development. She served as a judge for the 10th, 11th, and 12th National Youth Singer Grand Prix. In 2007, she performed *Snow Lotus for Beijing* at the CCTV Spring Festival Gala. Two years later, in 2009, she participated in Dragon TV’s *2009 Chinese Stars Spring Festival Gala*, where she performed *Tibetan Plateau*. That same year, she appeared on the CCTV program *Music Tells You*, sharing her journey as an artist and her 22 years of experience as a representative in the National People’s Congress and the CPPCC.

In 2010, she performed *Auspicious and Prosperous* at the “Hundred Flowers Welcome Spring – Chinese Literature and Art Gala.” The song later won third prize at the 6th Yunnan Literature and Art Creation Awards. She also took part in the 6th Kangba Art Festival and Diqing Prefecture Ethnic Unity Festival, where she performed *A Mother’s Daughter*.

Zong Yongzhuoma continued her active engagement in the music industry in the following years. In 2012, she joined Sichuan TV’s music program *Chinese Tibetan Song Festival* as a judge. In 2015, she was awarded the first-ever “Special Contribution Award for Tibetan Music Heritage” by the Chinese Musicians Association and received the fourth “Xingdian Talent Award.” Later that year, she appeared in the CCTV-1 emotional reality show *I Love Mom* alongside her son, Zhaxi Dunzhu.

Her performances remained highly anticipated in the following years. On February 11, 2021, she took part in the CCTV Spring Festival Gala, performing *Sing a Mountain Song for the Party* alongside Yang Hongji, Jiang Dawei, and other

renowned artists. In 2022, she released her 45th Anniversary Commemorative Album, *Zong Yongzhuoma's Original Song Collection*, on QQ Music. In 2024, she performed at the “Hundred Flowers Welcome Spring – Chinese Literature and Art Gala 2024,” where she sang *Ciren Lasso*. The program aired on February 10.



Figure 4. Zongyongzhuoma

Source: Shiyong Wang

Zong Yongzhuoma is widely recognized as a prominent Tibetan singer whose music blends traditional Tibetan ethnic styles with modern influences. Throughout her decades-long career, she has played a significant role in preserving and promoting Tibetan music, both nationally and internationally. Her contributions to ethnic vocal music have earned her numerous awards and honors, solidifying her status as a leading figure in China’s ethnic music scene. (Zongyong zhuoma,2024)

พหุ มั ญ ชัย โ ต ชี เ ว



Figure 5. Amu

Source: Diqing Fieyi

### 2.2.2 Amu

Amu: female, Tibetan, was born in 1948 in Baohe Town, Weixi County. She is one of the famous folk singers in Diqing and is good at singing folk songs. In 2002, it was named as "the representative inheritor of" the second batch of provincial Intangible Cultural Heritage Projects ". In 1969, Amu participated in the "Wulan Muqi" singer league held in Kunming, and was praised by the judges as "the golden phoenix flying out of the snow mountain and ditch, the second talented Dan". Since 1977, Au has participated in the 20th anniversary of Diqing Prefecture in 1977, the 30th anniversary in 1987, the art festival of the adjacent areas of the five provinces in 1997 and the 40th anniversary of Jianzhou, which has been praised by the audience of all ethnic groups inside and outside the state and awarded by the relevant departments.

พหุวัฒนธรรม  
 พิพิธภัณฑสถานแห่งชาติ  
 เชียงใหม่



Figure 6. Damoluzhuo

Source: Damoluzhuo

### 2.2.3 Damoluzhuo

Damoluzhuo: Tibetan singer, national first-class actor, and former member of the Shangri-La group, born in Shangri-La, Yunnan province. He has won the gold medal in 2005 Yunnan Youth Song Competition, silver medal in 2006 National Youth Song Competition, silver medal in 2008 National Youth Song Competition, Golden Qian Award in 2008 Colorful Guizhou Singing Competition, and gold medal in the 8th Kangba Art Festival, etc. Damoluzhuo has participated in a series of important performance publicity activities at home and abroad, and visited more than 20 countries and regions to publicize the performances. In 2009, he went to the Golden Hall of Vienna to actively strive to transmit the excellent culture of Shangri-La. He is currently engaged in the protection of intangible cultural heritage.



Figure 7. Juega

Source: <https://image/search/detail?ct=503316480&z>

#### 2.2.4 Juega

Juega: Tibetan, from Dangxiong County, Tibet. Doctor of composition, a young composer. Postdoctoral fellow and full-time researcher, Institute of Musicology, Central Conservatory of Music. He graduated from 1985 of Tibet Art School and taught; graduated from Composition Department of Sichuan Conservatory of Music in 1991. In September 1993, he was admitted to Sichuan Conservatory of Music to study for a master's degree in the program of Composition and Composition Technology's Theory and a master's degree under the guidance of famous composer Professor Li Zhongyong. In July 1995, he graduated with a master's degree in literature (music) and became the first musician in Tibet to receive a master's degree in music. After graduation, he returned to Tibet to work and trained the first batch of students majoring in composition education in Tibet, which opened up a new field for professional music education in Tibet.



Figure 8. Gesangdunzhu

Source: Sangbuzha

#### 2.2.5 Gesangdunzhu

Gesangdunzhu from Yunnan opera dance theater young soloist, Tibetan, was born in 1980 in beautiful Foshan Deqing county, in 2000 was admitted to Zhuhai Hu Songhua art research minority training to learn vocal music, in Guangdong television successfully held "Chuyan FeiMing" Hu Songhua minority disciple graduation concert, 2004 to 2005 in Guangzhou south troupe internship, in November 2005, in Yunnan province young singer grand competition.

#### 2.2 Research Tools

Interview forms: For the purpose of collect the information needed for this study, the informants will be divided to two groups. Group A: scholars, they are experts, specializing in Tibetan folk songs and related theory studies. Group B: they are inheritors of Tibetan folk songs who specialize in the transmission and performing of Tibetan folk songs. And different informants set different questions for interviewed. For academic informants, more set for academic problems. For example, about the development history of folk songs, the characteristics of folk songs and about the preservation and development of folk songs. For specializing in the folk song creation or the spread of informants, will use the live interview method, all interview questions are set according to the research objectives of researcher's dissertation.

Observation forms: in the research of musicology, observation method usually be used to collection and textual research according to the three objectives which set by researchers. The survey method is mainly used for the collection and research of historical data about the folk songs, such as the development of folk songs. we need to go to the place which ethnic group living, to investigate all kinds of data and information, such as Musical Instruments, music scores, preserved audio, video materials, etc. Investigate the source and preservation status of these data. In addition, the investigation method is also used in the investigation of the communication status of the transmitters of Tibetan folk songs, it is belonging to qualitative research.

Use qualitative research method to analyze the classify, music development, and music characteristics of the respective Tibetan folk songs, and to propose the guideline to preserve and transmit of Tibetan folk songs.

Field research: Recording and video documentation using portable recorders and cameras to simultaneously capture ambient sounds and performance details. Interviews and data analysis: Organizing interviews with cultural bearers, marking cultural symbols and oral history narratives. Music form analysis tools: Classifying folk songs and notating them using Sibelius, visualizing the spectrum, analyzing melody and rhythmic patterns, comparing modal differences between folk songs from different regions. Literature and archive review: Reviewing various documents related to folk song studies and scanning documents within permitted limits.

### 2.3 Data Collections

In the research of Tibetan folk song in Diqing, researcher collected targeted data according to my research purpose, namely the history of Tibetan folk songs and the musical instruments in Diqing. All the folk song works and development of Tibetan folk songs in Diqing will be analyzed and studied.

In this dissertation, the researcher selected 25 Diqing Tibetan folk songs to analysis. But research won't analyze the complete score of every folk song selected, these folk songs are the classic folk songs from generation to generation, the folk songs are the whole national recognized, songs and content have been fixed, all types of folk songs have been recognized by the scholars and folk song transmitters from the perspective of academic recognition. All the folk songs selected in this dissertation are recognized by the people of Tibetan. Among them, all of the

representative Tibetan folk songs will be chosen from Diqing Tibetan Autonomous Prefecture in Yunnan province China.

#### 2.4 Data Management

The data which the researcher collected will mainly include the literature, videos, audio, scores and several kinds of observation forms, interview forms. So, the researcher will manage the data based on the quality of the data collected. Use the corresponding analysis methods to analyze and classify, and prepare useful information resources for the research objectives of the dissertation. And the information is scientifically organized, induction, so that it can be useful for the research of the dissertation material.

#### 2.6 Data Analysis

For objective 1 Researcher analyzed the status and development history from before ‘opening up and reform’ stage and after ‘opening up and reform’ stage. Collect information from documents and filed work by writing descriptive analyze. The first objective of this study is the status and the development of the folk songs, which involves many historical research points; cause the study of the development of the folk songs is based on the history of the historical development of the people. It means the history of the development of folk songs, that is, the history of the people.

For objective 2, Topics about the characteristics of folk songs, is the most important part of this dissertation, through the analysis of the characteristics, the analysis of the most basic form, genre, structure of folk songs, which has important reference significance for later researchers. About the research of this part, the interview of the scholars, experts will be the first way to choose by the researcher. Then is the field work in Tibetan area, in order to get more detail of the folk songs of Tibetan, researcher will analysis the folk songs with the Chinese analysis method and the western research theories.

For objective 3, Researcher propose the guidelines for the reservation and transmission of Tibetan folk songs. All the guidelines will be proposed based on the field work and the results of objective 1 and 2. So the guideline for the preservation and transmission of Tibetan folk songs will be a meaningful part of this dissertation. Considering the religion, living habits, educational methods, educational status and the ideological characteristics of the new generation of young people, researcher will

analysis and research carefully, and then the methods for the protection and transmission of folk songs in Diqing Tibetan area are scientifically put forward.

## 2.5 Summary of Chapters

This dissertation explores the development, characteristics, and preservation of Tibetan folk songs in Diqing, China. The study is structured as follows:

### Chapter I: Introduction

This chapter introduces the background, research objectives, questions, and significance of the study. It outlines the importance of Tibetan folk songs in Diqing and the need for their preservation.

### Chapter II: Literature Review

This chapter reviews existing research on Tibetan folk songs, their cultural and historical context, and relevant theoretical frameworks. It examines previous studies on folk music preservation, self-regulation in oral traditions, and cultural transmission.

### Chapter III: Research Methodology

The research methodology includes the study's scope, data collection methods, and analytical approaches. It details the selection of research sites, informants, and tools used for analyzing Tibetan folk songs, combining fieldwork with qualitative and historical analysis.

### Chapter IV: The Development of Tibetan Folk Songs in Diqing

This chapter explores the historical evolution of Tibetan folk songs in Diqing from 1949 to 2024, highlighting key transitions in three major periods:

1949–1979: Preservation and cultural identity under New China policies

1979–2001: Revival and modernization during China's Reform and Opening-

up

2001–2024: Globalization, digitalization, and contemporary challenges

The chapter discusses the impact of government policies, globalization, and cultural tourism on the survival and adaptation of Tibetan folk songs.

### Chapter V: The Characteristics of Tibetan Folk Songs in Diqing

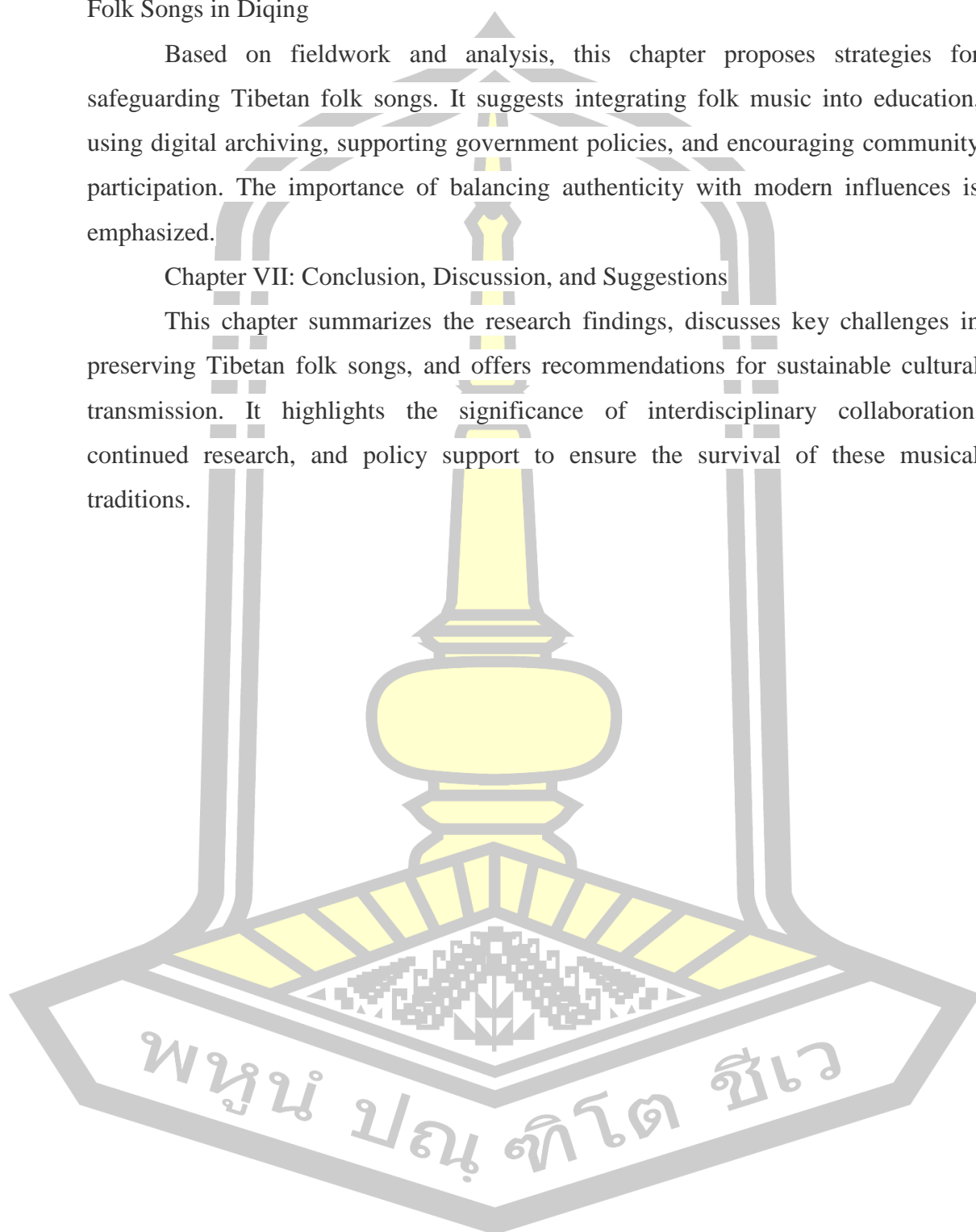
This chapter analyzes the structural, melodic, rhythmic, and lyrical characteristics of 25 representative Tibetan folk songs from Diqing. It explores singing techniques, performance styles, and the influence of environmental and cultural factors on the songs' development.

## Chapter VI: The Guideline for the Preservation and Transmission of Tibetan Folk Songs in Diqing

Based on fieldwork and analysis, this chapter proposes strategies for safeguarding Tibetan folk songs. It suggests integrating folk music into education, using digital archiving, supporting government policies, and encouraging community participation. The importance of balancing authenticity with modern influences is emphasized.

## Chapter VII: Conclusion, Discussion, and Suggestions

This chapter summarizes the research findings, discusses key challenges in preserving Tibetan folk songs, and offers recommendations for sustainable cultural transmission. It highlights the significance of interdisciplinary collaboration, continued research, and policy support to ensure the survival of these musical traditions.



## CHAPTER IV

### The development of Tibetan folk songs in Diqing

In chapter IV, I focused on the three stages of the development of Diqing Tibetan folk songs, from 1949 to 1979, from 1979 to 2001, and from 2001 to 2024.

1. Overview of the development of Tibetan folk songs in Diqing from 1949 to 2024.
2. The development of Diqing Tibetan folk song from 1949--1979.
3. The development of Diqing Tibetan folk song from 1979—2001
4. The development of Diqing Tibetan folk song from 2001—2024
5. Summary of the development of Tibetan folk songs in Diqing from 1949 to 2024

#### **1. Overview of the development of Tibetan folk songs in Diqing from 1949 to 2024**

From the perspective of administrative divisions, although Diqing Tibetan Autonomous Prefecture is under the jurisdiction of Yunnan Province. With Shangri-La city as the center, the current Diqing Tibetan Autonomous Prefecture has built up a very distinctive folk song culture circle. From the perspective of language, the Tibetan folk songs of Diqing Tibetan Autonomous Prefecture and those of Ganzi Tibetan Autonomous Prefecture in Sichuan Province both belong to the folk songs of the Kangba cultural circle (Tibetan Guozhuang in Diqing Autonomous Prefecture, 2002).

The political, economic, and cultural center of Diqing Tibetan Autonomous Prefecture is in Shangri-La city, which is called 'Jiantang' in Tibetan. It gathers a variety of Tibetan folk songs, dances, and cultures of Diqing Tibetan Autonomous Prefecture (Tourism and the Making of Place in Shangri-La, 1998). My research will also be started from this place called Shangri-La. Shangri-La County in Diqing Prefecture is a place where many ethnic groups live together. The long-term integration of various ethnic cultures makes the culture of Shangri-La County present a harmonious scene of diversity. Among them, the main ethnic Tibetan culture has

become an important part of the multi-culture (Tibetan Culture at the Foot of the Sacred Mountain, 2004). As one of the carriers of Tibetan traditional culture, folk songs have profound cultural connotations, and they even serve as a role of "lubricant" in the modern development of Shangri-La County (Tibet Plateau Development Program, 2008).

In the process of modernization, the local folk song culture began to innovate and actively adapt to the new culture. The author conducted field investigations in Shangri-La County and the surrounding villages, carefully examining the life status of local folk singers, collecting, translating, and organizing Tibetan folk songs. This research is combined with anthropology, sociology, and folklore, analyzing the reconstruction and performance of Tibetan folk songs in modern society (Tibetan Guozhuang in Diqing Autonomous Prefecture, 2002).

This paper first introduces the ecological status of Tibetan folk songs in Shangri-La County. Tibetan folk songs have been an integral part of the local Tibetan community for generations, serving as a medium to express emotions, tell stories, and preserve history. As Åshild Kolås (2008) discussed, with the development of tourism and the local economy in Shangri-La, these traditional songs have undergone significant transformations. The occasions for singing have shifted from traditional festivals, agricultural activities, and religious ceremonies to more commercial settings catering to tourists (Kolås, 2008; Wang, 2015). Time constraints have also affected how and when these songs are performed, often fitting into scheduled programs rather than occurring organically within the community (Wang, 2015). The purposes for which these songs are performed have expanded beyond cultural expression to include economic benefits, as performers adapt to the interests of visitors (Kolås, 2008). This shift in local cultural practices has been significantly influenced by the influx of visitors, the commercialization of local traditions, and societal developments such as modernization and globalization (Kolås, 2008; Wang, 2015). Secondly, this paper explores the modern reconstruction of Tibetan folk songs in relation to broader political and social transformations. The Tibetan people have experienced a historical transition from a serf society to one where they are considered masters of the country, a change attributed to the leadership and policies of the nation (Wang, 2015). This transformation has sparked an awakening of self-consciousness among the Tibetan

people in Shangri-La County, leading to the creation of many new songs that praise these developments and express gratitude (Wang, 2015). As Emily Yeh (2013) discussed, state-driven development in Tibetan regions has led to profound changes in local identities and cultural expressions. Modernization efforts, including infrastructure improvements and educational initiatives, have reshaped traditional Tibetan practices. Folk songs have evolved to reflect contemporary themes and are increasingly integrated into narratives of national development and cultural adaptation (Yeh, 2013). Kolås (2008) further highlights how the commercialization of Tibetan culture through tourism has led to a reinterpretation of these traditions. While there is an effort to preserve the authenticity of folk songs, performers often balance this with the need to engage and entertain a diverse audience, leading to adaptations in style and presentation under contemporary governance. Moreover, with the development of tourism, Tibetan folk songs are being revitalized on stage with a new look and feel (Kolås, 2008; Wang, 2015). Through the investigation of local tourist attractions, such as Tibetan home visits and cultural shows, the value behind the "stage performance" of Tibetan folk songs and the cultural differences of the audience are analyzed (Wang, 2015). These performances provide tourists with a glimpse into Tibetan culture, but they also introduce challenges in maintaining the songs' original meanings and contexts. The songs, once performed in intimate community settings and deeply embedded in daily life and spiritual practices, are now adapted to suit the expectations of tourists, which can lead to a dilution of their traditional significance (Kolås, 2008). However, this adaptation also offers opportunities for cultural preservation by bringing attention to Tibetan folk songs and providing economic support for local artists. The performers act as cultural ambassadors, helping to promote understanding and appreciation of Tibetan heritage.

In short, the development of modern society has had a significant impact on Tibetan folk songs in Shangri-La County. While these songs have been adapted to fit new societal structures and commercial contexts, their role in preserving ethnic identity and promoting cultural exchange remains vital (Yeh, 2013; Wang, 2015). The incorporation of Tibetan folk songs into tourism and modern media has enabled the culture to reach wider audiences, fostering intercultural dialogue and mutual respect. The application of Tibetan folk songs in the current society can promote the

harmonious development of ethnic culture in Shangri-La County, contributing to social cohesion and the preservation of cultural diversity (Wang, 2015). After extensive field investigation, the author not only positions the value and significance of Tibetan folk songs in the development of harmonious culture in Shangri-La County but also emphasizes the importance of collective efforts in their protection. By raising awareness among both locals and visitors, and encouraging active participation in cultural practices, there is hope that these traditions can be inherited and develop healthily, ensuring their vitality for future generations (Wang, 2015).

Ethnic minority folk songs come from the life of all ethnic groups and are above life. They are the masterpiece of the working people of all ethnic groups and the essence of the language left by all ethnic groups. Complete inheritance and development of original ecological folk songs is the most essential protection and inheritance of national culture researchers to national art. Among them, Tibetan original ecological folk songs are an indispensable part of Chinese original ecological folk songs. It is the essence of Tibetan culture left by the or people when they worked, grazing or resisted the oppression system of Tibetan serfs in the old era. Cultural and artistic practitioners and researchers should inherit the excellent essence of Tibetan folk songs that should be passed down, so that Tibetan folk songs can develop well in the broad environment, so that Tibetan folk song lovers can have a better platform and opportunity to contact Tibetan folk songs. (Jue, 2023)

As a province with numerous ethnic groups, Yunnan's rich ethnic minority music culture has always been the research hotspot of ethnic music scholars. Since the founding of the People's Republic of China, Yunnan minority music research results have emerged in endlessly, making contributions to the inheritance, protection and development of Yunnan minority music. As an important part of it, Tibetan folk songs not only have a long history, but also have the style characteristics of vivid and simple, popular and easy to sing and cadence. Tibetan folk songs (huarui Tibetan folk songs) and Gannan Tibetan folk songs are in Gansu province Tianzhu Tibetan autonomous county and Gannan Tibetan autonomous prefecture of Gansu province traditional music, the Chinese sharp Tibetan folk songs have been listed in the state-level intangible cultural heritage list, and Gannan Tibetan folk songs with its unique

singing form and style characteristics, shows the diversity and richness of the Tibetan folk songs.

Tibetan original folk songs are the cultural essence left by oral or written traditions from times when people worked, grazed, or resisted the oppression of Tibetan serfs in the old era. The complete inheritance and development of original ecological folk songs is essential for the preservation and continuation of national culture (Wang, 2023). Researchers and cultural practitioners are dedicated to fostering the growth of Tibetan folk songs in various contexts, providing platforms and opportunities for Tibetan folk song enthusiasts to engage with and learn these traditional forms of music (Wang, 2023).

However, the inheritance and development of Tibetan folk songs are also facing challenges. As an important part of the tourism development in ethnic minority areas, the development of folk song and dance culture is closely related to the changes brought by tourism. In the process of tourism development, how to balance the protection of traditional culture and meet the needs of tourism is a problem that needs to be seriously considered (Tibetan Guozhuang, 2020). Additionally, with the acceleration of modernization, the modes of inheritance, singing forms, and content of traditional music also need to adapt to the changing times. How to introduce new elements and forms of expression while maintaining the traditional characteristics is a challenge that must be faced in the development of Tibetan folk songs (Tibetan Guozhuang, 2020).

In general, the development status of Yunnan Tibetan folk songs is generally positive, which has not only attracted the attention and research of the academic circle, but also has been well inherited and developed among the people. In the future, it is necessary to ensure the vitality and sustainable development of Tibetan folk songs, an intangible cultural heritage, by innovating the way of inheritance, protecting the traditional characteristics and adapting to the needs of modern society.

## **2. The development of Diqing Tibetan folk song from 1949--1979.**

The development of Diqing Tibetan folk songs from 1949 to 1979 is a reflection of the broader social and cultural changes in China, particularly in the way ethnic minority cultures were preserved, adapted, and revitalized during this period.

Diqing, located in the Tibetan areas of Yunnan Province, holds a rich tradition of Tibetan folk music, which played a crucial role in the local community's cultural identity and social life (USAID, 2007). This period saw the convergence of traditional cultural practices with new social frameworks, leading to the evolution and institutionalization of Diqing's folk songs. Efforts to document and preserve these folk songs were part of broader cultural preservation initiatives aimed at maintaining the diversity of ethnic music traditions (NCBI, 2023). Tibetan folk music, which had historically been passed down orally through generations, began to be systematically recorded and archived by local scholars and ethnomusicologists, ensuring its survival and continued relevance in modern times (Chinadaily, 2015).

### 2.1 Early Development and Cultural Preservation (1949-1958)

After the establishment of the People's Republic of China in 1949, the government's cultural policies emphasized the preservation of ethnic minority traditions. Recognizing the diversity of China's ethnic landscape, efforts were made to document and protect Tibetan folk music in regions like Diqing (Jue, 2023). Tibetan folk songs, historically passed down orally through generations, were systematically documented by ethnomusicologists and local scholars (Rees, 2010). This marked the beginning of preserving these oral traditions by transcribing them and incorporating them into written archives (Howard, 2012). These initiatives were part of a broader movement to celebrate ethnic diversity while promoting national unity.

Cultural institutions were established, and projects launched to safeguard ethnic minority arts. In Diqing, these efforts included recording folk songs, promoting Tibetan language education, and supporting local festivals where traditional music played a central role (Rees, 2010). These measures helped protect the intangible cultural heritage of the Tibetan people in Diqing.

During this period, Tibetan folk music in Diqing was not only a means of artistic expression but also a vital element in affirming and maintaining ethnic identity. Performances during festivals like Losar (Tibetan New Year), community gatherings, and religious ceremonies reinforced the cultural continuity of the Tibetan people in Diqing (du Breuil, 2012). The songs conveyed themes related to everyday life, natural landscapes, and spiritual beliefs, making them integral to the region's cultural fabric (Howard, 2012). Public performances served as a cultural bridge between generations

and an expression of Tibetan identity within China's multicultural society (Rees, 2010).

## 2.2 Adaptation and Modernization of Folk Songs (1958-1979)

From the late 1950s through the 1970s, as China underwent significant social and political transformations, the Tibetan folk songs of Diqing evolved in response to the changing environment. While the fundamental musical structures and traditional melodies were largely preserved, the lyrics and themes of some songs were adapted to reflect contemporary social realities (Wang, 2015). This adaptation process enabled the music to remain relevant and accessible to the local population while maintaining its deep connection to traditional Tibetan culture. The folk songs thus became a dynamic medium through which the community could express both its rich cultural heritage and its adaptation to modern life.

The Chinese government's commitment to preserving ethnic minority cultures, including Tibetan folk music, played a crucial role during this period. Recognizing the importance of cultural diversity in promoting national cohesion and stability, the state implemented policies supporting the documentation and promotion of Tibetan folk songs (Yang, 2023). For instance, the establishment of cultural bureaus and the allocation of resources for ethnomusicological research facilitated the preservation and dissemination of these musical traditions. Scholars and researchers were encouraged to collect folk songs, document their lyrics and melodies, and study their cultural significance (Howard, 2012). In Diqing, Tibetan folk songs were promoted through various cultural programs, including local and national performances, music festivals, and the publication of song collections (Juega, 2023). These efforts provided opportunities for traditional songs to reach wider audiences, helping to preserve and popularize them beyond their local context.

The evolution of Diqing Tibetan folk songs also reflected broader trends of modernization and social development. Educational reforms and increased literacy rates made it possible to document and archive folk songs, ensuring their preservation for future generations (Howard, 2012). The introduction of standardized education in ethnic minority regions included curricula that incorporated local cultural content, allowing students to learn about their heritage within the formal education system (Juega, 2023). While the melodies and musical forms remained rooted in tradition, the

themes of the songs increasingly adapted to reflect the changing values of society, such as national unity, social progress, and collective well-being (Wang, 2015). Songs began to include references to new technologies, infrastructure developments, and improved living standards, mirroring the community's experiences in a modernizing nation.

This blending of the old and the new facilitated a dynamic reinterpretation of Tibetan folk music, ensuring its continued relevance in a rapidly changing society. The songs served as a living cultural form, encapsulating the ongoing negotiation between preserving tradition and embracing modernity. They became a means of documenting history from the community's perspective, providing insights into how Tibetan people in Diqing perceived and adapted to societal changes (Wang, 2015).

The establishment of cultural institutions and music schools in the region provided platforms for training young musicians and promoting traditional music education (Juega, 2023). Institutions such as the Diqing Tibetan Autonomous Prefecture Cultural Center offered programs that encouraged the study and performance of traditional music. These initiatives helped sustain the vitality of Tibetan folk music in Diqing, allowing it to flourish in a modern context while honoring its rich heritage. By providing formal education and resources, these institutions ensured that knowledge of traditional music was passed down to younger generations, fostering a sense of pride and continuity within the community (Howard, 2012).

In recent decades, globalization and the growth of tourism have further influenced the development of Tibetan folk music in Diqing. Local governments and cultural organizations have leveraged these opportunities to showcase Tibetan culture to a broader audience (Kolås, 2008). The region's promotion as "Shangri-La" attracted tourists interested in experiencing Tibetan culture, and folk songs became a central element of cultural presentations. Performances are now often incorporated into tourism programs, with folk songs presented on stage with enhanced production values, including elaborate costumes and choreography (Kolås, 2008). While this commercialization introduces challenges in maintaining the authenticity of cultural expressions, it also provides economic benefits to local communities and promotes cross-cultural understanding (Wang, 2015). Artists and performers have adapted their

presentations to appeal to tourist expectations while striving to maintain the essence of their cultural traditions.

Through these staged performances, Tibetan folk songs have gained new life, offering both the preservation of tradition and adaptation to contemporary contexts. The increased visibility has also sparked interest in Tibetan culture among broader audiences, leading to collaborations and cultural exchanges that further enrich the musical landscape (Tian, 2013). The integration of modern instruments and fusion with other musical styles have emerged, reflecting the dynamic nature of cultural expression in a globalized world.

The continuous support from the government and active participation by local communities have ensured that Tibetan folk songs remain a vibrant part of Diqing's cultural identity. Integrating traditional music into modern platforms demonstrates the adaptability of cultural practices in the face of social change. By fostering an environment where traditional and contemporary elements coexist, Diqing serves as a model for the preservation and innovation of ethnic minority cultures within China.

Scholars have noted that the preservation efforts have not only focused on maintaining cultural artifacts but also on sustaining the cultural practices that give them life (Howard, 2012). This includes encouraging community participation in folk song performances and ensuring that the younger generation is engaged in learning and practicing these traditions. Educational programs have been developed to teach Tibetan folk music in schools, which helps to institutionalize the transmission of cultural knowledge (Juega, 2023). Community events, festivals, and competitions provide platforms for performers to showcase their talents and for audiences to engage with their cultural heritage.

Research has highlighted the role of technology in the preservation and dissemination of Tibetan folk songs. Recording technologies and digital media have made it possible to archive performances and make them accessible to a wider audience (Wang, 2015). Online platforms and social media facilitate the sharing of music, allowing for greater interaction between Tibetan musicians and global audiences. This has the potential to further enhance the visibility of Tibetan folk music and contribute to its sustainability. Digital archives and databases have been

created to catalog songs, lyrics, and historical information, serving as valuable resources for researchers and enthusiasts (Howard, 2012).

The evolution of Tibetan folk songs in Diqing from the 1950s to the present reflects a complex interplay between tradition and modernity. Government support, societal changes, and globalization have all influenced the ways in which these musical traditions are preserved, adapted, and promoted. The ongoing efforts to sustain Tibetan folk music demonstrate a commitment to cultural diversity and the importance of maintaining cultural heritage in a rapidly changing world. The case of Diqing illustrates how cultural practices can be dynamically maintained and revitalized through thoughtful engagement with contemporary contexts, ensuring that they remain a living and meaningful part of the community's identity.

### 2.3 Revival and Cultural Renewal (1976-1979)

By the late 1970s, there was a resurgence of interest in the preservation and revival of ethnic minority cultures in China, including Tibetan folk music in Diqing. This period marked a turning point in China's cultural policies, as efforts increasingly focused on rediscovering and celebrating traditional music and arts that had been previously overshadowed (Mackerras, 2011). The conclusion of the Cultural Revolution allowed for a more open environment where cultural diversity was encouraged, and traditional practices could be revived (Kolås, 2008).

The revival of Diqing Tibetan folk songs was characterized by a renewed appreciation for the cultural and historical significance of these musical forms. Local cultural institutions, such as the Diqing Tibetan Autonomous Prefecture Cultural Bureau, began to play a more active role in promoting the preservation of these songs (Wang, 2015). They organized events and festivals that highlighted the importance of traditional music in maintaining ethnic identity. Ethnomusicologists and researchers conducted fieldwork to document and record folk songs, ensuring their preservation for future generations (Chen, 2023).

One of the key developments during this revival was the institutionalization of Tibetan folk music within the formal education system. Schools and cultural centers in the Diqing region incorporated traditional music into their curricula, ensuring that these folk songs would be transmitted to younger generations (Wang, 2015). Music education programs included instruction in traditional instruments and folk singing,

fostering a sense of pride and continuity within the community. This institutionalization was critical in safeguarding the long-term survival of Diqing Tibetan folk music. By formalizing its transmission through education, the region took proactive steps to preserve the cultural knowledge embedded in these songs (Howard, 2012).

In addition to educational initiatives, the government supported the establishment of cultural troupes and performance groups specializing in traditional Tibetan music and dance. These groups performed locally and nationally, promoting cultural exchange and enhancing the visibility of Tibetan folk music across China (Kolås, 2008). Media outlets began to feature Tibetan folk music, further popularizing the genre and bringing it to a wider audience (Chen, 2006).

The period from 1949 to 1979 was one of significant transformation for Diqing Tibetan folk songs, shaped by the interplay between traditional cultural practices and modern political and social developments. While these traditional songs faced pressures to adapt to changing social realities, they benefited from government support for ethnic minority cultures and efforts to preserve cultural heritage (Mackerras, 2011). The development of Diqing Tibetan folk music during this time reflects both the resilience of traditional musical forms and their capacity to evolve in response to new circumstances.

Ultimately, the revival of Tibetan folk songs in the late 1970s, particularly through their institutionalization in education, ensured their continued relevance and transmission to future generations. This period set the foundation for ongoing efforts to preserve and promote Tibetan folk music in Diqing. The enduring importance of music as a vital expression of ethnic and cultural identity is evident in the continued practice and celebration of these traditions today (Wang, 2015).

### **3. The development of Diqing Tibetan folk song from 1979—2001**

From 1979 to 2001, the development of Diqing Tibetan folk songs underwent significant transformation, characterized by cultural resurgence, modernization, and increasing interaction with national and global influences. During this era, China's implementation of the Reform and Opening-up policy led to profound economic and social reforms, creating new opportunities for ethnic cultures to flourish while also

introducing external forces of change. The relaxation of cultural policies allowed for a revival of ethnic minority traditions, and there was an emphasis on preserving and promoting ethnic heritage as part of China's diverse cultural landscape (Mackerras, 2011).

In Diqing, local governments and cultural institutions actively supported the collection, documentation, and performance of Tibetan folk songs. Ethnomusicologists conducted field research to record traditional songs, ensuring their preservation for future generations (Juega, 2023). The establishment of cultural festivals and events provided platforms for artists to showcase their talents and for communities to celebrate their heritage. The Diqing Tibetan Autonomous Prefecture organized annual folk song competitions, encouraging participation from various age groups and fostering a sense of pride in local traditions (Wang, 2015).

The modernization of Tibetan folk music during this period involved integrating traditional musical elements with contemporary styles and instruments. Musicians began experimenting with new arrangements, blending folk melodies with modern harmonies, and incorporating instruments such as the guitar and keyboard (Howard, 2012). This fusion attracted younger audiences and expanded the appeal of Tibetan music beyond its traditional context. The emergence of Tibetan pop music, which combined folk elements with popular music genres, reflected the dynamic evolution of cultural expression in Diqing (Juega, 2023).

Increasing interaction with national and global influences played a significant role in the evolution of Diqing Tibetan folk songs. The rise of the music industry in China provided platforms for Tibetan artists to reach wider audiences through recordings, radio, and television broadcasts (Howard, 2012). Notable Tibetan musicians gained national recognition, and their works contributed to the broader appreciation of Tibetan culture within China (Kolås, 2008). International interest in world music led to collaborations between Tibetan musicians and artists from other countries, fostering cross-cultural exchange and introducing Tibetan folk music to global audiences (Juega, 2023).

Tourism development in Diqing, particularly the promotion of Shangri-La as a destination, elevated the visibility of Tibetan culture (Kolås, 2008). Cultural performances became key attractions for tourists, and Tibetan folk songs were often

featured in shows and festivals. While commercialization raised concerns about authenticity, it also provided economic benefits to local communities and opportunities for cultural preservation through increased awareness and appreciation (Wang, 2015). The tourism industry invested in cultural infrastructure, such as performance venues and cultural centers, which further supported the arts.

Education continued to play a vital role in the transmission of Tibetan folk music. Music programs in schools incorporated traditional songs, and dedicated institutions like the Diqing Tibetan Autonomous Prefecture Art School were established to train young artists (Wang, 2015). These educational initiatives ensured that knowledge of traditional music was passed down, fostering cultural continuity among the younger generation. Scholarships and funding were provided to support students pursuing studies in traditional arts, highlighting the importance placed on cultural education (Howard, 2012).

Technological advancements facilitated the recording and dissemination of Tibetan folk music. The use of audio and video recording equipment allowed for the archiving of performances, and the production of CDs and DVDs made the music more accessible. Media outlets, including radio and television stations, featured Tibetan music programs, promoting the genre and reaching audiences beyond the local community (Kolås, 2008). The advent of the internet in the late 1990s opened new avenues for distribution and interaction, enabling artists to share their work more widely.

The Chinese government's support for cultural diversity and heritage preservation remained strong. Policies and initiatives aimed at promoting ethnic minority cultures were implemented, including funding for cultural projects, festivals, and the establishment of research centers (Yang, 2023). The State Council issued regulations to protect intangible cultural heritage, underscoring the importance of cultural heritage in national unity and development (Mackerras, 2011). These efforts reflected a commitment to fostering a harmonious society that values the contributions of all ethnic groups.

The period from 1979 to 2001 thus represents a dynamic era in the development of Diqing Tibetan folk songs, marked by revival, innovation, and increased interaction with broader cultural currents. The fusion of traditional and

modern elements, along with support from governmental and educational institutions, ensured the vitality and continued evolution of Tibetan folk music in Diqing. The experiences of this period laid the groundwork for ongoing cultural preservation efforts and highlighted the potential for traditional arts to adapt and thrive in a changing world.

### 3.1 Post-1979 Reforms and Cultural Revival

After the implementation of the Reform and Opening-Up Policy in 1979, China embarked on a path of rapid economic and social transformation. These reforms had a profound impact on ethnic minority cultures, including the folk music of the Tibetan people in Diqing. The government began to reemphasize the value of cultural diversity, which allowed for the revival and flourishing of Tibetan folk songs (Yang, 2023). Cultural policies shifted toward recognizing and celebrating ethnic heritage as an integral part of China's national identity, creating an environment where traditional music could be revitalized and preserved (Li, 2015).

This period saw a significant increase in institutional support for the preservation and promotion of Tibetan folk music. Cultural bureaus, museums, and local government initiatives in Diqing actively promoted the documentation, study, and performance of traditional Tibetan songs (Wang, 2015). Universities and research institutions with a focus on ethnomusicology collaborated on projects to collect and analyze folk music traditions. For example, the Yunnan Art Institute conducted extensive fieldwork in Diqing, recording and transcribing numerous folk songs to ensure their preservation (Chen, 2016).

Local festivals became vital platforms for performing folk songs, reconnecting the community with its musical heritage and raising awareness among younger generations (Dai, 2012). Events such as the Shangri-La Folk Song Festival attracted participants from various regions, fostering cultural exchange and showcasing the richness of Tibetan musical traditions (Liu, 2018). These festivals not only celebrated traditional music but also stimulated interest in other aspects of Tibetan culture, such as dance, costume, and craftsmanship.

The educational system played a crucial role in the cultural revival. Schools in Diqing incorporated Tibetan folk music into their curricula, teaching students traditional songs and the history behind them (Wang, 2015). Specialized programs

and workshops were established to train young musicians in traditional instruments like the dranyen (Tibetan lute) and the piwang (two-string fiddle) (Li & Sun, 2016). This formal education ensured the transmission of musical knowledge and skills to future generations, fostering a sense of cultural identity and pride among the youth.

Media and technology advancements further supported the revival of Tibetan folk music. Radio and television programs began featuring traditional music, increasing its accessibility and popularity (Zhang, 2010). Recordings of folk songs were produced and distributed, allowing for wider dissemination beyond local communities. The publication of songbooks and academic studies provided valuable resources for both practitioners and scholars (Chen, 2016).

The tourism industry also contributed to the cultural revival. Diqing, marketed as "Shangri-La," became a popular destination for domestic and international tourists seeking authentic cultural experiences (Kolås, 2008). Cultural performances, including folk song and dance shows, became key attractions. While commercialization introduced challenges regarding the authenticity and commodification of culture, it also offered economic opportunities for local artists and increased awareness of Tibetan traditions (Liu, 2018). Tourism revenue funded cultural projects and infrastructure, such as the establishment of cultural centers and performance venues (Dai, 2012).

Government policies during this period emphasized the protection of intangible cultural heritage. The Law of the People's Republic of China on the Protection of Intangible Cultural Heritage, enacted in 2011, provided a legal framework for safeguarding practices like Tibetan folk music (Ministry of Culture and Tourism of the People's Republic of China, 2011). Diqing Tibetan folk songs were recognized as part of the national cultural heritage, receiving support for preservation efforts (Li, 2015). This recognition elevated the status of folk music and reinforced its importance within the national narrative of cultural diversity.

Academic research flourished, with scholars examining the musical structures, lyrical content, and cultural contexts of Tibetan folk songs. Studies explored how the music reflected social values, historical events, and religious beliefs (Chen, 2016). Researchers highlighted the role of folk songs in community cohesion, oral history transmission, and identity formation (Wang, 2015). Collaborative projects between

Chinese and international scholars facilitated cross-cultural understanding and contributed to the global appreciation of Tibetan music.

Innovations within the tradition emerged as artists experimented with new styles and forms. Some musicians integrated elements from other musical genres, such as pop and classical music, creating fusion works that appealed to broader audiences (Zhang, 2010). These creative endeavors expanded the possibilities of Tibetan folk music while maintaining respect for its roots. Contemporary compositions often addressed modern themes, reflecting the evolving experiences and perspectives of the Tibetan people in Diqing (Li & Sun, 2016).

Community involvement remained central to the vitality of Tibetan folk music. Local organizations and village committees organized events and encouraged participation in musical activities (Dai, 2012). Oral transmission of songs continued alongside formal education, preserving the personal connections and traditional methods of learning. Elders played a key role in mentoring younger musicians, ensuring the continuity of styles and techniques unique to specific locales (Wang, 2015).

The period after 1979 marked a significant revival and transformation of Tibetan folk music in Diqing. Government support, institutional initiatives, educational programs, and community engagement collectively contributed to the resurgence of this cultural heritage. The integration of traditional music into modern contexts, facilitated by media, technology, and tourism, allowed Tibetan folk songs to flourish and adapt to contemporary society. This era exemplifies how cultural preservation and innovation can coexist, ensuring that traditional arts remain a living and dynamic part of the community's identity.

### 3.2 Modernization and Integration of Folk Traditions

With the country's modernization came new challenges and opportunities for Diqing Tibetan folk music. The influence of modern media and entertainment began to reshape the way traditional music was consumed and performed. Traditional folk songs were modernized, with contemporary arrangements and performances becoming more common (Juega, 2023). Musicians began experimenting with blending traditional Tibetan melodies with modern musical genres such as pop, rock, and electronic music, creating a fusion that appealed to younger audiences (Howard,

2012). This fusion not only revitalized the music but also facilitated its transmission to future generations who were more attuned to contemporary styles.

The development of television, radio, and recording technology played a key role in the dissemination of Tibetan folk songs. Songs that were once only performed within local communities were now being broadcast on provincial and national media, increasing their reach and popularity (Kolås, 2008). State-run media outlets featured programs dedicated to ethnic minority arts, providing a platform for Tibetan musicians to showcase their talents (Juega, 2023). Many folk songs were recorded and released on cassettes, CDs, and later, digital platforms, making them accessible to wider audiences. This not only provided a platform for traditional music but also allowed for its adaptation into new formats.

The growing tourism industry in Yunnan Province introduced a wider audience to Tibetan music. As visitors from other parts of China and abroad came to experience the rich cultural heritage of Diqing, Tibetan folk songs became an integral part of cultural performances and festivals (Kolås, 2008). Cultural tourism initiatives promoted traditional music as a key attraction, leading to increased investment in cultural infrastructure and training. Performances at tourist sites and cultural centers helped preserve traditional practices while also contributing to the local economy (Howard, 2012). The establishment of venues such as the Shangri-La Folk Culture Center provided spaces where traditional music could be performed regularly for both locals and tourists.

However, this commercialization of folk music also introduced tensions between maintaining authenticity and adapting to modern tastes. Some scholars and community leaders expressed concerns that excessive commercialization might lead to the dilution of cultural traditions (Wang, 2015). Efforts were made to strike a balance between innovation and preservation. Cultural authorities established guidelines to protect the core elements of traditional music while allowing for creative expression (Ministry of Culture and Tourism of the People's Republic of China, 2011). For example, performers were encouraged to retain traditional instruments and stylistic features even when integrating new elements.

Educational institutions continued to play a crucial role during this period. Music education programs in schools emphasized both traditional and modern forms

of Tibetan music, ensuring that students were knowledgeable about their heritage while also being able to engage with contemporary cultural trends (Juega, 2023). Workshops and masterclasses by renowned Tibetan musicians were organized to inspire and mentor young artists (Wang, 2015). The Diqing Tibetan Autonomous Prefecture Art School, for instance, offered specialized courses in traditional music and dance, contributing to the professional development of local talent.

Collaborations between Tibetan musicians and artists from other ethnic backgrounds led to innovative projects that promoted cultural exchange and mutual understanding. Joint performances and recordings showcased the diversity of China's cultural landscape and reinforced the message of national unity through shared artistic endeavors (Howard, 2012). Events like the Yunnan Ethnic Minorities Art Festival provided platforms for such collaborations, enhancing intercultural dialogue.

Technological advancements, particularly the rise of the internet, further expanded the reach of Tibetan folk music. Online platforms enabled artists to share their music with global audiences, participate in virtual collaborations, and access new markets (Juega, 2023). Social media allowed for direct engagement between musicians and fans, fostering a community around Tibetan folk music and encouraging its continued evolution. Digital archives and websites were established to catalog and preserve recordings, lyrics, and historical information about the songs (Rees, 2016).

Government support remained instrumental in promoting and preserving Tibetan folk music during this time. Policies aimed at protecting intangible cultural heritage were implemented, providing resources for documentation, research, and performance (Ministry of Culture and Tourism of the People's Republic of China, 2011). Grants and subsidies supported artists and cultural organizations, enabling them to focus on their craft and contribute to the cultural vitality of the region (Yang, 2023). The inclusion of Diqing Tibetan folk songs in the National Intangible Cultural Heritage List underscored the government's commitment to their preservation.

The period from 1979 to 2001 also saw increased academic interest in Tibetan folk music. Scholars conducted in-depth studies on the musical structures, lyrical themes, and cultural contexts of Diqing's folk songs (Rees, 2016). Research highlighted the importance of music in reflecting social values, historical narratives,

and spiritual beliefs within the Tibetan community (Juega, 2023). These academic contributions enriched the understanding of Tibetan folk music and informed preservation strategies. Publications and conferences facilitated the dissemination of research findings, fostering a scholarly community dedicated to the study of Tibetan music.

Furthermore, efforts were made to document and archive folk songs comprehensively. The collection and preservation of oral traditions were prioritized to prevent the loss of valuable cultural heritage (Howard, 2012). Institutions such as the Chinese National Academy of Arts collaborated with local researchers to compile anthologies of Tibetan folk music, ensuring that these traditions would be accessible to future generations. Field recordings and transcriptions were essential components of this preservation work.

Community involvement remained central to the vitality of Tibetan folk music. Local organizations and village committees organized events and encouraged participation in musical activities (Wang, 2015). Elders continued to play a crucial role in teaching songs to the younger generation through informal gatherings and community ceremonies. This grassroots engagement ensured that the music remained a living tradition rather than a static cultural artifact.

The modernization and integration of folk traditions in Diqing during this period were marked by both opportunities and challenges. While modernization facilitated the dissemination and evolution of Tibetan folk music, it also necessitated careful consideration of how to maintain cultural authenticity. The collaborative efforts of musicians, educators, government agencies, and communities ensured that Tibetan folk music continued to thrive as a dynamic and integral part of Diqing's cultural heritage. The balance achieved between innovation and preservation serves as a model for the sustainable development of cultural traditions in a modern context.

### 3.3 Globalization and Cultural Exchange

The period from 1979 to 2001 also saw increased interaction between China and the global community. As the country opened its doors to international exchange, Tibetan folk music from regions like Diqing began to gain attention on the global stage. Cultural exchange programs, international festivals, and academic collaborations provided opportunities for Tibetan musicians and scholars to share

their traditions with the world (Chen, 2006). This era marked the beginning of global interest in Tibetan culture, leading to the dissemination of Tibetan folk music through various international platforms.

International music festivals and cultural events featured performances by Tibetan artists, allowing them to showcase their music to global audiences. For instance, Tibetan musicians participated in events like the Smithsonian Folklife Festival in the United States, which in 2002 highlighted the Silk Road cultures, including Tibetan music (Smithsonian Institution, 2002). These exchanges not only promoted Tibetan folk music internationally but also facilitated cross-cultural understanding and appreciation.

Academic collaborations between Chinese and foreign scholars further contributed to the global dissemination of Tibetan folk music. Researchers conducted joint studies on Tibetan music, resulting in publications and recordings that were distributed internationally (Rees, 2010). The involvement of international ethnomusicologists, such as Gerald Roche and Helen Rees, helped bring attention to the richness of Tibetan musical traditions and highlighted the importance of preserving them amid rapid modernization.

The growth of the tourism industry in Diqing, particularly in areas like Shangri-La, also significantly contributed to the development of Tibetan folk music (Kolås, 2008). Tourism became an important economic driver for the region, and traditional music performances were often featured as a key component of the tourist experience. Local governments invested in infrastructure and promotional activities to attract tourists, emphasizing the unique cultural heritage of the Tibetan people (Tian, 2013).

This expansion provided local musicians with opportunities to perform regularly, offering them livelihoods and platforms to keep their traditions alive (Yeh, 2013). Performances were held in hotels, cultural centers, and outdoor venues, sometimes tailored to meet tourist expectations. While this increased exposure benefited the musicians economically, it occasionally led to a blend of authentic and commercialized versions of Tibetan folk music. Songs were sometimes shortened, rearranged, or adapted to suit the tastes of tourists, raising questions about the

preservation of cultural integrity while balancing the economic benefits of commercialization (Kolås, 2008).

The interaction between tourism and traditional music necessitated a careful approach to ensure that commercialization did not undermine the authenticity and significance of Tibetan folk songs. Cultural authorities and community leaders worked to establish guidelines that protected the core elements of the music while allowing for its presentation in a manner accessible to tourists (Wang, 2015). Educational programs were implemented to train performers in both traditional and contemporary presentation skills, aiming to maintain cultural integrity.

The increased international interest in Tibetan culture led to collaborations with international artists and the incorporation of Tibetan musical elements into world music genres (Howard, 2012). This fusion expanded the reach of Tibetan folk music and introduced new audiences to its unique sounds. International recording projects and concerts featuring Tibetan musicians helped elevate the profile of Diqing's musical heritage globally.

The Chinese government supported these international exchanges as part of broader cultural diplomacy efforts (Ministry of Culture and Tourism, 2011). By promoting ethnic minority cultures abroad, China aimed to showcase its cultural diversity and enhance its international image. Government-sponsored cultural delegations and participation in international expos and festivals provided platforms for Tibetan musicians to perform on the world stage.

Technological advancements also played a role in the global dissemination of Tibetan folk music. The advent of the internet and digital media in the late 1990s enabled the distribution of music beyond traditional physical formats. Websites and online platforms allowed listeners worldwide to access recordings of Tibetan folk songs (Juega, 2023). This digital presence contributed to increased awareness and interest in Tibetan culture.

However, globalization also brought challenges, including concerns about cultural appropriation and the misrepresentation of Tibetan music and culture. Ensuring that international collaborations and representations remained respectful and accurate became an important consideration for both Chinese cultural authorities and Tibetan communities (Yeh, 2013). Efforts were made to engage directly with

international partners to provide authentic cultural experiences and to correct misconceptions.

The period from 1979 to 2001 was marked by significant globalization and dissemination of Tibetan folk music from Diqing. The increased international interaction provided opportunities for cultural exchange, economic development, and the preservation of musical traditions. Balancing the benefits of global exposure with the need to maintain cultural integrity required concerted efforts from musicians, community leaders, and government agencies. This era laid the foundation for the continued global presence of Tibetan folk music and highlighted the importance of thoughtful engagement with international audiences.

#### 3.4 Preservation and Education

During this period, significant efforts were made to institutionalize the transmission of Tibetan folk songs through formal education. Schools and cultural institutions in Diqing began offering music courses that included the teaching of traditional Tibetan songs (Wang, 2015). This initiative was part of a broader effort to preserve the region's cultural heritage and ensure that younger generations would continue to engage with their musical traditions.

Music education programs were integrated into primary and secondary school curricula, emphasizing the importance of traditional music in cultural identity and community cohesion (Juega, 2023). Specialized music schools and departments were established, such as the Shangri-La Tibetan Art School, which focused on training students in traditional instruments like the *dramyin* (Tibetan lute) and the *piwang* (two-string fiddle) (Rees, 2016). These institutions provided professional training and promoted the development of skilled musicians who could carry forward the folk traditions.

Ethnomusicological studies on Tibetan music gained traction during this time, with scholars publishing research that documented and analyzed the rich musical traditions of the Tibetan people (Howard, 2012). Researchers collaborated with local musicians and elders to record and transcribe folk songs, preserving them in written and audio formats (Juega, 2023). Academic institutions like the China Conservatory of Music conducted fieldwork in Diqing, contributing to a growing body of scholarly work on Tibetan music (Rees, 2016).

The Chinese government, in cooperation with local cultural organizations, launched several cultural preservation projects aimed at revitalizing Tibetan folk music. One significant initiative was the Intangible Cultural Heritage (ICH) program, which identified and protected cultural practices of national significance (Ministry of Culture and Tourism of the People's Republic of China, 2011). Tibetan folk songs from Diqing were included in the ICH list, receiving support for preservation and promotion efforts.

These projects included the creation of music archives, such as the Diqing Tibetan Folk Music Archive, which housed recordings, manuscripts, and ethnographic materials (Rees, 2016). The publication of folk song collections, like the "Anthology of Tibetan Folk Songs," provided accessible resources for educators, researchers, and the public (Juega, 2023). These anthologies often featured transcriptions of melodies and lyrics, along with annotations on cultural context and performance practices.

Traditional music festivals were promoted to showcase and celebrate Tibetan folk music. Events like the Shangri-La Folk Song Festival became annual occasions that attracted participants from various regions (Kolås, 2008). These festivals provided platforms for musicians to perform, share repertoire, and engage in cultural exchange. They also served educational purposes by involving youth in performances and workshops, fostering intergenerational transmission of musical knowledge (Wang, 2015).

The government supported the training of music teachers specialized in traditional Tibetan music. Teacher training programs were developed in collaboration with higher education institutions, ensuring that educators were well-equipped to teach traditional music in schools (Howard, 2012). This investment in human resources was critical for sustaining music education programs and enhancing the quality of instruction.

Collaboration between educational institutions and cultural organizations enhanced preservation efforts. Universities partnered with local schools and communities to develop curricula that integrated Tibetan folk music (Juega, 2023). Workshops, seminars, and conferences were organized to raise awareness about the importance of cultural preservation and to disseminate research findings (Rees, 2016).

Technological advancements facilitated the preservation and education of Tibetan folk music. Recording technologies were used to document performances, creating audio and visual archives that could be used for educational purposes (Howard, 2012). Digital media allowed for the creation of interactive learning materials, such as instructional videos and online platforms, making traditional music more accessible to a wider audience (Juega, 2023).

Community involvement was a key factor in the success of preservation initiatives. Elders and master musicians played active roles in teaching and mentoring young people (Wang, 2015). Community-based programs encouraged participation in musical activities, reinforcing the relevance of folk songs in everyday life. This grassroots approach ensured that preservation efforts were aligned with the needs and values of the community.

The impact of these preservation and education efforts was significant. There was a resurgence of interest in traditional music among the youth, contributing to the revitalization of Tibetan folk songs in Diqing (Kolås, 2008). The number of young musicians proficient in traditional instruments and repertoire increased, strengthening cultural identity and continuity (Wang, 2015).

Moreover, these initiatives fostered cultural pride and unity within the community. By institutionalizing the teaching of Tibetan folk music, the region reinforced the importance of preserving intangible cultural heritage as a vital component of national and ethnic identity (Howard, 2012). The collaborative efforts between government agencies, educational institutions, cultural organizations, and communities created a sustainable model for cultural preservation.

### 3.5 Challenges to Preservation

As Diqing and other parts of Yunnan experienced urbanization, many young people moved to urban centers for education and employment, leading to a disconnection from rural traditions, including folk music. The migration of younger generations to cities posed a significant challenge to the preservation of Tibetan folk music, as the oral traditions that had been passed down within families and communities were interrupted. According to Lau (2008), urbanization in China has often led to the erosion of traditional musical practices, as younger generations

become more influenced by mainstream culture and less engaged with their cultural heritage.

Although cultural preservation efforts were underway, the modernization of lifestyles and changing values among the younger population made it difficult to maintain the continuity of these traditions in their original forms. Howard (2012) notes that the allure of modern entertainment and global media often overshadows traditional arts, making it challenging to attract youth participation in cultural preservation activities.

Another challenge that arose during this period was the commercialization of Tibetan folk music. As demand for performances grew, especially from the tourism sector, some traditional songs were modified or simplified to cater to non-Tibetan audiences. Kolås (2008) discusses how tourism in regions like Shangri-La—a part of Diqing Prefecture—has led to the commodification of Tibetan culture, where performances are adapted to meet tourists' expectations, sometimes at the expense of authenticity.

This raised concerns about the loss of authenticity in the music, as commercial pressures sometimes led to the dilution of the cultural significance embedded in the songs. Rees (2016) highlights similar issues in the context of Naxi music in Yunnan, where commercialization and adaptation for tourist performances have altered traditional musical forms. The transformation of sacred or community-specific songs into entertainment for outsiders can strip the music of its original meaning and context.

Striking a balance between cultural preservation and commercial success became an ongoing challenge for local musicians and cultural leaders. While tourism provided economic benefits and increased visibility for Tibetan folk music, it also risked transforming cultural expressions into mere entertainment detached from their cultural roots. Wang (2015) emphasizes that local efforts in Shangri-La have attempted to reconstruct and perform culture in ways that are both economically viable and culturally respectful, but tensions persist between maintaining authenticity and pursuing economic opportunities.

Additionally, the lack of formal documentation and archiving of Tibetan folk music exacerbated its vulnerability. Since these traditions were primarily transmitted

orally, the absence of written records or recordings increased the risk of loss as elder practitioners passed away. The *Intangible Cultural Heritage Law of the People's Republic of China* (Ministry of Culture and Tourism of the PRC, 2011) was established to address such issues, aiming to safeguard intangible cultural heritage—including folk music—through documentation, research, and transmission.

However, implementing these policies at the local level faced challenges due to limited resources and varying levels of government support. Howard (2012) points out that while national policies exist to protect intangible cultural heritage, their effectiveness often depends on local commitment and the availability of funds and expertise.

Moreover, globalization and the influx of external cultural influences introduced new challenges. The penetration of global media and the internet exposed local communities to a variety of cultural products, sometimes overshadowing indigenous traditions. Lau (2008) emphasizes that the dominance of global popular music can diminish the presence of traditional music in the lives of young people, leading to a cultural disconnect.

Despite these challenges, efforts to preserve and promote Tibetan folk music continued. Community projects, educational programs, and collaborations with cultural organizations aimed to rekindle interest among the youth. For instance, some schools incorporated traditional music into their curricula, and cultural festivals were organized to celebrate and showcase Tibetan folk music. Howard (2012) suggests that such grassroots initiatives are vital for the sustainability of intangible cultural heritage.

The period from 1979 to 2001 was marked by significant developments in the preservation, adaptation, and modernization of Diqing Tibetan folk music. The reforms initiated in 1979 provided a fertile environment for the revival of ethnic cultures, and Diqing's Tibetan folk songs benefited from increased institutional support, media exposure, and opportunities for international cultural exchange. However, these developments also introduced challenges, particularly with regard to maintaining authenticity in the face of commercialization and the changing lifestyles of younger generations.

Kolås (2008) notes that while tourism and globalization bring opportunities for cultural exchange and economic development, they also pose risks to the authenticity and sustainability of traditional practices. Balancing these dynamics is crucial to ensure that Tibetan folk music remains an integral part of Diqing's cultural identity in the modern era.

#### **4. The development of Diqing Tibetan folk song from 2001—2024**

The period from 2001 to 2023 witnessed significant developments in the preservation and evolution of Diqing Tibetan folk songs. This era was characterized by globalization, digitalization, cultural tourism, and sustained efforts in cultural preservation and revitalization. These factors collectively influenced the way traditional music was perceived, practiced, and propagated, reflecting a complex interplay between maintaining authenticity and embracing modernity.

Globalization opened up new avenues for cultural exchange, allowing Diqing Tibetan folk music to reach international audiences. Musicians and cultural groups participated in global festivals and events, showcasing their rich musical heritage on international platforms (Howard, 2012). This exposure not only enhanced the visibility of Tibetan folk music but also fostered cross-cultural understanding and appreciation.

The advent of digital technology profoundly impacted the dissemination of Tibetan folk music. With the rise of the internet, social media, and streaming platforms, traditional music found new channels for distribution. Artists began recording and sharing their music online, making it accessible to a broader audience (Juega, 2023). Digital archiving initiatives also emerged, aiming to preserve endangered songs and make them available for educational and cultural purposes (Ministry of Culture and Tourism of the PRC, 2011).

However, digitalization also brought challenges. The ease of accessing and sharing music online raised concerns about intellectual property rights and the unauthorized use of cultural materials. Additionally, the oversaturation of digital content made it difficult for traditional music to stand out amidst global entertainment options (Rees, 2016).

The growth of cultural tourism in Diqing Prefecture intensified during this period. Places like Shangri-La became popular tourist destinations, attracting visitors interested in experiencing Tibetan culture (Kolås, 2008). While tourism provided economic benefits and opportunities for cultural promotion, it also led to increased commercialization of folk music.

Performances were often tailored to suit tourist expectations, sometimes simplifying or altering traditional songs for entertainment purposes. This adaptation risked diluting the cultural and spiritual significance of the music (Wang, 2015). Local communities grappled with balancing economic interests with the need to preserve the authenticity of their musical traditions.

Recognizing the cultural value of Tibetan folk music, government bodies implemented policies to support its preservation. The *Intangible Cultural Heritage Law of the People's Republic of China* (Ministry of Culture and Tourism of the PRC, 2011) provided a legal framework for safeguarding intangible cultural heritage, including traditional music. Funding was allocated for research, documentation, and transmission projects.

Educational initiatives were also launched, integrating traditional music into school curricula to encourage youth participation (Howard, 2012). Cultural centers and museums were established to exhibit the musical heritage of the Tibetan community. These efforts aimed to reinforce cultural identity and ensure the continuation of musical traditions.

Local musicians and cultural practitioners played a crucial role in revitalizing Diqing Tibetan folk songs. They organized workshops, community events, and intergenerational programs to teach traditional music to younger members (Juega, 2023). Some artists experimented with fusion genres, blending traditional Tibetan music with contemporary styles to appeal to modern audiences while retaining cultural elements (Rees, 2016).

These adaptive strategies sparked debates within the community regarding the preservation of authenticity versus the necessity for evolution. While some purists advocated for maintaining traditional forms, others supported innovation as a means of keeping the music relevant in a changing cultural landscape (Wang, 2015).

Despite positive developments, challenges persisted. The tension between commercialization and authenticity remained a central issue. Globalization and digital media continued to exert pressure on traditional practices, sometimes leading to cultural homogenization (Kolås, 2008).

Moreover, the impact of urbanization and migration was still felt, as younger generations moved to cities for better opportunities, potentially disconnecting from their cultural roots (Howard, 2012). Efforts to engage youth in cultural preservation faced competition from global entertainment and modern lifestyles.

From 2001 to 2023, the development of Diqing Tibetan folk songs was marked by a dynamic interplay of preservation and adaptation. Globalization, digitalization, and cultural tourism presented both opportunities and challenges. Through government support, community initiatives, and individual efforts, strides were made in safeguarding and revitalizing traditional music. However, the ongoing tensions highlight the need for continued commitment to preserving the authenticity and cultural significance of Diqing Tibetan folk songs in the face of modern influences.

#### 4.1 Cultural Preservation and Revitalization Efforts

From 2001 onward, both national and local governments have placed increasing emphasis on the preservation of ethnic minority cultures as part of China's broader cultural heritage initiatives. Diqing Tibetan folk music has benefited from a series of cultural preservation projects, often supported by cultural bureaus, research institutions, and non-governmental organizations (NGOs). These initiatives include documenting and archiving traditional songs, as well as supporting the training of local musicians to ensure the transmission of these songs to younger generations.

One significant effort has been the implementation of the *Intangible Cultural Heritage Law of the People's Republic of China* in 2011, which provided a legal framework for the protection and promotion of intangible cultural heritage, including Tibetan folk music (Ministry of Culture of the PRC, 2011). This law facilitated the establishment of inventories of intangible cultural heritage at national, provincial, and local levels, encouraging the documentation and preservation of traditional art forms.

Local governments in Diqing have actively promoted Tibetan folk music through educational programs. Schools have incorporated traditional music into their

curricula, providing students with opportunities to learn about and practice their musical heritage (Juega, 2023). Community workshops and cultural festivals have been organized to engage both the local population and tourists, raising awareness of the importance of preserving these traditions (Kolås, 2008).

Non-governmental organizations and research institutions have also played a crucial role in preservation efforts. Projects aimed at recording and archiving traditional songs have been undertaken to prevent the loss of this oral tradition as elder practitioners age. Scholars have collaborated with local musicians to compile anthologies of folk songs, ensuring that the music is documented for future generations (Wang, 2015). For example, the Yunnan Art Institute has conducted extensive fieldwork to record and study Diqing Tibetan folk music, contributing valuable resources for both academic study and cultural preservation (Rees, 2016).

As part of China's broader efforts to promote its intangible cultural heritage, some aspects of Tibetan culture, including folk music, have gained recognition on the global stage. While Diqing's Tibetan folk songs have not been individually inscribed on UNESCO's Intangible Cultural Heritage lists, the inclusion of Tibetan cultural elements such as the Epic of King Gesar has brought international attention to Tibetan intangible heritage (UNESCO, 2009). This global recognition has helped to further safeguard these traditions and promote their continued practice in the region.

The Chinese government has also supported international cultural exchanges, allowing Tibetan musicians to perform abroad and participate in global festivals. These exchanges have not only promoted Diqing Tibetan folk music globally but have also fostered cross-cultural understanding and appreciation (Howard, 2012). For instance, cultural delegations from Diqing have participated in events like the Shanghai World Expo, showcasing traditional music to international audiences.

Technological advancements have been harnessed to aid preservation efforts. Digital media platforms have been utilized to record and disseminate traditional music, making it accessible to both local youth and global audiences. Online archives, social media, and streaming services have become tools for education and promotion, helping to bridge the gap between generations and cultures (Juega, 2023). Initiatives like the China Ethnic Song and Dance Ensemble have produced recordings and multimedia presentations that highlight Tibetan folk music (Rees, 2016).

Educational initiatives have been critical in revitalization efforts. Universities and research institutions have established programs focused on ethnomusicology and the study of minority cultures. These programs encourage academic research on Tibetan folk music, contributing to its preservation and offering new perspectives on its significance (Howard, 2012). Scholarships and training programs have been offered to young musicians, fostering a new generation of artists committed to their cultural heritage.

Local communities have taken active roles in preserving their musical heritage. Community-led initiatives, such as the establishment of folk music associations and the organization of traditional music competitions, have invigorated interest among younger generations (Wang, 2015). These grassroots movements empower local artists and ensure that preservation efforts align with the community's values and traditions.

Collaborations between governmental agencies, NGOs, and international organizations have facilitated funding and resources for preservation projects. Partnerships with UNESCO and other cultural organizations have provided technical support and training for safeguarding intangible cultural heritage (UNESCO, 2009). These collaborations have enhanced the capacity of local institutions to document and promote Tibetan folk music effectively.

Furthermore, media exposure through television, radio, and film has increased the visibility of Diqing Tibetan folk songs. Documentaries and cultural programs have highlighted the richness of Tibetan music, reached wider audiences and generated interest in preservation efforts (Juega, 2023). Such media representations have played a significant role in educating the public and fostering appreciation for traditional art forms.

Efforts have also been made to integrate tourism with cultural preservation thoughtfully. Cultural tourism programs have been developed to provide authentic experiences of Tibetan music and culture, with guidelines to ensure that performances respect traditional practices (Kolås, 2008). This approach seeks to balance economic development with the safeguarding of cultural integrity.

Overall, these multifaceted efforts have contributed significantly to the preservation and revitalization of Diqing Tibetan folk songs. By integrating

governmental support, community engagement, educational programs, and technological innovations, the region has made strides in ensuring the continuity and vitality of its musical traditions. The collaborative approach adopted by various stakeholders underscores the commitment to maintaining Diqing's rich cultural heritage for future generations.

#### 4.2 Digitalization and Technological Influence

The digital era has greatly influenced the dissemination and accessibility of Tibetan folk music in Diqing. From 2001 onward, the rapid advancement of technology has enabled the recording, archiving, and sharing of folk songs on digital platforms. This has broadened the audience for Diqing Tibetan folk music beyond local communities, allowing it to reach national and global audiences through online platforms like YouTube, social media, and music streaming services.

Modern recording technology has facilitated the preservation of traditional music by allowing high-quality recordings of performances that can be archived and accessed by future generations (Juega, 2023). Digital archives and databases have been established to collect and store recordings, lyrics, and cultural information about Tibetan folk songs. For example, the China Digital Library Initiative has made efforts to digitize cultural heritage materials, including music, making them accessible to a wider audience (Liu, 2015).

Musicians have also begun incorporating contemporary production techniques, blending traditional melodies with modern instruments and electronic music elements. This fusion has attracted a younger audience and helped popularize Tibetan folk music in both domestic and international contexts. Artists like Rongzhong Erjia have gained popularity by integrating traditional Tibetan music with modern genres such as pop and rock, appealing to broader audiences while maintaining cultural elements (Yeh & Lama, 2006).

However, this shift has sparked discussions about the balance between innovation and the preservation of traditional sounds. Some cultural scholars argue that the fusion of traditional and modern elements may dilute the authenticity of Tibetan folk music (Howard, 2012). They emphasize the importance of preserving the original forms and contexts of the music to maintain its cultural integrity.

On the other hand, proponents of modernization argue that adaptation is necessary for the survival of the music in a rapidly changing society. By embracing new technologies and musical styles, Tibetan folk music can remain relevant and continue to thrive among younger generations (Rees, 2016). The use of social media platforms such as WeChat and Douyin (TikTok) has allowed artists to share their music widely, engaging audiences who might not otherwise be exposed to traditional Tibetan culture (Sun, 2024).

Technological advancements have also facilitated collaborative projects between Tibetan musicians and artists from other cultures, leading to innovative musical expressions. These cross-cultural collaborations promote cultural exchange and mutual understanding (Howard, 2012). For instance, international music festivals have featured Tibetan folk musicians, providing platforms for cultural dialogue and artistic experimentation.

Educational institutions have leveraged digital technology to promote Tibetan folk music. Online courses, virtual workshops, and digital learning resources have been developed to teach the history, techniques, and cultural significance of the music (Juega, 2023). Universities and cultural organizations have created online repositories and multimedia content to support both academic research and public education (Li, 2017).

Despite the benefits, there are concerns regarding intellectual property rights and the unauthorized use of traditional music in digital spaces. The ease of copying and distributing digital content can lead to the exploitation of cultural assets without proper recognition or compensation to the communities of origin (Zhang, 2018). This underscores the need for legal frameworks and policies to protect the rights of indigenous artists and communities in the digital age.

The government has recognized these challenges and has implemented measures to safeguard intangible cultural heritage in the digital realm. Policies have been introduced to regulate the use of traditional cultural expressions online and to provide support for initiatives that promote and protect ethnic minority cultures (Ministry of Culture and Tourism of the PRC, 2011).

In conclusion, digitalization and technological advancements have significantly impacted the development and dissemination of Diqing Tibetan folk

songs from 2001 onward. While offering new opportunities for preservation, innovation, and global outreach, they also present challenges related to cultural authenticity and intellectual property. Balancing these factors is essential to ensure that the rich musical heritage of Diqing continues to flourish in the modern era.

#### 4.3 Cultural Tourism and Commercialization

Tourism has continued to be a major force shaping the development of Tibetan folk music in Diqing. The region, particularly areas like Shangri-La (formerly known as Zhongdian), has become a significant tourist destination, drawing visitors interested in experiencing Tibetan culture and the natural beauty of the area (Kolås, 2008). The influx of tourists has led to an increased demand for cultural experiences, making performances of Tibetan folk songs a key component of the tourism industry.

Local musicians perform traditional songs at festivals, cultural events, and tourist attractions, contributing to the commercialization of folk music (Tian, 2013). These performances provide economic opportunities for local artists and communities, allowing them to benefit from the growing tourism sector. The integration of Tibetan folk music into tourism has helped raise awareness of this cultural heritage among both domestic and international visitors.

The tourism industry has brought significant economic benefits to Diqing. The demand for authentic cultural experiences has created job opportunities for local musicians, artisans, and cultural practitioners (Wang, 2015). Income generated from performances and the sale of cultural products has contributed to the improvement of living standards in local communities. Additionally, tourism revenue has been invested in infrastructure development, education, and cultural preservation projects, further supporting the region's growth (Schriver, 2017).

Cultural tourism has played a vital role in enhancing the visibility of Tibetan folk music. Tourists' interest in unique cultural expressions has encouraged the preservation and revitalization of traditional music (Schriver, 2017). Performances for tourists often include explanations of the songs' meanings and cultural significance, promoting cross-cultural understanding and appreciation (Jue, 2023). This increased visibility has also attracted media attention, leading to broader recognition of Diqing's cultural heritage.

While tourism has provided economic opportunities and helped raise awareness of Tibetan folk music, it has also introduced challenges regarding the authenticity of performances. To cater to tourists' expectations, some traditional songs have been adapted or simplified, sometimes incorporating elements from popular music genres or altering lyrics to be more accessible to non-Tibetan audiences (Wang, 2015). This has led to concerns about the dilution of cultural integrity, as the original context, meaning, and artistic value of the music may be altered (Wang, 2015).

The concept of "staged authenticity" becomes relevant in this context, where performances are modified to meet tourists' desires for an "authentic" experience, which may not reflect the genuine traditions (Wang, 2015). Such adaptations can result in a loss of traditional practices and may affect the community's cultural identity over time.

The balance between maintaining authentic cultural expressions and meeting commercial demands remains a key issue during this period. Local governments and cultural organizations have recognized this challenge and have implemented measures to protect the authenticity of cultural performances. Guidelines and standards have been established for cultural tourism activities to ensure that traditional performances remain faithful to their roots (Schriver, 2017).

Community-based tourism initiatives have been promoted, where local residents have greater control over how their cultural resources are presented and shared with visitors (Schriver, 2017). This approach emphasizes the involvement of local stakeholders in decision-making processes, aiming to preserve cultural integrity while still benefiting economically from tourism.

The Chinese government has supported policies that encourage the protection of intangible cultural heritage within the tourism industry. The "Opinions on Further Promoting Tourism Investment and Consumption" issued by the State Council emphasize the need to integrate cultural heritage protection with tourism development (State Council of the People's Republic of China, 2015). Such policies aim to ensure that tourism development is harmonious with cultural preservation efforts.

Moreover, the government's support for the "National Intangible Cultural Heritage Protection Project" has provided funding and resources for the preservation of traditional arts, including Tibetan folk music (Ministry of Culture and Tourism of

the PRC, 2011). These initiatives reflect a commitment to safeguarding cultural heritage while promoting sustainable tourism.

Local communities have actively engaged in efforts to balance commercialization with cultural preservation. Musicians and cultural practitioners have organized workshops and training programs to educate younger generations about traditional music (Kolås, 2008). Some have formed cultural troupes that perform both for tourists and within the community, ensuring that traditional practices continue in their authentic form (Tian, 2013).

There has also been a movement towards "authenticity enhancement," where performers emphasize the genuine aspects of their culture to differentiate themselves in the tourism market (Wang, 2015). By highlighting the uniqueness of their traditions, communities aim to attract tourists interested in meaningful cultural experiences, thereby supporting both economic and preservation goals.

Despite the challenges, tourism has had positive impacts on the preservation of Tibetan folk music. The demand for cultural performances has incentivized the continuation of musical traditions that might have otherwise declined due to modernization and urbanization (Jue, 2023). Tourism has also facilitated cultural exchange, allowing for greater understanding and appreciation between different cultures (Schriver, 2017).

Cultural tourism and commercialization have significantly influenced the development of Diqing Tibetan folk music from 2001 to 2023. While offering economic benefits and increased visibility, they have introduced challenges related to authenticity and cultural integrity. Ongoing efforts by local communities, governments, and organizations are crucial in striking a balance between preserving cultural heritage and embracing the advantages of tourism. Through collaborative approaches and sensitive management, it is possible to ensure that Tibetan folk music continues to thrive in the modern era.

#### 4.4 Globalization and Cross-Cultural Exchange

From 2001 onwards, globalization has significantly influenced the development and dissemination of Diqing Tibetan folk music. The increasing interconnectedness of the world has opened new avenues for cross-cultural exchange,

allowing Tibetan folk music from Diqing to reach international audiences and participate in global musical dialogues.

Musicians from Diqing have increasingly been featured in international cultural festivals and events, showcasing the unique characteristics of Tibetan folk music on a global stage. Artists have participated in festivals such as the World Music Expo (WOMEX) and the Smithsonian Folklife Festival, providing opportunities to share their heritage, gain international exposure, and engage with artists from diverse cultural backgrounds (Kolås, 2008). These platforms have facilitated the exchange of musical ideas and practices, enriching both Tibetan music and the global music scene.

Collaborations between Diqing Tibetan musicians and artists from other countries have become more prevalent, resulting in innovative musical projects that blend traditional Tibetan elements with various global genres. For example, the fusion of Tibetan folk music with Western classical, jazz, and electronic music has led to new artistic expressions that appeal to broader audiences while respecting traditional roots (Juega, 2023). These interactions have enabled creative experimentation and have contributed to the evolution of Tibetan folk music in contemporary contexts.

Exposure to global music trends has influenced Tibetan musicians' approach to their craft. While preserving the core aspects of their musical traditions, some artists have incorporated contemporary techniques and instruments to create modern interpretations of folk songs. This synthesis has made Tibetan folk music more accessible to younger generations and international listeners, promoting cultural continuity and diversity (Howard, 2012).

Diqing's Tibetan folk music has played a significant role in China's cultural diplomacy efforts. The Chinese government has promoted ethnic minority cultures as part of its soft power strategy to enhance the country's international image and foster cultural exchanges (Wang, 2015). Tibetan music has been featured in international cultural exchange programs, state-sponsored performances, and diplomatic events, presenting an image of China's ethnic diversity and rich cultural heritage to the global community (Rees, 2016). These initiatives have reinforced the importance of Tibetan folk songs in promoting cross-cultural understanding and dialogue.

Advancements in media and technology have facilitated the cross-cultural exchange of Tibetan folk music. The internet, social media, and digital music

platforms have enabled musicians to share their work with global audiences without the barriers of physical distance (Juega, 2023). Online platforms such as YouTube and Chinese streaming services like QQ Music and Douyin (TikTok) have hosted Tibetan music, increasing its accessibility and popularity among international listeners (Sun, 2024). Digital recordings and broadcasts have also allowed for the preservation and dissemination of traditional songs, supporting both cultural preservation and innovation.

While globalization offers opportunities for cultural exchange and the revitalization of Tibetan folk music, it also presents challenges. Issues such as cultural commodification, the potential loss of authenticity, and the risk of cultural homogenization require careful consideration (Wang, 2015). Efforts to navigate these challenges involve establishing ethical guidelines for cultural collaborations, protecting the rights of indigenous artists, and promoting respectful engagement with traditional cultures.

The globalization of Tibetan folk music has had complex implications for cultural identity and preservation. International recognition and appreciation have strengthened the pride of Tibetan communities in their cultural heritage (Kolås, 2008). However, the integration of global influences necessitates a balance to ensure that the essential elements of traditional music are maintained. Scholars emphasize the importance of local agency in adapting to globalization, allowing communities to define how their culture evolves in the global context (Jue, 2023).

In summary, globalization and cross-cultural exchange have profoundly impacted the development of Diqing Tibetan folk music from 2001 to 2023. Through international performances, collaborations with global artists, and the use of digital media, Tibetan musicians have expanded the reach of their music, fostering innovation and dialogue. These developments contribute to the preservation and evolution of Tibetan folk music, emphasizing its relevance in a globalized cultural landscape.

#### 4.5 Youth Engagement and Education

Engaging younger generations is critical for the preservation and continuation of Diqing Tibetan folk music, especially in the face of rapid modernization and globalization. The challenges posed by shifting cultural interests, urban migration,

and the allure of mainstream popular culture necessitate targeted strategies to foster youth participation in traditional music practices (Juega, 2023).

Local governments and educational institutions have recognized the importance of integrating Tibetan folk music into formal education systems. Since the early 2000s, schools in Diqing have incorporated traditional music into their curricula to expose students to their cultural heritage from an early age (Wu & Zhashi, 2024). Music classes often include instruction on traditional Tibetan instruments such as the Dranyen (Tibetan lute), Piwang (two-stringed fiddle), and vocal techniques unique to Tibetan folk singing (Wu & Zhashi, 2024).

These educational programs aim not only to teach musical skills but also to instill a sense of cultural identity and pride among the youth (Wang, 2015). By understanding the historical and social contexts of the songs, students develop a deeper appreciation for their heritage, which can counterbalance the influences of mainstream culture.

Community centers and cultural organizations have established workshops and mentorship programs to facilitate the intergenerational transmission of musical knowledge. Elder musicians, regarded as custodians of traditional wisdom, play a pivotal role by teaching the nuances of performance practices, song meanings, and the cultural significance embedded within the music (Wu & Zhashi, 2024). These settings provide immersive learning experiences, allowing for the preservation of oral traditions that may not be fully captured in formal education.

For example, the Diqing Tibetan Culture Center regularly hosts workshops where elders teach traditional songs and instruments to interested youth, fostering a sense of community and continuity (Wu & Zhashi, 2024).

Cultural festivals and events serve as important platforms for youth engagement. Festivals such as the Shangri-La Tibetan Folk Song Festival encourage young performers to participate in competitions and showcase their talents (Du & Yang, 2019). These events motivate young musicians to hone their skills and foster a sense of pride in their cultural heritage. Participation enhances the visibility of youth involvement in traditional music, inspiring others to engage as well.

To appeal to younger audiences, some musicians have blended traditional Tibetan folk music with contemporary genres like pop, rock, hip-hop, and electronic

music (Sun, 2024). Artists such as Alan Dawa Dolma and Shanren Band have gained popularity by incorporating modern musical elements while retaining traditional motifs and themes (Sun, 2024). This fusion makes the music more accessible and relatable to the youth, bridging the gap between tradition and modernity.

These modern reinterpretations have been met with both enthusiasm and caution. While they attract new audiences and keep the tradition alive, concerns exist about maintaining the authenticity and integrity of the original music (Howard, 2012). Balancing innovation with preservation remains a critical consideration for musicians and cultural practitioners.

The proliferation of digital media and technology has created new avenues for youth engagement. Social media platforms, streaming services, and online communities enable young musicians to share their work, collaborate, and learn from others (Du & Yang, 2019). Platforms like WeChat, Douyin (TikTok), and Bilibili have become popular for distributing traditional music content and engaging with audiences (Sun, 2024).

Online tutorials, virtual workshops, and digital archives provide accessible resources for those interested in learning traditional music but lacking access to local instruction. Initiatives like the China National Digital Library have digitized cultural heritage materials, including music, making them widely available (Ministry of Culture and Tourism of the PRC, 2011).

Government policies have been instrumental in promoting youth engagement with traditional music. The *Intangible Cultural Heritage Law of the People's Republic of China* emphasizes the importance of education and transmission of intangible cultural heritage (Ministry of Culture and Tourism of the PRC, 2011). Funding has been allocated to support educational programs, scholarships for students pursuing traditional arts, and recognition of young artists through awards and competitions (Chen, 2016).

These policies aim to create an environment conducive to the preservation of cultural heritage by empowering youth to actively participate in cultural practices. By institutionalizing support for traditional arts, the government reinforces the value of cultural heritage within the national identity.

Despite these efforts, challenges persist. Urban migration continues to draw young people away from rural areas, reducing opportunities for direct transmission of traditional music (Wang, 2015). The dominance of mainstream popular culture and the pressures of modern life can diminish interest in traditional practices (Sun, 2024). Addressing these challenges requires ongoing commitment from educators, cultural practitioners, government agencies, and communities.

Future strategies may include: **Enhanced Integration of Technology:** Leveraging virtual reality and interactive applications to create immersive learning experiences that resonate with tech-savvy youth (Sun, 2024). **Incentivizing Participation:** Providing career pathways, financial support, and public recognition to encourage sustained involvement in traditional music (Chen, 2016). **Community Engagement:** Strengthening community bonds through collective cultural activities, fostering environments where traditional music is valued and celebrated (Du & Yang, 2019). **International Collaboration:** Engaging in cross-cultural exchanges to expose young musicians to global perspectives while reinforcing the uniqueness of Tibetan folk music (Howard, 2012).

Youth engagement and education are essential for the preservation and evolution of Diqing Tibetan folk music. Through concerted efforts in education, community initiatives, modern reinterpretations, and supportive policies, significant progress has been made in involving younger generations. Ensuring the sustainability of these efforts depends on adapting to changing societal dynamics while maintaining the core values and traditions of Tibetan folk music.

#### 4.6 Cultural Identity and Ethnic Pride

In the 21st century, Diqing Tibetan folk music has continued to serve as an essential expression of ethnic identity and a source of pride for the Tibetan community in the region. These traditional songs encapsulate the history, beliefs, and values of the Tibetan people, functioning as a living repository of their cultural heritage (Kolås, 2008). Amid increasing modernization and external cultural influences, traditional folk music remains a crucial medium for preserving and expressing Tibetan culture and values (Juega, 2023).

Diqing Tibetan folk music plays a significant role in the preservation of cultural heritage. The songs often contain themes related to Tibetan history,

mythology, religion, and daily life, providing insights into the community's worldview (Juega, 2023). By performing and transmitting these songs, Tibetans in Diqing maintain a tangible connection to their ancestors and traditional ways of life. This connection fosters a strong sense of continuity and belonging within the community.

The performance of folk music in communal settings, such as festivals, weddings, and religious ceremonies, reinforces social cohesion and solidarity among community members (Kolås, 2008). These events provide opportunities for intergenerational interaction, allowing elders to pass down cultural knowledge and practices to younger generations. Such interactions are essential for sustaining the collective identity and ensuring the longevity of cultural traditions (Howard, 2012).

Efforts to engage younger generations in traditional music have not only aided in preservation but have also bolstered ethnic pride among Tibetan youth (Howard, 2012). Participation in traditional music allows young Tibetans to explore and embrace their cultural identity, fostering a sense of pride and self-worth. Educational programs and community initiatives that promote folk music contribute to the empowerment of youth, enabling them to navigate modern challenges while staying rooted in their heritage (Juega, 2023).

The Chinese government has recognized the importance of preserving ethnic minority cultures and has implemented policies to support cultural heritage, including Tibetan folk music (Ministry of Culture of the People's Republic of China, 2011). Initiatives such as the "Intangible Cultural Heritage Law" have provided resources for the documentation, preservation, and promotion of traditional arts. These efforts align with the broader goal of fostering national unity through the celebration of cultural diversity (Rees, 2010).

Despite the pressures of globalization, urbanization, and commercialization, Diqing Tibetan folk songs have shown remarkable resilience. The adaptability of the music, including modern reinterpretations and fusion with contemporary genres, has allowed it to remain relevant in a changing society (Kolås, 2008). This resilience reflects the community's commitment to preserving their cultural identity and the effectiveness of preservation efforts undertaken by various stakeholders (Juega, 2023).

For Tibetans in Diqing, folk music serves as a powerful symbol of cultural continuity and resistance to cultural erosion (Howard, 2012). The songs embody the community's historical experiences, spiritual beliefs, and collective aspirations. By maintaining and evolving their musical traditions, Tibetans assert their cultural presence and contribute to the rich tapestry of China's ethnic diversity (Kolås, 2008).

From 2001 to 2023, Diqing Tibetan folk songs have undergone significant developments influenced by technological advancement, globalization, and the growth of cultural tourism. While challenges related to commercialization and modernization have emerged, concerted efforts to preserve and revitalize traditional music have continued through government initiatives, educational programs, and digital platforms. The fusion of traditional Tibetan music with modern styles has opened new possibilities for creative expression, helping to engage younger audiences and ensuring the survival of these cultural traditions in the modern era. Ultimately, the resilience and adaptability of Diqing Tibetan folk music reflect its enduring importance in the cultural identity and heritage of the Tibetan people.

Table 1. Timeline of Diqing Tibetan Folk Songs Development (1949–2024)

<b>Timeline of Diqing Tibetan Folk Songs Development (1949–2024)</b>				
	<b>Time Period</b>	<b>Key Factors</b>	<b>Cultural Development</b>	<b>Challenges</b>
1	1949-1979	Cultural preservation, adaptation to political changes, and modernization	Early documentation and preservation of folk music, blending traditional practices with new political realities, institutionalization in education	Adapting to political and social changes, maintaining traditional elements while evolving
2	1979–2001	Cultural resurgence, modernization, globalization, media influence	Revival and modernization of folk traditions, increased exposure through media, tourism, and international exchange	Balancing authenticity and modernization, commercialization through tourism, urbanization
3	2001–2024	Globalization, digitalization, cultural tourism, and youth engagement	Preservation through digital platforms, educational programs, increased commercialization	Maintaining authenticity amidst commercialization, engaging

			through tourism, and youth reinterpretation of traditional	youth, balancing modern and traditional elements
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## 5. Summary of the development of Tibetan folk songs in Diqing from 1949 to 2024

The development of Tibetan folk songs in Diqing can be divided into three significant periods aligned with China's historical and political milestones: the establishment of the People's Republic of China (1949-1979), the Reform and Opening-up era (1979-2001), and China's integration into the global community through its accession to the World Trade Organization (2001-2024).

### 5.1 1949-1979: New China Era and Cultural Foundation

Following the establishment of the People's Republic of China in 1949, the government emphasized the preservation and promotion of ethnic minority cultures, including Tibetan folk songs in Diqing. During this era, traditional music was documented, and efforts were made to institutionalize cultural heritage through state-led initiatives. Tibetan folk songs, traditionally passed down orally, began to be systematically recorded and archived. This period also marked the start of educational reforms, introducing Tibetan music into school curricula and promoting cultural identity through public performances and festivals. However, cultural activities were largely influenced by the political climate, focusing on themes of national unity and social progress.

### 5.2 1979-2001: Reform and Opening-Up Era and Cultural Revitalization

With the introduction of China's Reform and Opening-Up Policy in 1979, Tibetan folk music in Diqing experienced a revival. The relaxation of cultural policies allowed ethnic cultures to flourish, and local governments played an active role in promoting Tibetan music. The modernization of Tibetan folk music included blending traditional melodies with contemporary styles to attract younger audiences. Increased national and global interactions provided platforms for Tibetan musicians to showcase their art, leading to innovations and the fusion of traditional and modern elements. The tourism industry, particularly in Shangri-La, incorporated Tibetan music into cultural presentations, raising awareness but also challenging the authenticity of

performances. Educational institutions continued to foster traditional music knowledge, contributing to the sustainability of Tibetan folk songs.

### 5.3 2001-2024: Globalization, Digitalization, and Modern Adaptation

China's accession to the World Trade Organization in 2001 marked a new era of globalization and cultural exchange. Tibetan folk music from Diqing gained international exposure through global festivals and digital platforms. Digital technology enabled the preservation and dissemination of traditional music, while also introducing challenges related to intellectual property and authenticity. The tourism industry further boosted the visibility of Tibetan folk music, although commercialization risks remained. The government introduced policies to safeguard intangible cultural heritage, balancing economic benefits with cultural preservation. Educational initiatives and community-driven projects focused on engaging younger generations, ensuring that Tibetan folk music continued to thrive. Cross-cultural collaborations and technological advancements facilitated the global reach of Tibetan folk music while maintaining its cultural significance.

The development of Diqing Tibetan folk songs from 1949 to 2024 reflects a dynamic journey of preservation, adaptation, and innovation. From the early focus on cultural preservation under the new Chinese government to the modernization and integration with global cultures, Tibetan folk music has navigated challenges of authenticity and commercialization. Government support, educational initiatives, and community engagement have played critical roles in maintaining the cultural identity of Tibetan music while embracing opportunities presented by globalization and digitalization. Moving forward, balancing tradition with modern influences will be key to ensuring the sustainability of this rich cultural heritage.

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## CHAPTER V

### The Characteristics of Tibetan folk songs selected in Diqing China

In chapter 5, the research will analyze and study the following aspects of the 25 folk songs selected:

1. The structure characteristics
2. Melodic features of folk songs
3. Folk song singing technique
4. The rhythm features of folk songs
5. Lyrics characteristics analyze

After the preliminary research of various parts, we fully sorted out and summarized the basic historical origin and development process of Diqing Tibetan folk songs, which laid a foundation for us to further study the characteristics of Diqing Tibetan folk songs. In the fifth chapter, a total of 25 works has been collected through the field investigation, the interview of Diqing Tibetan singers, and the collection of the representative Tibetan folk songs of Yunnan Province, as the main object of this dissertation.

Many of these Tibetan folk songs are collected and organized by folk artists, and a few are created 20 percent by composers or singing. Due to the influence of today's social development, many Tibetan folk songs have been processed and promoted, and produced into special singing accompaniment audio by musicians, which is widely used in labor, festival, wedding ceremony, girl marriage and other major activities in Tibetan inhabited areas.

In particular, because the research center of this paper is popular and sung by the general public, it does not involve religious music, so no religious folk songs in the 25 Tibetan folk songs are selected as the research objects.

The songs selected in this dissertation show as below:

Table 2. The Tibetan folk songs of Diqing which selected in this dissertation

No.	Type	Name of the song	Area	Singer
1	Love song	Zhaxilaka	Deqing County	Damoluzhuo
2		Solangzhuoma	Diqing and Xizang	Gesang Dunzhu
3		The ornaments of the girl	Deqing County	Bianma quzhu Sinazhuoma
4		Nixiqingwu	Shang-ri La--Nixi Village	Residents from Tangdui Village
5	Mountain song	Farewell song	Diqing	Damoluzhuo
6		Gather in Sangye	Shang-ri La city	Damoluzhuo
7		Praise to Cawagebo Mountain	Deqing County	Zhuoma
8		Ode to Cawagebo	Deqing County	Damoluzhuo
9		Jijiajilayaxiong	Deqing County	Zhuoma
10		Meilixueshan de Nver	Deqing (Composed by Singer Zongyongzhuoma in 1999)	Zongyongzhuoma
11		Moonlight night	Shang-ri La Band	Diqing (Composed by Singer Zongyongzhuoma in 1999)
12		Aji lachong	Diqing\Batang	Pengcuoqinrao
13		The song of Shang-ri La	Shang-ri La city	Damoluzhuo
14		Jiangma Xisa	Diqing	Zhuoma
15		Life song (included ceremony song)	Embrace from Mom	Shang-ri La city
16	Jixiang niao		Diqing \Xizang	Damoluzhuo
17	Wanzhang yangguang		Diqing	Zhuoma
18	Zongzhuo		Diqing	Jinzhuma Larongyangzong
19	Ode to the horse of the King Gesaer		Shang-ri La city	Larongxilo
20	Dance song	Xiangwang Beijing	Diqing	Larongxilo
21		Benqianmeiduo	Diqing Weixi	Larongxiluo
22		Jinison	Diqing	Zhuoma
23		Pray dance	Weixi county	Zanba-duoji
24		Song composed with Tibetan style after 2000th	Shang-ri La	Diqing
25		Beautiful land Shang-ri La	Shang-ri La city Deqing county Weixi County	Wuyunga

Part 1: Love song:

5.1 Zhaxilaka (Folk song type: Love Song)



G Yu scale (same as g minor)

Pentatonic scale G-Bb-C-D-Eb-F

### Tibetan Folksong 1.Zhaxi laka

Diqing Tibetan folksong  
Type:Deqing Xianzi  
Arranged\Singer: Damoluzhuo  
Transcription:Shiying Wang

**Andante**

yo la li ro ci yi qio ron lo yi la qio ci luo ya

7  
yong la li zon ji ma lei so xiong la la la ma lo o la zha xi

12  
la ka la a zei lin co mu ya la lo ya

Lyric meaning:

Typical rhythm

The beloved girl,  
I have waited for you for three years,  
Waiting for you to walk with me.  
Your enchanting voice  
Is unforgettable for a long time.  
Your pure and kind heart  
Is like the compassionate White Tara.

Tibetan style  
embellishment notes

Figure 9. Zhaxi laka

Source: Shiying Wang

#### 5.1.1 Structure Characteristics:

Zhaxi Laka:2\4 beat, follows a strophic structure, The whole song is a four-sentence body structure,typical of Tibetan folk music, where the melody is repeated across verses with varying lyrics. The song progresses in an "Andante"

tempo, indicating a moderate pace that suits the reflective and expressive nature of the lyrics. This structure allows for both continuity and simplicity, making it accessible and memorable for listeners.

#### Melodic Features:

The melody of *Zhaxi Laka* is gentle and flowing, with frequent use of neighboring notes and stepwise motion, creating a soothing and lyrical quality. It is predominantly pentatonic, which is common in Tibetan and many Asian musical traditions. This pentatonic scale gives the song its characteristic Eastern tonal flavor. The melody emphasizes expressive leaps and ornaments, which are crucial in conveying emotional depth.

#### Folk Song Singing Techniques:

Tibetan folk singing often emphasizes a full, resonant tone with a deep vibrato to project emotion. Singers may employ subtle pitch bending and glottal stops to add texture and emotional weight to certain syllables. The singing style is usually sustained and flowing, matching the gentle pace of the music, while ornamentation, such as grace notes, is used to enhance melodic lines.

#### Rhythm Features:

The rhythm in *Zhaxi Laka* is relatively simple, with a steady pulse that reflects the song's moderate tempo. The rhythm supports the melody without complex syncopation, emphasizing regularity and smooth flow. The repetitive rhythmic patterns align with the song's lyrical phrasing, creating a soothing, trance-like effect typical of traditional folk rhythms.

#### Lyrics Characteristics Analysis:

The lyrics of *Zhaxi Laka* express a deep emotional longing and admiration, capturing themes of love, patience, and respect. Metaphors like "compassionate White Tara" symbolize purity and divine beauty, blending cultural and religious significance with personal affection. The language is simple yet poetic, focusing on natural imagery and spirituality, which resonates with Tibetan cultural values and connects deeply with listeners.

Each of these aspects contributes to *Zhaxi Laka's* timeless appeal as a piece of Tibetan cultural heritage, emphasizing beauty, simplicity, and emotional depth.

5.2 Suolang Zhuoma (Folk song type: Love Song)



Suolang Zhuoma

5

Typical decorate notes

Seven-tone scale  
(Chinese music theory)

Diqing Tibetan folksong  
Singer: Gesang Dunzhu  
Transcription: Shiyong Wang

**Andante**

64 T) ya ji si lan zho ma ji san li lo yi la si lang zho ma

71 ma jion yu zi la ga yus si lang zho ma

77 S) ma ji yu ze la ga yus mo li ji ga gei jio ji san li

84 lo yi la si lang zho ma ma jion yu zi la ga

91 yus si lang zho ma ma ji yu ze la ga yus

Typical rhythm

Lyric meaning:

The girl, Serang Dolma, comes dancing,  
With a delicate white silk scarf on her head.  
Serang Dolma comes dancing,  
Wearing earrings crafted from triple layers of coral.  
Serang Dolma comes dancing.

D-Shang scale: G-A-Bb-  
C-D-F

Figure 10. Suolang Zhuoma

Source: Shiyong Wang

Structure Characteristics:

Suolang Zhuoma, 2\4 beat, follows a repetitive strophic structure, a common characteristic in Tibetan folk music. This structure, where the melody is repeated

across verses, allows the focus to remain on the narrative and lyrical details, which describe the beauty and grace of a dancing girl, Serang Dolma. The repetitive form supports a celebratory and engaging quality, inviting listeners to follow the story with each repetition.

#### Melodic Features:

The melody of Suolang Zhuoma is expressive and light, capturing the joyful image of dancing. It is based on a pentatonic scale, common in Tibetan music, which imparts a distinctive tonal flavor to the song. The melody incorporates both stepwise motion and some melodic leaps, creating a balanced and playful feel. The upward melodic phrases add to the lively, uplifting atmosphere that complements the image of the dancer's elegance and movement.

#### Folk Song Singing Techniques:

In performing Suolang Zhuoma, singers often use a clear and resonant tone to emphasize the narrative and celebratory aspects. The singing may feature gentle ornamentation, particularly in places where the melody emphasizes key words like the dancer's name. Singers may also employ a light vibrato or subtle pitch bending to add expression and liveliness, aligning with the song's dance theme.

#### Rhythm Features:

The rhythm of Suolang Zhuoma is steady, set at an "Andante" tempo that provides a moderate pace, suitable for a dance-oriented piece. The rhythm is regular and easy to follow, allowing it to synchronize well with dance movements. The rhythmic structure is straightforward and repetitive, reflecting the joyful and repetitive nature of traditional folk dances. This simplicity in rhythm also makes it accessible for communal participation.

**Lyrics Characteristics Analysis:** The lyrics of Suolang Zhuoma are descriptive, celebrating the beauty of Serang Dolma, the dancer, with imagery of her adorned appearance, such as the white silk scarf and coral earrings. The repetition of her name and the description of her attire highlight admiration for her grace and cultural pride. The lyrics focus on physical adornments, which are symbols of beauty and elegance in Tibetan culture, adding a ceremonial and festive quality to the song. This reflects cultural values, as Tibetan folk songs often celebrate the beauty of individuals and community gatherings. Suolang Zhuoma combines a lively melody, descriptive lyrics,

and a repetitive structure to evoke a sense of joy and admiration for traditional beauty and dance.

5.3 The Ornaments of Girls (Folk song type: Love Song)



Love song: Introduce the jewelry of the girls

The Ornaments of Gils

9

(From Deqin County)

Diqing Tibetan folksong  
 Singer: Bianmaqachu Sinazhuoma  
 Arranged by: Kin Zhuoma  
 Transcription: Shiyong Wang

Typical rhythm

Moderato

Impromptu notes

138

144

150

156

o mu la yi mi di o ji la

mi rosi bo mu la yi bi mo di la ro

rosi bo mu la yi bi mo di la ro rosi

Lyric meaning:

2|4 beat, F# Zhi (B major)

The Tibetan-style decorative note

The girl needs beautiful adornments,  
 First is a colorful headscarf.  
 The girl needs beautiful adornments,  
 Second are the triple earrings.  
 The girl needs beautiful adornments,  
 Third is the zodiac treasure box.  
 The girl needs beautiful adornments,  
 Fourth is the embroidered top.  
 The girl needs beautiful adornments,  
 Fifth is the five-colored belt.  
 Oh girl, how beautiful you look in adornments.

Figure 11. The Ornament of Girls

Source: Shiyong Wang

#### Structure Characteristics:

The Ornaments of Girls,  $2/4$  beat, follows a strophic structure, with each verse repeating the same melody. This repetition allows for a cumulative buildup of the narrative, as each verse introduces a new adornment for the girl. This structure supports the song's theme of admiration, as each repeated melody line reinforces the description of beauty and elaborate adornments. This cumulative style is common in folk songs that celebrate particular aspects of culture or tradition.

#### Melodic Features:

The melody in The Ornaments of Girls is lively and rhythmic, matching the celebratory tone of the lyrics. It is pentatonic, like much Tibetan music, giving it an open, vibrant quality. The melody includes frequent trills and ornamental notes, enhancing its decorative character, which aligns with the theme of adornment. The use of high notes and repetitive phrases creates a playful, uplifting feel, capturing the admiration and joy in describing the girl's appearance.

#### Folk Song Singing Techniques:

Singers typically use a bright, clear vocal tone to convey the celebratory nature of this song. Ornamentation, such as trills and grace notes, is used to add emphasis to certain words and phrases, reflecting the intricate adornments described in the lyrics. The vocal style is lively and engaging, with a rhythmic delivery that enhances the song's joyful mood. The use of a moderate vibrato on sustained notes adds warmth and richness to the performance.

#### Rhythm Features:

The rhythm of The Ornaments of Girls is marked by a "Moderato" tempo, which provides a steady, engaging pace. The rhythm includes triplet figures and syncopation, adding complexity and emphasizing the decorative elements of the song. This rhythmic pattern aligns with the playful and intricate nature of the lyrics. The use of a steady beat also makes the song easy to follow, allowing listeners to appreciate the narrative's buildup with each verse.

#### Lyrics Characteristics Analysis:

The lyrics focus on describing a series of beautiful adornments for a girl, each verse introducing a new item, such as a colorful headscarf, triple earrings, and a five-colored belt. This detailed list of adornments not only celebrates physical beauty but

also reflects cultural values regarding traditional attire and symbols of status or beauty. The repeated phrase "The girl needs beautiful adornments" creates a rhythm within the text that mirrors the song's musical rhythm, enhancing the listener's sense of anticipation as each adornment is revealed. This emphasis on beauty and adornment reflects cultural pride and admiration for traditional aesthetics. The Ornaments of Girls combines a rhythmic, ornamented melody with descriptive lyrics to create a song that celebrates beauty and cultural adornment, highlighting the intricate details of Tibetan traditional attire.

This Diqing Tibetan folk song focuses on a beautiful Tibetan woman's clothes, necklaces, earrings, bracelets, hair styles, rings, and all kinds of jewelry decorated on the body, to depict a Tibetan girl is such beauty, express the love for the girl. Such a use of all kinds of beautiful things to describe the beauty of a Tibetan girl is a general literary technique, which is used in Tibetan, Han ethnic, Mongolian, Dai ethnic groups, and is a common artistic technique.

Except for some fixed classics, most of these lyrics can be improvised according to the needs of the performance, usually singing a fixed melody with many different lyrics. This is the main feature of the Tibetan folk song lyrics.



5.4 Nixi Qingwu (Nixi County)

16

Eb major, popular in Nixi area

Typical style in Nixi

Nixi Qingwu

Diqing Tibetan folksong  
Singer: Resident from Tangdui village  
Transcription: Shiyong Wang

311  
o mie mu o mi ro mi mi o

317  
li o o xia yu e yu bu

320  
li a jio ci yu zi wu a zhi zhi qi bo xia

Lyric meaning:  
Living at the foot of the mountains,  
I fell in love with a flower-like girl.  
She is like the sun rising on the mountaintop,  
With golden rays shining over the world.  
The warm light makes me love this golden flower more and more.  
After many years, the flower I love becomes the moon rising on the mountain,  
With silver moonlight spreading over the world,  
Making me love the silver flower more and more.

Whole song singing with dancing

Typical decorate note

Figure 12. Nixi Qingwu  
Source: Shiyong Wang

Structure Characteristics:

Nixi Qingwu, 4/4 beat, follows a strophic structure, where each verse is sung to the same melody, allowing for repetition and simplicity, which are common in Tibetan folk songs. This form creates a sense of continuity and reflection, suitable for the song's theme of love and admiration. The strophic structure makes the song easily memorable and singable, enhancing its communal and emotional appeal.

Melodic Features:

The melody of Nixi Qingwu is gentle and flowing, using a pentatonic scale that imparts a calm and spacious quality. The melody rises and falls in a manner that reflects the natural imagery described in the lyrics, such as the rising sun and moon. It has a tender and expressive character, which aligns with the affectionate sentiments in the lyrics. Ornamentation is subtle, enhancing the song's simplicity and intimacy, and conveying the depth of emotion.

#### Folk Song Singing Techniques:

Singers typically use a soft, smooth vocal tone to capture the tender and poetic nature of the lyrics. Vibrato may be applied sparingly on longer notes, adding warmth to the voice. This style emphasizes clarity and expression, allowing the listener to feel the admiration and affection described in the lyrics. Ornamentation is minimal to maintain the song's simplicity, focusing on conveying sincerity and emotion.

#### Rhythm Features:

The rhythm is steady, with a moderate pace that reflects the calm and contemplative mood of the song. The "Moderato" tempo allows the lyrics to be delivered clearly, matching the reflective quality of the piece. Rhythmic patterns are simple, with a slight emphasis on downbeats, providing a stable foundation that complements the song's gentle melody. This rhythm enhances the song's introspective character, allowing the listener to connect with the imagery and emotions.

#### Lyrics Characteristics Analysis:

The lyrics use natural imagery to convey love and admiration, comparing the beloved to a "flower-like girl," the "sun rising on the mountaintop," and later, the "moon rising on the mountain." This metaphorical language reflects Tibetan cultural values, where nature is deeply revered and often used to express complex emotions. The progression from "golden flower" to "silver moon" symbolizes the passage of time and the enduring nature of love. The repeated phrases of admiration reinforce the depth of the singer's feelings, creating a poetic and heartfelt expression.

Nixi Qingwu combines a gentle melody, steady rhythm, and poetic lyrics to create a song that expresses admiration and affection through vivid natural imagery. This piece reflects Tibetan cultural values of simplicity, reverence for nature, and

deep emotional connection, making it both a personal and universal expression of love.

**Part 2 Mountain song**

**5.5 Farewell Song (Folk song type: Mountain Song)**

2

Use decorative sounds frequently

Pentatonic scale  
G#-B-C#-D#-F#-G#

**Farewell Song**

Diqing Tibetan folksong  
Singer: Damoluzhuo  
Transcription: Shiyang Wang

17 *Andante* ♩ 66  
ou zon jion jion xu gei xu gei ma sa ro o ro

22  
ka ya ga bo ni ci ma ni  
ya zhon zhon la na son na zhon li

Impromptu decorated notes

Representative lyric :ma sa ni la ka

lyric meaning:  
Young friends, please don't think of leaving;  
The sunlight has yet to shine on Kawagebo Mountain.  
Young friends, please don't think of leaving;  
The village incense smoke has not yet risen.  
Young friends, please don't leave;  
The holy water before the Buddha has not yet been offered.

Figure 13. Farewell Song  
Shiyang Wang

Structure Characteristics: Farewell Song 4/4 beat, has a simple and repetitive structure, typical of farewell or parting songs in Tibetan tradition. The strophic form, where the melody remains consistent across verses, allows the song to be easily

remembered and sung communally. This structure reflects the solemn and reflective tone of the farewell message, reinforcing the communal bond among those present.

#### Melodic Features:

The melody in Farewell Song is gentle and melancholic, with a pentatonic scale that is characteristic of Tibetan folk music. The use of smooth, stepwise motion in the melody creates a sense of calmness and continuity, while occasional leaps emphasize key emotional points. The melody's contour rises and falls, mirroring the ebb and flow of emotions associated with parting from loved ones, and provides a sense of longing.

#### Folk Song Singing Techniques:

In singing Tibetan farewell songs, a full, resonant tone is usually employed to convey emotional depth. Singers may use a slight vibrato to add warmth and richness to sustained notes. The use of Melisma (multiple notes sung on a single syllable) and gentle pitch bending enhances the emotional expression, especially on words associated with separation and remembrance. The singing style is smooth and continuous, aiming to evoke a contemplative and respectful atmosphere.

#### Rhythm Features:

The rhythm in Farewell Song is steady and slow, adhering to an "Andante" tempo that aligns with the reflective nature of the lyrics. The regular, simple rhythm avoids syncopation or complexity, allowing listeners to focus on the emotional content rather than rhythmic intricacies. This rhythmic simplicity, coupled with a measured pace, encourages a meditative state, fitting for a song about farewells.

#### Lyrics Characteristics Analysis:

The lyrics of Farewell Song express a heartfelt plea for friends to stay a little longer, using imagery tied to Tibetan culture and environment, such as "Kawagebo Mountain" and "the holy water before the Buddha." These references imbue the lyrics with spiritual and cultural significance, emphasizing the importance of shared time and traditional rituals. The repetition of phrases like "please don't leave" underlines the sentiment of reluctance and the depth of the communal bond, while the natural and religious imagery connects the parting moment to the Tibetan landscape and beliefs.

Each aspect of Farewell Song reflects its role as a farewell piece, blending simple structure and rhythm with emotionally rich lyrics and melody to create a memorable and culturally resonant expression of community and spirituality.

### 5.6 Gather in Sangye



4 Pentatonic scale: cannot be

Less decorate notes, not the typical type

## Gather in Sangye

Diqing Tibetan folksong  
Singer: Damoluzhuo  
Transcription: Shiyong Wang

**Allegretto**

G# Yu scale (G# minor)

Lyric meaning:

Lyric :ode to the Sangye temple

Building the auspicious Samye Monastery,  
Soil and stones gather from all directions,  
Wood gathers from all directions,  
Holy water gathers from all directions,  
Together, we build the auspicious Samye Monastery,  
A grand celebration of ethnic unity.

Figure 14. Gather in Sangye

Source: Shiyong Wang

#### Structure Characteristics:

Gather in Sangye, 2\4 beat, has a repetitive and structured form, characteristic of a song meant for communal singing. The song uses short, repeated phrases, making it easy for groups to join in, reflecting its role in celebrating unity and cooperation.

The strophic structure allows the melody to stay consistent, supporting the lyrics' theme of gathering and coming together.

#### Melodic Features:

The melody of Gather in Sangye is lively and uplifting, aligning with the song's purpose as a celebration of unity. It is based on a pentatonic scale, common in Tibetan folk music, which gives it a distinctive tonal quality. The melody often moves stepwise with occasional leaps, creating a balance of simplicity and excitement. The upward motion in the melody adds to the feeling of gathering strength and harmony.

#### Folk Song Singing Techniques:

Singing Gather in Sangye typically involves a clear, robust tone to convey the strength and unity of the gathering. Singers may use a more forceful, resonant sound, especially in communal settings, to enhance the sense of collective purpose. There is less ornamentation in this song compared to more intimate folk songs, as the focus here is on clarity and strength rather than personal expression.

#### Rhythm Features:

The song is marked with an "Allegretto" tempo, providing a moderate-to-fast pace that reflects the energy of a gathering. The rhythm is steady and rhythmic, with clear beats that make it easy for people to clap or move along. The rhythmic patterns are simple and repetitive, which supports the communal nature of the song, as complex rhythms would detract from the unity and coordination required in group singing.

#### Lyrics Characteristics Analysis:

The lyrics emphasize themes of unity, cooperation, and cultural pride, describing the construction of the Samye Monastery with materials gathered from all directions. This gathering of soil, wood, and water symbolizes the coming together of diverse elements, mirroring the unity of people from different backgrounds. The lyrics celebrate ethnic unity, reflecting Tibetan cultural values of community and shared effort in achieving significant goals. By using natural elements as symbols, the lyrics connect human endeavors to the environment, a recurring theme in Tibetan culture. Gather in Sangye uses a combination of structured form, lively melody, and symbolic lyrics to evoke a sense of collective effort and cultural pride, celebrating unity and the strength of togetherness.

5.7 Praise to Cawagebo Mountain



Name of the mountain of the God

6

Praise to Cawagebo Mountain

Typical embellishment note

Diqing Tibetan folksong  
Transcription:Shiying Wang

98  
nie qin ka wa gei bu lo a la

102  
nei da wo ji gei nei ma a lo qiu sa ma ya

The musical score consists of two staves of music in treble clef. The first staff (measures 98-101) has lyrics 'nie qin ka wa gei bu lo a la'. The second staff (measures 102-105) has lyrics 'nei da wo ji gei nei ma a lo qiu sa ma ya'. Blue arrows point from callout boxes to specific notes: 'Typical embellishment note' points to the 'ka' and 'lo' notes in the first staff and the 'ma' note in the second staff. 'Typical rhythm' points to the eighth-note patterns in the first staff. 'G-shang(商) scale' points to the 'ma' note in the second staff.

Typical rhythm

Lyric meaning :

G-shang(商)  
scale

The majestic Kawagebo Sacred Mountain,  
Today, I am fortunate to see you,  
And my heart is filled with immense excitement.

Figure 15. Praise to Cawagebo Mountain

Source:Shiying Wang

Structure Characteristics:

Praise to Kawagebo, 2\4 beat, Mountain has a simple, repetitive structure, focusing on the central theme of admiration and reverence for the sacred mountain. The structure allows the song to emphasize the profound spiritual connection between the singer and the natural landmark. This repetition serves to reinforce the message, mirroring the repetitive and meditative nature of prayer or homage in Tibetan culture.

Melodic Features:

The melody is serene and steady, capturing the awe and reverence the singer feels for Kawagebo Mountain. Based on a pentatonic scale, the melody flows smoothly, with mostly stepwise movement and a few leaps to highlight emotional peaks in the lyrics. The use of ascending phrases symbolizes the uplifting nature of spiritual experiences, while the melody's gentle contour mirrors the peaceful yet majestic presence of the mountain.

#### Folk Song Singing Techniques:

In performing this song, singers typically use a soft, reverent tone to convey respect and admiration. A smooth, legato style is applied to create a continuous flow of sound, enhancing the song's meditative quality. Subtle vibrato or ornamentation may be added on longer notes, especially on words that emphasize the mountain's majesty. This style reflects the reverence for natural beauty, with minimal embellishments to maintain the song's simplicity and spiritual focus.

#### Rhythm Features:

The rhythm is steady and unhurried, marked at an "Andante" tempo, aligning with the contemplative nature of the song. The rhythm remains simple, allowing the focus to remain on the melody and lyrics rather than rhythmic complexity. This steady pace reinforces the calm and enduring presence of Kawagebo Mountain, mirroring the stability and timelessness of nature itself.

#### Lyrics Characteristics Analysis:

The lyrics focus on the singer's emotional response to the sight of Kawagebo Mountain, expressing gratitude and excitement. The mountain is depicted as "majestic" and "sacred," highlighting its spiritual significance in Tibetan culture. The simple language and focus on natural imagery reflect the deep respect for and connection to the environment that is central to Tibetan beliefs. By expressing awe and reverence, the lyrics serve both as a personal reflection and a tribute, embodying the cultural practice of honoring natural landmarks as spiritual symbols. Praise to Kawagebo Mountain blends a reverent melody, calm rhythm, and respectful lyrics to create an expression of spiritual admiration for nature, specifically the culturally significant Kawagebo Mountain.

5.8 Ode to Kawagebo



Typical lyrics: lei - -  
ro- xion

Ode to Kawagebo

7

Diqing Tibetan folksong  
Singer: Damoluzhuo  
Transcription: Shiyong Wang

106

a a a a

lei lei lei lei

min qin so ka wa ga  
xia jia cu zha wu mi  
ye qiu ci bu yon mi  
qu wa ci bu yon mi  
ye la ci xu la wei

113

bo gu gu gu yi

hu le ci ci la ro xion  
shu ba ci xia jia ro hen  
qi wo ci ye qion ro ye  
xi zuo ci qu ga ro ye  
mi la ci wu lon ro xion

Typical lyrics: lei - -  
ro- xion

Long interval :c-a1

Typical rhythm

b Minor scale

Lyric meaning:

The sacred Kawagebo,  
Sitting atop the snow-capped peaks,  
Surrounded by fragrant green cypress,  
Naturally clasped hands in prayer.  
The mighty waters of the Lancang River,  
Offer pure nectar in reverence.  
Flowers and fruits across the land,  
A supreme natural offering.  
We pray to you with devotion,  
Grant blessings to all beings.  
Praying for peace and prosperity in the nation,  
Praying for world peace.

Figure 16. Ode to Kawagebo

Source: Shiyong Wang

Structure Characteristics:

Ode to Kawagebo 2\4 beat, is structured in a flowing, hymn-like format, befitting its role as a reverent tribute to Kawagebo Mountain. The song is divided into phrases that

allow for pauses, giving a reflective quality to the piece. This structure allows listeners to meditate on each line, enhancing the song's spiritual impact and aligning with its nature as an ode. The repetition of phrases also helps reinforce the song's message of reverence and prayer.

**Melodic Features:**The melody of Ode to Kawagebo is solemn and majestic, reflecting the awe inspired by the sacred mountain. It follows a pentatonic scale, characteristic of Tibetan folk music, which gives it an ethereal quality. The melody uses smooth, legato phrases with occasional ornamental notes, adding to its sacred tone. The upward movements in the melody symbolize spiritual elevation, matching the theme of prayer and blessings, while the descending phrases create a grounding, peaceful effect.

**Folk Song Singing Techniques:**Singers of Ode to Kawagebo use a clear, resonant tone with minimal vibrato to maintain a pure sound. A gentle, controlled delivery is essential to convey respect and reverence, with slight ornamentation on key phrases for emphasis. This technique mirrors traditional Tibetan singing, where simplicity and clarity are valued in sacred or reflective pieces. The vocal expression is intended to evoke a spiritual atmosphere, as if the singer is in direct communion with the divine.

**Rhythm Features:**The song is marked by a slow and steady rhythm, aligning with an "Andante" tempo, suitable for reflective and reverent music. The rhythm is simple, without complex syncopation, supporting the meditative and prayerful nature of the piece. This rhythmic stability allows the listener to focus on the lyrics and melody without distraction, reinforcing the feeling of calm and serenity.

**Lyrics Characteristics Analysis:**The lyrics of Ode to Kawagebo are filled with reverent imagery, describing the mountain with language that conveys both natural beauty and spiritual significance. References to "snow-capped peaks," "fragrant green cypress," and "mighty waters" highlight the mountain's grandeur, while phrases like "praying for peace and prosperity" connect this natural landmark to the well-being of the community and the world. This combination of natural and spiritual imagery reflects Tibetan culture's deep respect for nature and its belief in the interconnectedness of the environment and humanity's spiritual life. Ode to Kawagebo combines solemn melody, reflective rhythm, and reverent lyrics to create a heartfelt tribute to Kawagebo Mountain, symbolizing both natural beauty and spiritual significance.

5.9 Jijiajilayaxiong (Folk song type: Mountain Song)



Jijiajilayaxion

10

G#-Yu scale:g  
minor scale

Diqing Tibetan folksong  
Deqing County  
Transcription:Shiying Wang

162

171

179

186

Lyricmeaning:

Typical rhythm

Between the places called Tangdui and Tangman,  
I love this place called Tangdui.  
Jijia Jilayaxiong,  
I love this place called Tangdui.  
The snowy mountains of Tangdui,  
With more than fifteen hundred deer.  
Jijia Jilayaxiong,  
With more than fifteen hundred deer.  
The pure white snowy mountains of Tangdui.

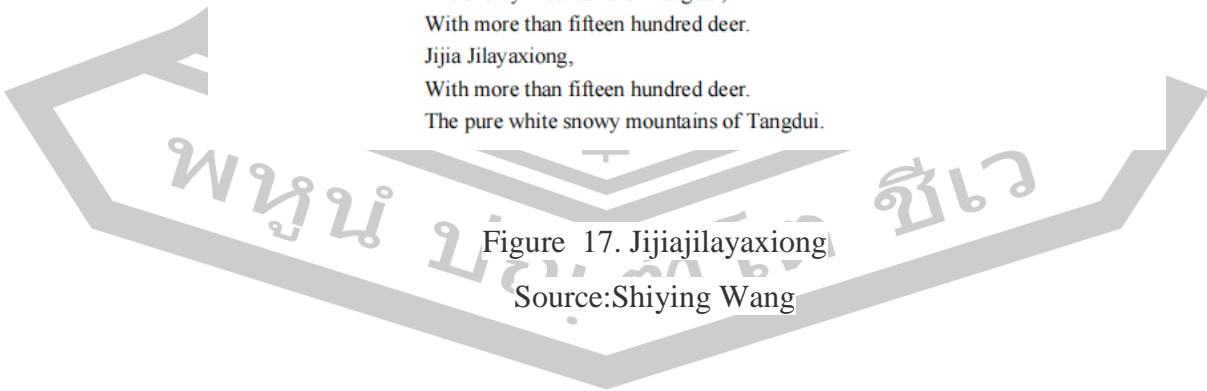


Figure 17. Jijiajilayaxiong

Source:Shiying Wang

#### Structure Characteristics:

Jijiajilayaxion, 2/4 beat, Four-sentence structure, has a repetitive, strophic structure, where the same melody is applied to each verse. This form allows listeners to focus on the lyrics and the images they evoke, creating a sense of continuity and familiarity. The structure is typical for traditional folk songs, which are often designed for communal singing and easy memorization, reinforcing the connection between the lyrics and the melody.

#### Melodic Features:

The melody in Jijiajilayaxion is simple yet evocative, fitting the song's reflective and admiring tone toward the landscapes described. It follows a pentatonic scale, providing an open and spacious sound that mirrors the vast natural scenery mentioned in the lyrics. The melody primarily uses stepwise motion with occasional leaps, creating a balanced flow that matches the tranquil beauty of the snowy mountains and the surroundings of Tangdui.

#### Folk Song Singing Techniques:

Singers of Jijiajilayaxion typically use a soft, resonant tone that emphasizes clarity and simplicity, allowing the lyrics' natural imagery to shine. Minimal vibrato is used, maintaining a pure sound that reflects the serene environment described in the song. Ornamentation is sparse, aligning with the song's peaceful and meditative quality. This approach creates a calming atmosphere, inviting listeners to reflect on the natural beauty of the region.

#### Rhythm Features:

The rhythm is steady and moderate, with an unhurried pace that complements the song's serene subject matter. The regular beat and lack of syncopation support a sense of stability and timelessness, echoing the enduring nature of the landscapes being praised. The rhythm is uncomplicated, allowing the melody and lyrics to remain the central focus, and reinforcing the song's meditative character.

#### Lyrics Characteristics Analysis:

The lyrics celebrate the beauty of Tangdui (the name of a place which people loved very much in Diqing) and its surroundings, with specific mentions of snowy mountains and large herds of deer, which symbolize purity and natural abundance. By repeating phrases such as "I love this place," the lyrics emphasize a deep admiration

and connection to the homeland. The detailed imagery reflects Tibetan cultural values of reverence for nature and the connection between people and their environment. The song's lyrics convey not only a love for the landscape but also a sense of pride and attachment to one's place of origin. Jijiajilayaxion combines a calm melody, steady rhythm, and vivid imagery to create a heartfelt tribute to the beauty of Tangdui, encapsulating the spiritual and cultural significance of the natural world in Tibetan tradition.



## 5.10 Meili Xueshade Nver (Folk song type: Mountain Song)



17

Eb Yu scale

## Meili Xueshade Nver

Diqing Tibetan folksong  
Arranged by ZongyongzhuoMa  
Transcription:Shiying Wang

Decorate notes with  
mountain song style

323 ni guan yo ka wa ge bu sha la ga yi o

327 ga yi su la yo ya an yi pa yi la yo

331 wo di gu xiang zai di qing gao yuan ya la li lo

335 wo si ni gu xia gu gan tian di xue shui ba wo yang da ka wa ge bu

338 yo wen ma ni ben mei wen li ni ke zhi dao nv er zai ta xiang

341 hu huan ni ya o ma ni ma ni bei mei hon

Lyric meaning:

Where is the magical snow mountain?  
In my beautiful and prosperous homeland.  
My homeland is on the beautiful Diqing Plateau,  
Where the sweet snow water nurtured me.  
How I long to return to your side.  
The daughter of the snow mountain loves the snow mountain,  
Calling out to you day and night.  
I pray for you,  
Just as I pray for my mother.

Typical rhythm

Figure 18. Meilixueshade Nver

Source:Shiying Wang

#### Structure Characteristics:

'Meili Xueshandede Nver', 4/4 beat, its means The daughter of Meili Mountain, follows a strophic structure, where each verse is sung to the same melody, allowing the song to flow naturally and emphasize its lyrical content. This repetitive structure is well-suited for storytelling and creates a reflective, meditative atmosphere, reinforcing the sense of connection to the homeland and the mountain. The structure invites listeners to dwell on each line's imagery, enhancing the song's emotional resonance.

#### Melodic Features:

The melody is gentle and flowing, built on a pentatonic scale that provides an open, spacious quality. This melodic simplicity aligns with the theme of reverence for nature and the homeland. The melodic line often ascends and descends smoothly, mirroring the mountains and valleys described in the lyrics. Ornamentation is used sparingly to enhance certain emotional peaks, giving the song a wistful and heartfelt character that reflects the singer's longing.

#### Folk Song Singing Techniques:

Singers typically use a soft, expressive tone with slight vibrato on sustained notes, adding depth and warmth. The vocal delivery is clear and deliberate, emphasizing the emotional weight of each phrase. Minimal ornamentation is employed to maintain the song's simplicity and sincerity, allowing the focus to remain on the lyrics and their connection to nature. This singing technique is well-suited for a song about love for the homeland, as it brings out the tenderness and nostalgia inherent in the words.

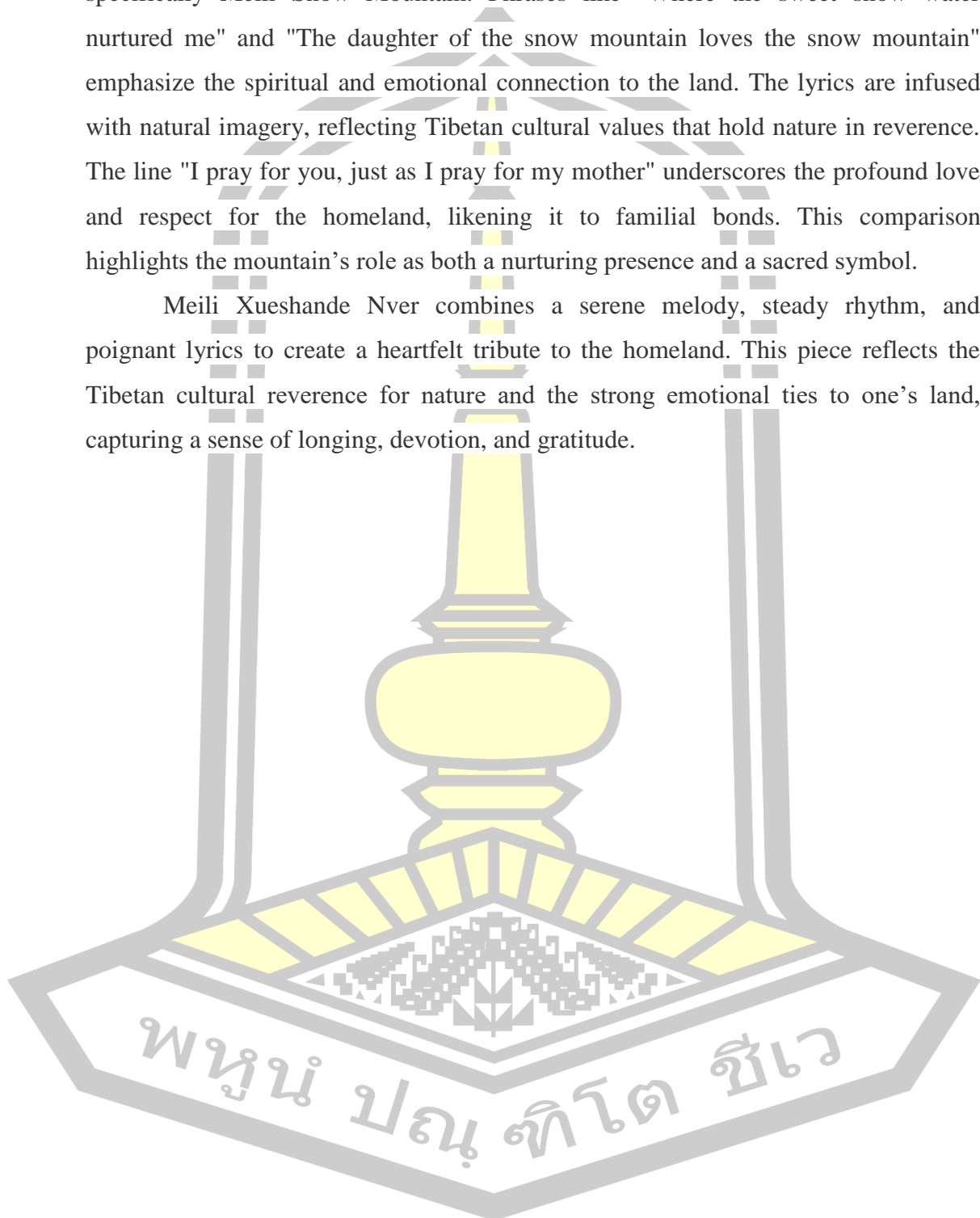
#### Rhythm Features:

The rhythm is steady and moderate, aligning with a reflective "Moderato" tempo that complements the song's contemplative nature. The regular beat creates a gentle, flowing pace, encouraging listeners to absorb the imagery. The rhythm is uncomplicated, emphasizing the song's meditative quality and allowing the lyrics to stand out. This simplicity in rhythm complements the song's thematic focus on nature and emotional connection, reinforcing a sense of peace and stability.

#### Lyrics Characteristics Analysis:

The lyrics express deep admiration and attachment to the homeland, specifically Meili Snow Mountain. Phrases like "Where the sweet snow water nurtured me" and "The daughter of the snow mountain loves the snow mountain" emphasize the spiritual and emotional connection to the land. The lyrics are infused with natural imagery, reflecting Tibetan cultural values that hold nature in reverence. The line "I pray for you, just as I pray for my mother" underscores the profound love and respect for the homeland, likening it to familial bonds. This comparison highlights the mountain's role as both a nurturing presence and a sacred symbol.

Meili Xueshande Nver combines a serene melody, steady rhythm, and poignant lyrics to create a heartfelt tribute to the homeland. This piece reflects the Tibetan cultural reverence for nature and the strong emotional ties to one's land, capturing a sense of longing, devotion, and gratitude.



5.11 Moonlight Night (Folk song type: Mountain Song)

QR Code

Folksong composed in Tibetan style

F Zhi scale(Bb major)

Moonlight Night

19

Diqing Tibetan folksong  
Arranged by:Dingzhe He  
Transcription:Shiying Wang

354 **Largo**  
li so mei li di yue liang qiao qiao di pa shan le xue shan

358  
xin xi xian zhen zhu sa man liao hu mian lo zhen zhen wan feng

361  
so lai le hua er xiang lo ei ge san li lo xi zi shen shen hui dan zai

365  
cao yuan hui dan zai cao yuan lo

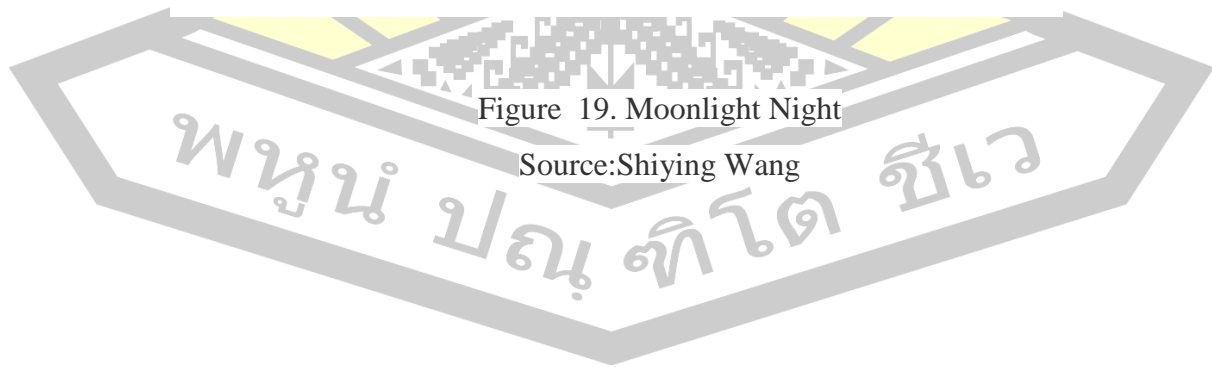
Most of folk songs are in 2/4 -4/4

Lyric meaning:

Lyrics about a beautiful view in Diqing

Yi so  
The beautiful moon quietly climbs the hill,  
Stars, like pearls, scatter across the lake,  
And the evening breeze brings the fragrance of flowers.

Ge san li lo  
The sound of the xianzi (a traditional string instrument) echoes across the grassland,  
We make our heartfelt wishes,  
In the enchanting night of Shangri-La,  
This mesmerizing night.



#### Structure Characteristics:

Moonlight Night, 4/4 beat, follows a strophic structure, where each verse is set to the same melody, which is typical for Tibetan folk songs. This repetitive structure enhances the song's meditative and calming quality, matching its theme of a serene night scene. The song's strophic nature allows listeners to immerse themselves in the tranquil imagery, while the melody serves as a continuous backdrop to the vivid lyrics.

#### Melodic Features:

The melody is gentle and flowing, characterized by a pentatonic scale that gives it an open and spacious quality. The "Largo" tempo creates a slow, soothing effect, aligning with the peaceful imagery of moonlight and stars. The melody moves smoothly with occasional embellishments, such as triplets, that add subtle decoration without disrupting the calm atmosphere. This melodic simplicity and grace reflect the tranquility of a moonlit night.

#### Folk Song Singing Techniques:

Singers typically use a soft, resonant tone with a slow and controlled vibrato to capture the song's tranquil mood. The singing is clear and deliberate, allowing each word to carry the imagery effectively. Ornamentation is minimal, focusing on purity of tone to convey sincerity and evoke the peacefulness of the scene. This singing style mirrors the song's introspective nature, inviting listeners to appreciate the beauty of the night and the emotions it evokes.

#### Rhythm Features:

The rhythm is steady and slow, matching the "Largo" tempo and enhancing the reflective mood of the song. The rhythm is straightforward, with gentle, evenly spaced notes that encourage a relaxed, meditative listening experience. The lack of complex syncopation keeps the focus on the lyrics and melody, reinforcing the song's serene and contemplative character. This rhythmic simplicity complements the tranquil night scene depicted in the lyrics.

#### Lyrics Characteristics Analysis:

The lyrics describe a beautiful, peaceful night, with the moon climbing the hill, stars scattered like pearls, and the evening breeze carrying the fragrance of flowers. This imagery emphasizes the beauty and harmony of nature, aligning with Tibetan cultural values that revere natural landscapes. The mention of the xianzi (a traditional string instrument) and the

setting in Shangri-La evoke a mystical and enchanting atmosphere. The lyrics reflect a sense of peace and wonder, capturing the feeling of connection to nature and the spiritual calm it brings. Moonlight Night combines a gentle melody, slow rhythm, and vivid imagery to create a song that embodies tranquility and admiration for the natural world. This piece highlights Tibetan cultural reverence for nature, using music as a means to express heartfelt wishes and appreciation for the serene beauty of the night..

5.12 Aji-lachong (Folk song type: Mountain Song)



D minor (D Yu scale)

Folk song ode many places of Tibetan people

Aji-lachong

Diqing Tibetan folksong  
Arranged by: Pengcuoqinrao  
Transcription: Mao Jizeng

22

403

a ji lachon yao wen ba tan zen meyang a ji lachon

412

ba tang de xian hua zhi fen fan a ji la chon hua kai hua lo 'si chu xiang

419

zhuan dian ba tang hao fen guan a ji la chon ya gi do la

425

yi mu la do la mei di la mu la ji la chon

Typical rhythm

Pentatonic scale: D-F-G-A-C-D

Lyric meaning:

Aji la chon  
If you ask how Batang is,  
The freshest flowers are in Batang.  
The blooming flowers spread fragrance all around,  
Decorating Batang with beautiful scenery.  
If you ask how Chamdo is,  
Chamdo's Guozhuang dance is the most magnificent.  
Lighting the bonfire and singing songs,  
Laughter and joy spread far and wide.  
If you ask how Lhasa is,  
The girls of Lhasa are the most beautiful.  
In the City of Sunshine, flowers bloom like a sea,  
The girls are as lovely as flowers.  
Aji la chon  
Aji la chon

Figure 20. Aji-lachong

Source: Shiyong Wang

#### Structure Characteristics:

Aji-lachong, 2\4 beat, follows a strophic structure, with each verse set to the same melody. This repetitive structure allows the song to maintain a celebratory and rhythmic flow, suited to its descriptive and joyful content. The song's structure emphasizes the pride and admiration for various Tibetan regions, enabling listeners to appreciate the distinct characteristics of each place. The simplicity of the form also makes it ideal for communal singing.

#### Melodic Features:

The melody is lively and engaging, composed in a pentatonic scale, giving it a bright, open sound. The melody moves in a steady, flowing line with gentle rises and falls, creating a sense of movement that reflects the imagery of blooming flowers, dance, and joy. The use of embellishments in certain sections adds a festive quality, aligning with the song's themes of beauty and celebration of regional characteristics. This melodic quality makes the song feel lighthearted and approachable.

#### Folk Song Singing Techniques:

Singers typically employ a bright, clear tone with a cheerful and resonant quality. Ornamentation is used sparingly but effectively on key phrases, emphasizing particular words that reflect the beauty or significance of each region described. The singing style is energetic and expressive, which complements the song's celebratory nature. This technique highlights the pride and joy conveyed through the lyrics, allowing the cultural pride to resonate with listeners.

#### Rhythm Features:

The rhythm is steady and moderately paced, following an "Andante" tempo that allows for a relaxed yet lively delivery. The rhythm features straightforward patterns with occasional syncopation, adding a touch of rhythmic interest without disrupting the song's flow. This rhythmic simplicity supports the communal nature of the song, making it easy for groups to sing together. The rhythm aligns with the festive and joyful atmosphere, encouraging a sense of movement and celebration.

#### Lyrics Characteristics Analysis:

The lyrics of Aji-lachong celebrate the beauty, culture, and unique qualities of different Tibetan regions, including Batang, Chamdo, and Lhasa. Descriptions like "the freshest flowers are in Batang" and "Chamdo's Guozhuang dance is the most

magnificent” reflect regional pride and admiration for local traditions. The lyrics emphasize natural beauty, cultural activities, and the charm of the people, conveying a sense of unity and cultural pride. The repetition of “Aji la chon” serves as a refrain, uniting the verses and reinforcing the song’s celebratory tone.

Aji-lachong combines a bright melody, rhythmic clarity, and descriptive lyrics to create a song that celebrates the diverse beauty of Tibetan culture and landscape. This piece reflects Tibetan pride in regional identity and cultural heritage, using music as a way to honor and share the distinct qualities of each region.



5.13 The song of Shang-ri La

Pentatonic scale: F#Jiao scale(D major)

Long note always with decorate note

The Song of Shang-ri La 23

431  
ji ya mu di don yi o a do  
a ha ha don di yo don o a di

440  
mo la di ro ya do mo la di  
don la di so ya

445  
ro ya si o os

Lyric meaning:  
In the vastness between the mountains,  
Shangri-La,  
A sacred place,  
There lie the three auspicious holy lakes,  
Golden Lake, Silver Lake, and Pine Stone Lake,  
Between Golden Lake and Silver Lake stands the Golden Tree,  
On the Golden Tree, golden birds rest,  
This blessed land is Jiantang,  
Shangri-La,  
Famous and beautiful.

Typical rhythm

Typical decorate notes

Diqing Tibetan folksong  
Singer: Damoluzhuo  
Transcription: Shiyong Wang

Figure 21. The Song of Shang-ri La

Source: Shiyong Wang

Structure Characteristics:

The Song of Shang-ri La, 2\4 beat, follows a strophic structure, with each verse sung to the same melody. This structure is typical for folk songs, allowing the repetition of themes that evoke the mystical and serene nature of Shangri-La. The strophic form enhances the reflective quality of the song, encouraging listeners to meditate on the imagery of the sacred landscape with each repeated verse.

Melodic Features:

The melody is smooth and flowing, composed in a pentatonic scale that gives it an open, tranquil sound. The "Andante" tempo allows for a relaxed, unhurried pace, adding to the song's peaceful atmosphere. The melody includes long, sustained notes that convey a sense of reverence, aligning with the song's theme of honoring a sacred place. Small melodic embellishments provide subtle beauty without overwhelming the simple and contemplative melody.

#### Folk Song Singing Techniques:

Singers typically use a soft, reverent tone to convey the song's spiritual and mystical nature. The singing style is clear and gentle, with minimal vibrato, allowing each word to resonate deeply. Ornamentation is sparingly applied to specific phrases, enhancing the song's emotional impact while maintaining its simplicity. This style is suitable for a song that reflects awe and admiration for the land, drawing listeners into the imagery and mood.

#### Rhythm Features:

The rhythm is steady and moderate, following an "Andante" tempo that encourages a reflective listening experience. The rhythmic structure is simple, with gentle patterns that emphasize the natural flow of the melody. This simplicity complements the song's contemplative mood, allowing listeners to focus on the lyrics and the serene atmosphere. The rhythm reflects the peaceful, timeless quality of Shangri-La, reinforcing the sense of being in a sacred, unchanging landscape.

#### Lyrics Characteristics Analysis:

The lyrics describe Shangri-La as a place of mystical beauty, mentioning the "three auspicious holy lakes" and the "Golden Tree" where "golden birds rest." This use of sacred symbols reflects Tibetan cultural values, where natural landmarks are revered as holy. The lyrics evoke images of peace and harmony, presenting Shangri-La as an idyllic and blessed land. The closing line, "famous and beautiful," emphasizes the admiration for Shangri-La, celebrating it as both a legendary and real symbol of paradise. The imagery reinforces the cultural significance of Shangri-La as a place of spiritual and natural beauty. The Song of Shang-ri La combines a tranquil melody, simple rhythm, and evocative lyrics to create a song that celebrates the beauty and sacredness of Shangri-La. This piece reflects Tibetan reverence for nature

and spirituality, using music as a way to honor an idealized place of peace and harmony.

5.14 Jiangma Xisa (Folk song type: Mountain Song)



G Yu scale (Bb major)

Wide register d-g1

24

**Jiangma Xisa**  
(The Land of Willows)

Diqing Tibetan folksong  
Transcription Shiyang Wang

451

455

jio ma la sa la zo yi la si a la la a jion la si lis  
jio zi la nu la yo jo la si a

459

yo la jio si go la yon xion la jio ma xi sa lo los  
yo la sa jia yi xi la no bo la

463

yo la jio si go la yon xion la jio ma xi sa lo los  
yo la sa jia yi xi la no bo la

Lyric meaning:

Willows are planted on this land,  
So many branches and leaves flourish,  
The willows stand taller than the rugged mountains,  
Growing in such a place,  
This is our beloved hometown,  
Willows are planted in the soil,  
Branches and leaves are lush,  
Signifying our everlasting youth, health, and longevity,  
This is the treasured land we cherish,  
The place where willows grow.

Typical rhythm

Lyrics are about the hometown

Figure 22. Jiangma Xisa

Source: Shiyang Wang

Structure Characteristics:

Jiangma Xisa, 4\4 beat, follows a strophic structure, with each verse sharing the same melody. This repetitive form allows the song to emphasize the natural and cultural pride expressed in the lyrics. The structure supports a meditative and reflective quality, fitting for a song about cherishing the homeland. The consistent melody in each verse reinforces the theme of unity and rootedness in tradition and nature.

#### Melodic Features:

The melody is smooth and flowing, composed in a pentatonic scale that gives it an open, spacious feel. The melody rises and falls in gentle arcs, evoking the imagery of willows swaying in the breeze. It's simple, graceful line reflects the stability and growth described in the lyrics. This natural and unembellished melodic contour aligns well with the themes of health, youth, and the longevity symbolized by the willow trees.

#### Folk Song Singing Techniques:

Singers typically use a warm, full tone with a slight vibrato, conveying reverence and affection for the homeland. The singing style is clear and unhurried, allowing each word to resonate. Ornamentation is minimal to maintain the song's simplicity, focusing on clarity and emotional expression. This technique draws listeners into the song's atmosphere of respect and pride for the land, highlighting the timeless beauty of the willow trees as symbols of vitality.

#### Rhythm Features:

The rhythm is steady and moderately paced, aligning with the reflective mood of the song. The straightforward rhythm allows for an even, flowing delivery, which is well-suited for the contemplative and grounded themes. The rhythmic simplicity mirrors the calmness and endurance associated with the willows, creating a stable foundation that invites introspection. This steady beat reinforces the idea of enduring roots and the resilience of nature.

#### Lyrics Characteristics Analysis:

The lyrics celebrate the strength, beauty, and symbolism of willows, which are described as flourishing and standing tall even against rugged mountains. This imagery reflects Tibetan cultural values, where natural elements, especially trees, often symbolize resilience and longevity. Phrases like “signifying our everlasting youth, health, and longevity” emphasize the cultural significance of willows as symbols of vitality and continuity. The lyrics express pride in the homeland and a deep connection to nature, portraying the land as a cherished, fertile place where life thrives.

Jiangma Xisa combines a graceful melody, steady rhythm, and evocative lyrics to honor the beauty and resilience of nature and the homeland. This piece reflects Tibetan reverence for nature and cultural pride, using music to celebrate a land of growth, health, and enduring spirit.

### Part 3 Life song

#### 5.15 Embrace From Mom (Folk song type: Life Song)

Typical lyric :la ka  
xiong lo ma

Typical rhythm

**Embrace from Mom**  
母亲的怀抱

3  
Diqing Tibetan folksong  
Singer: Damoluzhuo  
Transcription: Shiyong Wang

26  
o la xi bu a ma bu di o la xi bu a ma  
so la do bu ca wa sha lin o la do bu ka wa  
so la na ci wei ye no lin o la la so min ye

34  
bu lin zei lin co mu xi xion son ze la ma lo o la  
sha lin zei lin co mu xi bu a ma la gei xion o la  
ro lin zei lin co mu jei jei ya ma la jei xion o la

39  
so zei lin co mu xi xion ce la ma lo  
so zei lin co mu xi bu a ma la gei xion  
so zei lin co mu jei jei ya ma la jei xion

Pentatonic scale  
G#-B-C#-D#-F#

Lyric meaning:

2step embellishment note

In the warm embrace of my mother,  
I didn't feel the warmth.  
Only after enduring hardships  
Did I remember my mother's warmth.  
When I traveled far from home,  
I thought of my kind mother.  
Every time I think of her,  
I can't hold back my tears.

Figure 23. Embrace from Mom  
Shiyong Wang

#### Structure Characteristics:

Embrace from Mom, 2/4 beat, uses a strophic structure, with each stanza featuring a repetitive melody that emphasizes its heartfelt theme. The song's structure supports a narrative progression in the lyrics, allowing the listener to engage deeply with the story of maternal warmth and longing. This format is effective for conveying personal and emotional narratives within folk traditions, where repetition reinforces the theme of nostalgia and love.

#### Melodic Features:

The melody is expressive and gentle, primarily moving in small intervals that create a comforting, lullaby-like quality. The song is in a pentatonic scale, typical of Tibetan folk songs, which adds a distinct cultural sound to the music. The melody includes subtle rises and falls, mirroring the emotional ups and downs described in the lyrics, and occasional leaps add emphasis to certain words, particularly those that evoke emotional resonance.

#### Folk Song Singing Techniques:

Tibetan singing often involves a warm, resonant tone with expressive vibrato, and this song is no exception. Singers may use a soft, nurturing vocal quality to match the theme of a mother's embrace, emphasizing tenderness and warmth. Techniques such as slight pitch bending on emotional phrases can add depth, and the gentle ornamentation on certain syllables enhances the feeling of reverence and remembrance, reflecting the singer's affection.

#### Rhythm Features:

The rhythm is slow and steady, aligning with the "Andante" tempo marked at the start, which gives the song a contemplative feel. The rhythmic pattern is straightforward, focusing on even beats that support the flowing melody and emotional lyrics. This simplicity allows the listener to focus on the song's message, and the gentle pacing complements the themes of nostalgia and maternal comfort.

#### Lyrics Characteristics Analysis:

The lyrics focus on the speaker's reflections on their mother's warmth, only fully appreciated after facing life's hardships. This theme of delayed understanding and gratitude is universal, but it resonates deeply within Tibetan culture, where family bonds are cherished. Imagery of traveling far and longing for a mother's embrace

reflects both physical and emotional distance, creating a poignant narrative. The repetition of phrases associated with the mother’s warmth emphasizes the depth of emotion, while the lyrical simplicity adds to its heartfelt nature.

Embrace from Mom combines a simple structure, gentle melody, and deeply personal lyrics, embodying the essence of Tibetan folk music's ability to convey complex emotions through accessible musical and lyrical forms.

5.16 Jixiang Niao (Folk song type: Mountain Song)



13

**Jixiang Niao**

Diqing Tibetan folksong  
Singer: Damoluzhuo  
Transcription: Shiyong Wang

Lyric meaning:  
Auspicious birds,  
With rainbow-colored belts,  
The auspicious birds gather.  
The auspicious birds gather,  
With laces like the claws of the wind.

Figure 24. Jixiang Niao  
Source: Shiyong Wang

Structure Characteristics:

Jixiang Niao, 2\4beat, has a simple and repetitive structure, typical of Tibetan folk songs. Each verse is set to the same melody, allowing for easy memorization and

communal singing. This repetitive structure enhances the song's ceremonial feel, as it celebrates auspicious symbols, in this case, the gathering of colorful birds. The song's form supports its purpose as a chant or invocation, calling for good fortune.

#### Melodic Features:

The melody is graceful and light, with a pentatonic scale that gives it an open, airy sound typical of Tibetan folk music. The use of ascending and descending phrases mirrors the imagery of birds flying or gathering, creating a sense of movement and fluidity. The melody includes embellishments, such as triplets, which add a playful and vibrant quality, enhancing the joyous and auspicious theme of the song.

#### Folk Song Singing Techniques:

Singers of Jixiang Niao typically use a clear, gentle tone to capture the lightness and delicacy of the bird imagery. A soft vibrato may be applied to longer notes, giving them a gentle resonance, while embellishments are sung with precision to bring out the intricate melodic lines. This singing style reflects the song's celebratory tone and maintains a sense of grace and reverence, fitting for a song about auspicious omens.

#### Rhythm Features:

The rhythm is steady, with a "Moderato" tempo that is neither too fast nor too slow, providing a balanced pace that enhances the song's graceful character. Triplet figures add rhythmic variety, giving the song a lilting feel that mirrors the flapping of wings or the gentle movements of birds. This rhythmic simplicity allows the focus to remain on the melody and lyrics, enhancing the song's meditative and celebratory quality.

#### Lyrics Characteristics Analysis:

The lyrics are centered on the imagery of "auspicious birds" adorned with "rainbow-colored belts" and "laces like the claws of the wind," symbols of good fortune and beauty. This use of colorful, natural imagery reflects Tibetan cultural values, where nature is seen as a source of blessings and spiritual significance. The repeated phrases create a rhythmic chant, emphasizing the gathering of these birds as

an omen of prosperity and luck. The lyrics convey a sense of reverence for nature's signs, celebrating harmony and beauty.

Jixiang Niao combines a flowing melody, light rhythmic structure, and auspicious imagery to create a song that celebrates beauty and good fortune. This piece embodies the Tibetan cultural appreciation of nature and spiritual symbolism, using music to invoke blessings and joy.

5.17 Wanzhang Yangguang



Folk song ode to the hometown

Eb Yu scale(same as Eb minor)

18

Wanzhan Yangguang

Diqing Tibetan folksong  
Transcription:Shiying Wang

344

che ge ni ma la mo la ge  
za ni ma zho xin ki xin ge

347

ya xion a ho hao che ge ni ma la go a ga ya xion  
ma son ha o za me ma zho xin gei xin gei ma son

351

ho hao che ge ni ma la go a ga ya xion  
o za me ma zho xin gei xin gei ma son

Folk song  
typical  
rhythm

Typical  
rhythm ,usually  
for the  
instrument

Lyric meaning:

The fiery red sun rises from the eastern mountain peak,  
Yet it hasn't warmed every corner of the world.  
Please don't leave in haste.  
The full moon on the fifteenth rises from the eastern mountain peak,  
Yet it hasn't illuminated every corner of the world.  
Please don't leave in haste.  
The brilliant stars rise from the eastern mountain peak,  
Yet they haven't gathered every gathering in the world.  
Please don't leave in haste.

Figure 25. Wanzhang Yangguang

Source:Shiying Wang

#### Structure Characteristics:

Diqing folk song 'Wanzhan Yangguang' 4/4 beat, follows a repetitive strophic structure, with each verse sharing the same melody. This structure is common in folk songs that convey advice or reflective themes, as the repetition reinforces the message. The song's simple, recurring form makes it suitable for group singing and allows listeners to focus on the lyrics' meaning, emphasizing the plea to "not leave in haste."

#### Melodic Features:

The melody is gentle yet earnest, using a pentatonic scale that gives it an open and contemplative feel. The melody ascends and descends smoothly, creating a flowing, wave-like motion that mirrors the slow rise of the sun and moon described in the lyrics. This melodic contour, combined with a moderate tempo, lends the song a sense of calm and introspection. Small melodic variations add subtle interest, enhancing the song's emotional expression without disrupting its meditative flow.

#### Folk Song Singing Techniques:

Singers of Wanzhan Yangguang typically use a soft, reflective tone, conveying both warmth and sincerity. The singing style is clear and controlled, with minimal vibrato to maintain focus on the lyrical message. Ornamentation is applied sparingly, usually on significant phrases, to enhance their emotional impact. This style aligns with the song's contemplative nature, allowing the lyrics' plea and imagery to resonate deeply with the listener.

#### Rhythm Features:

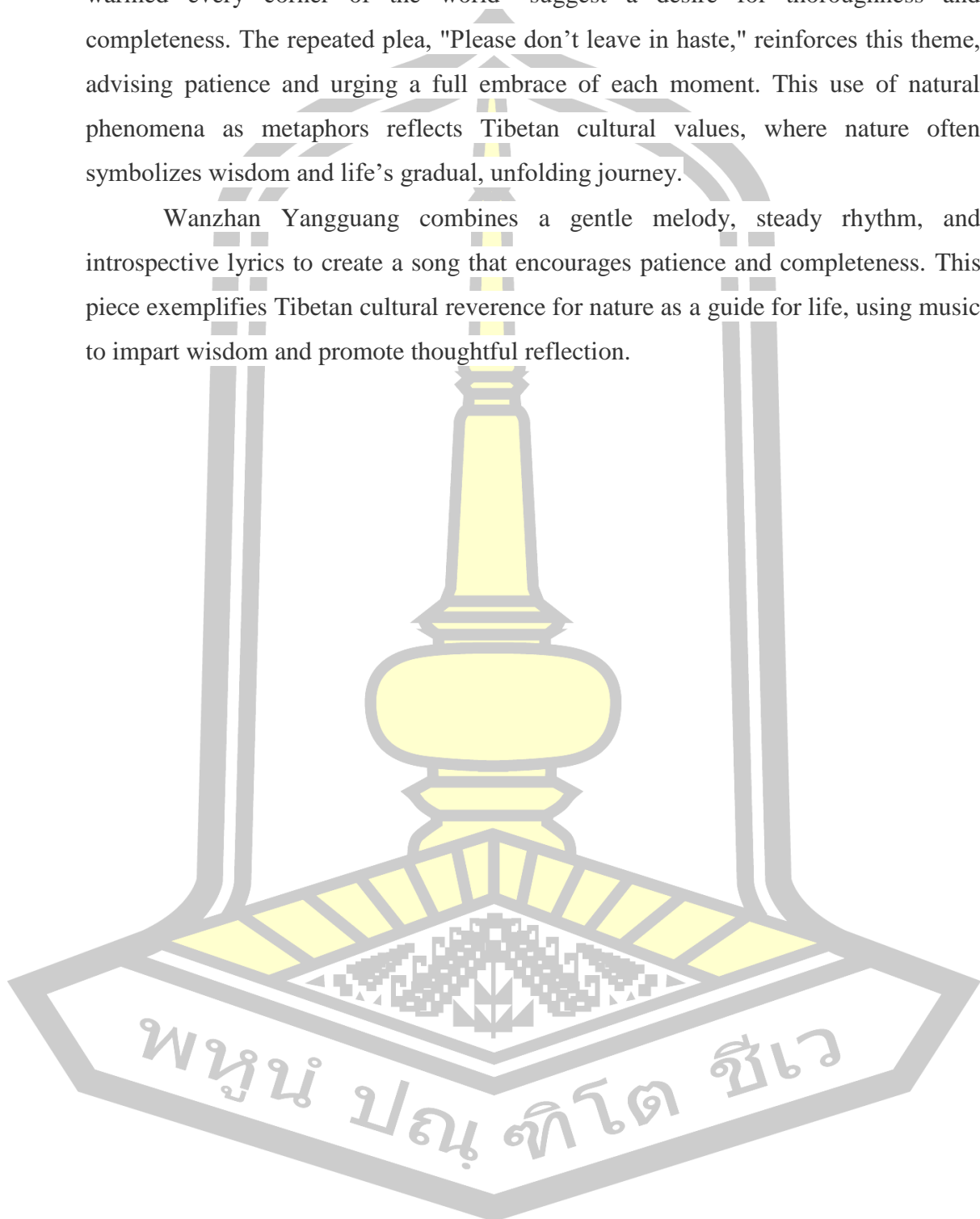
The rhythm is steady, with a moderate tempo that complements the song's reflective mood. The rhythm provides a gentle, consistent foundation, encouraging a calm, unhurried delivery that mirrors the theme of patience in the lyrics. This stable rhythmic structure allows the melody to flow naturally, supporting the meditative character of the song. The even pacing of each line reinforces the message of taking time and not rushing, aligning with the lyrical emphasis on completeness and thoroughness.

#### Lyrics Characteristics Analysis:

The lyrics are rich in natural imagery, comparing the gradual illumination of the world by the sun, moon, and stars to the process of fully experiencing life. Lines

such as "The fiery red sun rises from the eastern mountain peak" and "Yet it hasn't warmed every corner of the world" suggest a desire for thoroughness and completeness. The repeated plea, "Please don't leave in haste," reinforces this theme, advising patience and urging a full embrace of each moment. This use of natural phenomena as metaphors reflects Tibetan cultural values, where nature often symbolizes wisdom and life's gradual, unfolding journey.

Wanzhan Yangguang combines a gentle melody, steady rhythm, and introspective lyrics to create a song that encourages patience and completeness. This piece exemplifies Tibetan cultural reverence for nature as a guide for life, using music to impart wisdom and promote thoughtful reflection.



5.18 Zongzhuo (Folk song type:Dance Song)



8 The song for Praising the palace

Zongzhuo  
(Guozhuang)

Improvisational decorative notes (32th note)

Diqing Tibetan folksong  
Singer:Jinzuoma Larongyangzong  
Arranged by:Kin Zhuoma  
Transcription:Shiying Wang

121  
yu nv nei zuo zuo\_ ba o la li dv.za neishei so yo la zo

124  
li dv za na shei son yo la zon yo zo ba osi a la li\_\_gei nei\_

127  
ro ro\_ ba o la li gi.ma ya xia so yo la ro li gei ma ya

130  
xia son yo la ro yo ro ba osi a la li\_\_mi nei. zi

133  
jie\_\_ ba o la ma ya\_ ra lo ji xion yo la ji

135  
ma ya zha lo ji xion yo la jie yo jie ba osi

Typical rhythm

Eb Gong scale(same as Eb major scale)

lyric meaning:  
In the upper garden gather three sandalwood trees,  
In the middle garden gather three peacocks,  
In the lower garden, the peacocks' feathers are beautiful.  
In the upper garden gather these three cypress trees,  
In the middle garden gather three parrots,  
In the lower garden, the parrots are jade-green.  
In the upper garden gather three poplar trees,  
In the middle garden gather three cuckoo birds,  
In the lower garden, the cuckoos sing clear and crisp.

Figure 26. Zongzhuo  
Source:Shiying Wang

#### Structure Characteristics:

Zongzhuo, 4\4 beat, has a repetitive and cyclic structure, which is typical of Guozhuang songs, a traditional Tibetan folk dance form. This structure allows the song to support extended dance sequences, with each verse or section mirroring the previous, enabling dancers to follow along easily. The repetitive structure enhances the communal aspect of the song, as the music and movement bring people together in a celebratory and interactive experience.

#### Melodic Features:

The melody of Zongzhuo is lively and rhythmic, designed to complement the dance movements of Guozhuang. It is based on a pentatonic scale, which gives it a bright and open sound that is characteristic of Tibetan folk music. The melody consists of short, repeated phrases with minor variations, creating a hypnotic effect that is both engaging and uplifting. The melody's upbeat character reflects the joy and unity experienced during the Guozhuang dance.

#### Folk Song Singing Techniques:

Singers of Zongzhuo often use a strong, resonant tone to match the energy of the dance. The vocal style is generally straightforward and rhythmic, with minimal vibrato to maintain clarity and precision, which are important for group coordination. Singers may use call-and-response techniques, where a lead singer initiates a phrase and the group responds, enhancing the interactive nature of the song. This technique encourages participation and reflects the communal spirit of Guozhuang gatherings.

#### Rhythm Features:

The rhythm of Zongzhuo is steady and danceable, with a moderate tempo that allows for both singing and movement. The rhythm follows a regular pattern, creating a solid foundation for dancers to follow. The use of syncopation and accents in specific sections adds a sense of dynamic motion, reflecting the energy and excitement of the dance. This rhythmic consistency is essential for group coordination in traditional dance, providing a beat that all participants can synchronize with.

#### Lyrics Characteristics Analysis:

The lyrics of Zongzhuo are highly descriptive, focusing on the imagery of various trees and birds gathering in different parts of a garden. Each line introduces a new image, creating a vibrant and colorful scene that reflects the natural beauty of the

environment. This use of nature-based imagery is common in Tibetan folk songs and serves to strengthen the connection between the community and their surroundings. The repetition of the words "upper," "middle," and "lower" for different parts of the garden reinforces the sense of order and harmony in nature, mirroring the structure and unity of the dance itself. Zongzhuo (Guozhuang) combines repetitive melodic and rhythmic patterns with vivid, nature-centered lyrics to create an engaging song that celebrates community, harmony, and the beauty of nature. This song embodies the essence of Tibetan Guozhuang dance and culture, where music, dance, and social connection are deeply intertwined.



5.19 Ode to the horse of the King Gesaer (Folk song type: Mountain Song)



The hero of Tibetan people

12

Ode to the Horse of the King Gesaer

D minor (A Zhi sacle,in Chinese music )

Diqing Tibetan folksong  
Arranged and Singing:Larongxilo  
Transcription:Shiying Wang

217  
ba qio jia si ni ba la ba qio jia si di box so ho mei ya la  
224  
jia da jia ro ka gu la jia da jia ro ka gux  
ya mie ga nei xion la jia rei wa xia\_zho rei wa xia ya lo  
231  
ba qio jia si ni ba la ba qio jia si di box so ho mei ya la  
jia da jia ro ku ya ku la jia da jia ro ka gux  
238  
ya mie shi ji xion la jia rei wa xia\_zho rei  
242  
wa xia ya lo

Typical rhythm

All the lyrics are full of happiness

Lyric meaning:

If you ask where it was born,  
In the east where the sun rises,  
The divine steed, the white-lipped horse.  
If you ask where it was born,  
On the northern grasslands of Xining,  
With its gleaming gilded saddle.  
If you ask about the materials,  
It is from the wish-fulfilling treasure tree,  
A beautifully crafted saddle blanket.  
If you ask where it comes from,  
It is from the skillful hands of women,  
A finely crafted jade dragon stirrup.  
If you ask where it was forged,  
It is from the wisdom of master craftsmen.

Figure 27. Ode to the Horse of The King Gesaer

Source:Shiying Wang

#### Structure Characteristics:

Ode to the Horse of the King Gesaer, 2\4 beat, follows a strophic structure, with each verse expanding on the previous one to build a detailed image of the horse's origin, materials, and craftsmanship. This repetition creates a cumulative effect, enhancing the song's narrative depth. The structure supports the storytelling nature of the piece, as each verse adds new details about the horse's significance, building reverence and admiration in a gradual manner.

#### Melodic Features:

The melody is both stately and expressive, fitting for a song that honors a legendary figure's steed. The pentatonic scale provides an open, resonant sound that enhances the song's grand and noble tone. The melody includes both ascending and descending phrases, creating a sense of movement and progression, mirroring the journey and qualities of the horse. Ornamental notes and trills add decorative elements, aligning with the rich description of the horse's adornments and craftsmanship.

#### Folk Song Singing Techniques:

Singers typically use a strong, resonant tone with controlled vibrato to convey respect and grandeur. The singing is clear and precise, allowing the words to be fully understood, as the song serves a storytelling purpose. Ornamentation is used selectively to emphasize certain descriptive words, adding depth and embellishment that reflect the horse's ornate decorations. The vocal delivery is steady and deliberate, underscoring the song's reverent and honorific qualities.

#### Rhythm Features:

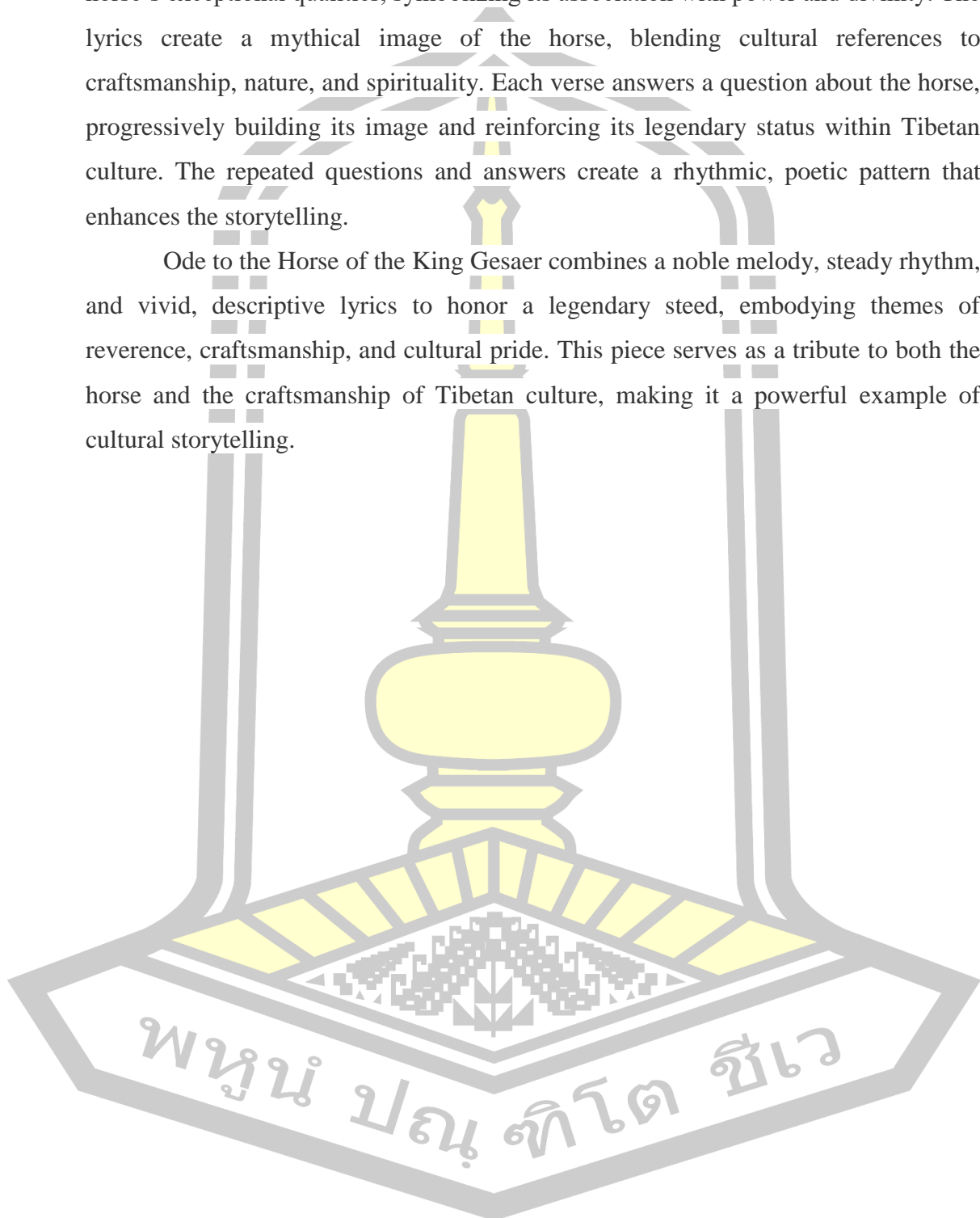
The rhythm is steady, marked at a moderate tempo, which lends a ceremonial feel to the song. The consistent beat and lack of syncopation give the song a structured, processional quality, fitting for a song about royalty and honor. This rhythmic stability enhances the sense of admiration and reverence, as each line is presented with gravity. The use of slight rhythmic variation in certain phrases adds subtle dynamics, reflecting the changing aspects of the narrative.

#### Lyrics Characteristics Analysis:

The lyrics of Ode to the Horse of the King Gesaer are rich with detailed descriptions of the horse's origins, materials, and craftsmanship. Phrases such as

"wish-fulfilling treasure tree," "gilded saddle," and "jade dragon stirrup" illustrate the horse's exceptional qualities, symbolizing its association with power and divinity. The lyrics create a mythical image of the horse, blending cultural references to craftsmanship, nature, and spirituality. Each verse answers a question about the horse, progressively building its image and reinforcing its legendary status within Tibetan culture. The repeated questions and answers create a rhythmic, poetic pattern that enhances the storytelling.

Ode to the Horse of the King Gesaer combines a noble melody, steady rhythm, and vivid, descriptive lyrics to honor a legendary steed, embodying themes of reverence, craftsmanship, and cultural pride. This piece serves as a tribute to both the horse and the craftsmanship of Tibetan culture, making it a powerful example of cultural storytelling.



Part 4:Dance song

5.20 Xiangwang Beijing (Folk song type: Mountain Song)

The lyrics means the Tibitean people love Biejing

15

### Xiangwang Beijing

Diqing Tibetan folksong  
Singer:larongxiluo  
Transcription:Shiyong Wang

292  
zho jio nie zho jo ni ya sei zho go kan mo ya go kan  
si mio do si mio do wa zha nia zho son nan wa\_ zho son

301  
mo la ya o lie sa la ji bu  
non la ya

307  
ro bei ji lan la ni la ya

Lyric meaning:  
The east is red, the sun rises,  
Golden sunlight shines on Tiananmen.  
Beijing, the capital of China,  
A sacred place.  
Your radiance illuminates the hearts of the Tibetan people,  
The Tibetan people think of you,  
Hoping to come close to your vast embrace,  
To admire your thriving spirit.

A Yu scale:pentatonic scale

Typical rhythm

Figure 28. Xiangwang Beijing

Source:Shiyong Wang

Structure Characteristics:

Xiangwang Beijing, 2/4 beat, follows a strophic structure with each verse set to the same melody. This repetitive format allows the singer to focus on the meaning of each line, enhancing the song's reverent and reflective tone. The structure is simple and suitable for communal singing, making it accessible to a wide audience. This simplicity also highlights the lyrics, which carry significant cultural and emotional weight, as they express admiration for Beijing.

#### Melodic Features:

The melody is smooth and flowing, using a pentatonic scale that gives it an open, uplifting quality. The melody moves in a stepwise motion, with gentle rises and falls that convey a sense of longing and admiration. Occasional leaps add emphasis to certain words or phrases, mirroring the emotional peaks in the lyrics. The melody's simplicity and upward movement reflect the aspirational tone, embodying the hope and respect that Tibetan people feel towards Beijing.

#### Folk Song Singing Techniques:

Singers typically use a steady, warm tone to convey the respect and admiration embedded in the song. The singing style is expressive but controlled, with minimal vibrato to maintain clarity. Ornamentation is sparse but effective, used mainly on significant phrases to enhance their emotional impact. The vocal delivery is designed to evoke a sense of reverence, creating a bridge between the singer's sentiments and the song's message.

#### Rhythm Features:

The rhythm is gentle and steady, matching the "Moderato" tempo, which provides a calm and measured pace. This rhythmic stability supports the song's reflective nature, allowing listeners to focus on the lyrics and the melody without distraction. The rhythm includes slight syncopation at certain points, adding subtle variation and keeping the song engaging while maintaining its dignified pace. This rhythm complements the song's theme, supporting the sense of awe and reverence.

#### Lyrics Characteristics Analysis:

The lyrics convey a deep respect and admiration for Beijing, portraying it as a sacred and radiant place. Phrases such as "Golden sunlight shines on Tiananmen" and "Your radiance illuminates the hearts of the Tibetan people" suggest a connection between Beijing's grandeur and the Tibetan people's aspirations. The repeated reference to Beijing as a "sacred place" reflects the cultural significance and national pride associated with the city. The lyrics also express a longing to "come close to your vast embrace," symbolizing the desire for unity and harmony with the capital.

Xiangwang Beijing combines a heartfelt melody, steady rhythm, and reverent lyrics to create a song that celebrates national pride and cultural unity. It reflects the Tibetan people's admiration for Beijing and their aspirations for connection with the heart of China, making it a powerful cultural expression.

5.21 Bengqian Meiduo



F# pentatonic F#-A-B-C#-E

14

F Yu scale

14. Bengqian Meiduo

Diqing Tibetan folksong  
Singer: larongxiluo  
Transcription: Shiyong Wang

262 **Allegro**

re ben ca ni pa ni re ben  
don xie ka yue nan na don xie

269  
ca ni pa ni zha xia ya zhu lo o a don xie ka yi ni ba ben qian mei duo  
ka yue nan na niang qie nia qie san xia

275  
la ben qian mei duo la ya la ni so o ya la ni ya la

284  
ya la ya la ya la don xie ka yi ni ba  
nia qie nia qi san xia

288  
la la ben qian mei duo la

Lyric about Love

Lyric meaning:

Two mountain peaks come together,  
Because they are framed by the white snow.  
May they never part.  
When the sun rises, the ice and snow melt,  
But may they never be separated.  
For the two mountains to meet,  
The fragrance of the sacred wood drifts through the air.  
May they never be apart.  
When the master of the fragrant wood arrives on the phoenix,  
They will be forever united.

Typical rhythm of Diqing



Figure 29. Bengqian Meiduo Source: Shiyong Wang

#### Structure Characteristics:

Bengqian Meiduo,  $2\frac{1}{4}$  beat, has a strophic structure, where each verse is set to the same melody, allowing for easy repetition and communal singing. This structure is fitting for songs that express wishes or blessings, as the repeated form reinforces the message of unity and permanence conveyed in the lyrics. The song's structure supports its role as a symbolic piece, focusing on the concept of eternal unity and strength.

#### Melodic Features:

The melody is uplifting and expressive, with a pentatonic scale that gives it an open, expansive quality typical of Tibetan folk music. The melody frequently ascends, symbolizing the strength and elevation of the mountains described in the lyrics. The "Allegro" tempo adds a sense of energy and vitality, enhancing the celebratory and hopeful tone. The melodic contour mirrors the peaks of mountains, giving the song a natural and harmonious feel that aligns with the song's theme of nature and unity.

#### Folk Song Singing Techniques:

Singers typically employ a strong, clear tone with controlled vibrato to convey the song's strength and reverence. The singing style is straightforward and energetic, fitting the song's allegro tempo and enhancing its celebratory tone. Ornamentation is minimal, focusing on the clarity of each phrase, which helps convey the symbolic meaning of unity and continuity between the two mountains. This technique emphasizes the importance of the song's message, encouraging listeners to engage with its themes of harmony and permanence.

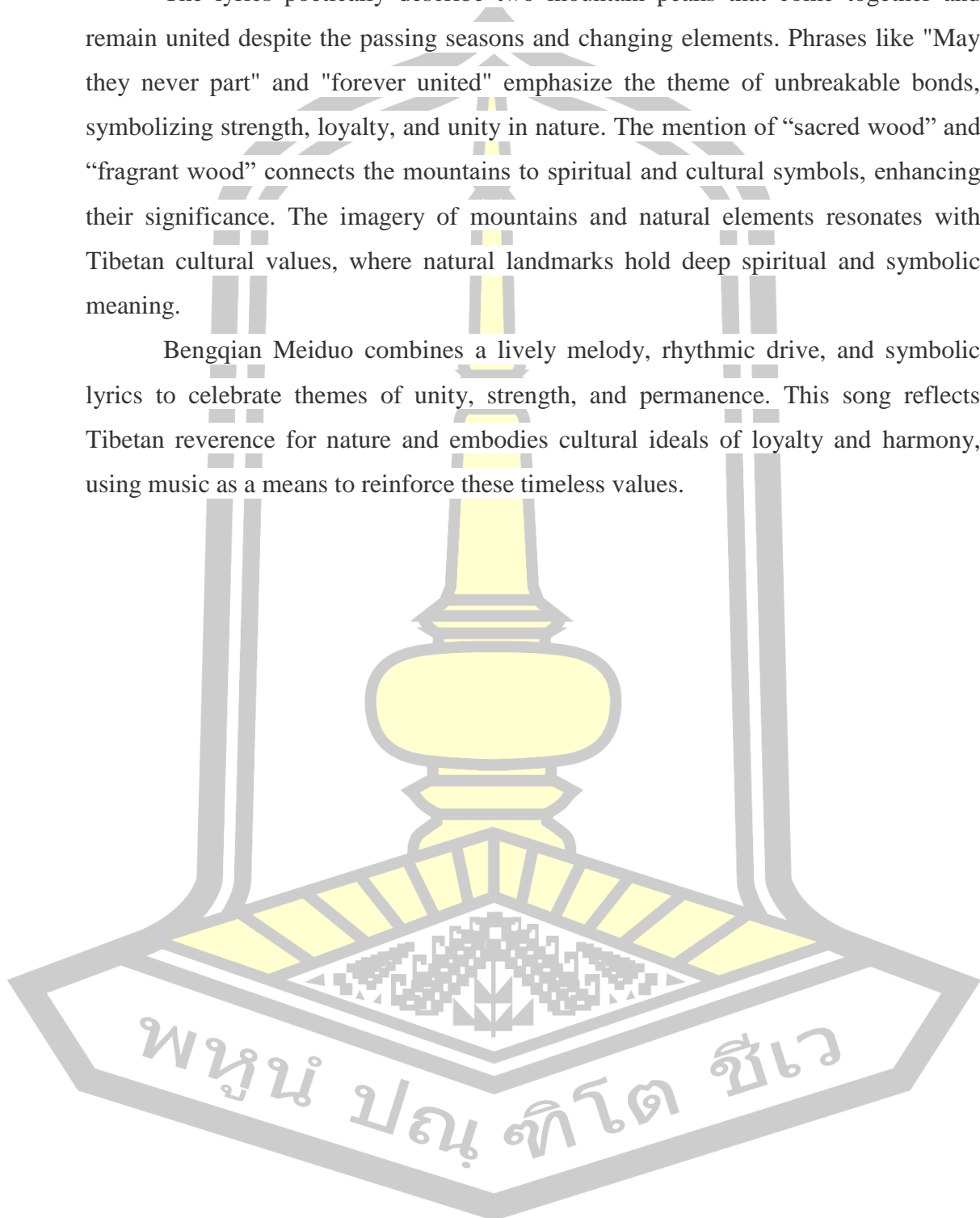
#### Rhythm Features:

The rhythm is steady and quick, aligning with the "Allegro" marking, providing a sense of movement and forward momentum. This lively rhythm reflects the energetic and hopeful message of the lyrics, encouraging listeners to feel the joy of unity and harmony. The rhythmic structure is simple yet dynamic, allowing the melody to flow naturally and reinforcing the celebratory nature of the piece. The upbeat tempo adds to the excitement and vitality, mirroring the strength and enduring quality of the mountains.

#### Lyrics Characteristics Analysis:

The lyrics poetically describe two mountain peaks that come together and remain united despite the passing seasons and changing elements. Phrases like "May they never part" and "forever united" emphasize the theme of unbreakable bonds, symbolizing strength, loyalty, and unity in nature. The mention of "sacred wood" and "fragrant wood" connects the mountains to spiritual and cultural symbols, enhancing their significance. The imagery of mountains and natural elements resonates with Tibetan cultural values, where natural landmarks hold deep spiritual and symbolic meaning.

Bengqian Meiduo combines a lively melody, rhythmic drive, and symbolic lyrics to celebrate themes of unity, strength, and permanence. This song reflects Tibetan reverence for nature and embodies cultural ideals of loyalty and harmony, using music as a means to reinforce these timeless values.



5.22 Jinison

20

20.Jinison

Diqing Tibetan folksong  
Transcription:Shiying Wang

368 *Andante*  
ri wa ya xion gong yu to mo ro ri wa ya xion

374  
do son do mo ro ya la ji ni ma so o re

379  
na me\_ jio o ni ji

382  
ji zho co ma la so o li la

B minor(B Yu scale)

Typical rhythm

Lyrics always about the sun and the heaven

Lyric meaning:  
A good song soars in the blue sky,  
One, two, three,  
Four, five, six,  
Six, seven, eight,  
Eight, nine, ten steps,  
Eight dance steps so neat and aligned.  
On the eastern mountain peak,  
The golden sun rises,  
The golden sun illuminates the entire world.

Impromptu notes

Figure 30. Jinison  
Source:Shiying Wang

Structure Characteristics:

Jinison, 4/4 beat, follows a repetitive strophic structure, with each verse sharing the same melody. This form allows for easy memorization and communal singing, reinforcing the celebratory and rhythmic nature of the song. The structure also enhances the song's lyrical message, focusing on counting and the progression of numbers, which aligns with the song's themes of rhythm, order, and alignment.

#### Melodic Features:

The melody is simple and uplifting, composed in a pentatonic scale that gives it an open and harmonious sound. The melody has a smooth, flowing quality with stepwise motion, allowing it to be easily followed and repeated by a group. Occasional melodic embellishments, such as triplets, add a touch of playfulness and rhythm. The ascending and descending phrases reflect the rising and setting sun mentioned in the lyrics, creating a sense of movement and connection to nature.

#### Folk Song Singing Techniques:

Singers typically use a bright, clear tone with moderate vibrato to convey joy and energy. Ornamentation is minimal, focusing on clarity and precision, especially for the counted phrases, which are central to the song. This technique brings out the rhythm and alignment expressed in the lyrics, making it suitable for communal or festive settings. The singing style is steady and confident, allowing the lyrics to resonate with the listener and creating a sense of unity.

#### Rhythm Features:

The rhythm is steady and measured, with an "Andante" tempo that provides a moderate, deliberate pace. The rhythmic structure is simple and repetitive, which is essential for group singing and aligns with the song's counting theme. The rhythm emphasizes each number clearly, supporting the idea of orderly progression. The straightforward rhythm also complements the imagery of the rising sun, enhancing the song's natural and ritualistic quality.

**Lyrics Characteristics Analysis:** The lyrics emphasize themes of rhythm, alignment, and harmony, using counting to symbolize order and precision. The counting phrases "one, two, three..." through "eight, nine, ten steps" suggest the importance of order and unity, aligning with Tibetan cultural values of harmony and communal activity. The imagery of the "golden sun rising on the eastern mountain peak" reflects a connection to nature and the start of a new day, symbolizing illumination and renewal. This blend of counting with natural imagery highlights the song's dual themes of structure in human activities and reverence for the natural world. Jinison combines a clear melody, steady rhythm, and symbolic lyrics to create a song that celebrates alignment, harmony, and the rhythm of life. This piece reflects

Tibetan cultural values of order, unity, and connection to nature, using music as a means to express both joy and respect for the world’s natural cycles.

5.23 Pray Dance (Folk song type: Mountain Song)

11

Singing with dancing

F-Yu scale  
G-Same as f minor

11.Pray Dance

Diqing Tibetan folksong  
Singer:Zanbaduoji  
Transcription:Shiying Wang

191  
yang zho qion xie lo yang zho qion xio lo ya di qin ka wa

198  
ge bo yo zho qion xie lo yang zho qion xie lo ya

204  
yang zho qion xie lo yang zho qion xio lo ya ji do\_wa ma

211  
zo ka yo zho qion xie lo yang zho qion xie lo ya

Impromptu decorate notes

Lyric meaning :

Come, a dance of blessings,  
At the sacred Kawagebo.  
Come, a dance of blessings,  
By the banks of the Jiantang Milk River.  
Come, a dance of blessings,  
As we brothers and sisters gather.  
Come, a dance of blessings.

Typical rhythm

All the lyrics are the language of happiness and harmony

Figure 31. Pray Dance

Source:Shiying Wang

Structure Characteristics:

Pray Dance, 2\4 beat, follows a repetitive and cyclic structure, typical of songs meant for group participation in dance and ritual. The strophic form, with each verse carrying a similar melodic line, allows participants to engage easily, reinforcing the

communal and ceremonial purpose of the song. The repeated structure enhances the ritualistic aspect, aligning with the theme of blessings and collective prayer.

#### Melodic Features:

The melody of Pray Dance is simple and resonant, using a pentatonic scale to create an open, spiritual sound. The melody has a flowing quality, with short phrases that rise and fall gently, mirroring the movement of a dance. This melodic simplicity and the recurring phrases create a meditative, hypnotic effect, encouraging a reflective state. The melody's upward motion at certain points adds a sense of upliftment and blessing, suitable for a song dedicated to prayer and unity.

#### Folk Song Singing Techniques:

Singers typically use a strong, steady tone to project the song's communal and ceremonial nature. Minimal vibrato and clear articulation are employed, allowing each word to resonate clearly within the group. There is a slight use of ornamentation on key phrases to emphasize certain words, such as those associated with blessing or gathering, enhancing the song's sacred atmosphere. The singing style aims to create unity among the participants, aligning their voices and spirits.

#### Rhythm Features:

The rhythm of Pray Dance is steady and moderately paced, following a "Moderato" tempo that complements the dance movements. The rhythm maintains a consistent beat, which is essential for synchronization in group rituals and dances. The straightforward rhythm allows participants to move in unison, fostering a sense of togetherness. Occasional syncopation adds a subtle dynamic that keeps the rhythm engaging, encouraging continuous movement and flow.

#### Lyrics Characteristics Analysis:

The lyrics emphasize themes of blessing, unity, and reverence for natural landmarks like Kawagebo and the Jiantang Milk River. Repeated phrases such as "Come, a dance of blessings" underline the song's purpose as a ritual for bringing blessings and harmony. The imagery of sacred places and collective gathering reflects Tibetan cultural values of community, spirituality, and reverence for nature. By inviting brothers and sisters to join in a dance of blessings, the lyrics foster a sense of inclusiveness and collective purpose.

Pray Dance combines a simple yet uplifting melody, steady rhythm, and spiritually focused lyrics to create a song that unites participants in a shared ritual of blessings and reverence. This piece exemplifies the role of music in Tibetan culture as a medium for both social cohesion and spiritual expression.

#### 5.24 Shang-ri La (Folk song type: Mountain Song)



Special accident in Diqing

Folk song composed with Tibetan style

### Shang-ri La

21

Diqing Tibetan folksong  
arranged by: Zongyongzhuoma  
Transcription: Shiyong Wang

**Adagio**

385 xiang ge li la xiang ge li la bo pu m ga la ga jio

388 chei wi ga ji chei wi xia ge li la xia ge li la a qi mao

391 qu ra zha ga wa ye na jiu qi wi gei bi la qia zha xi de lei ni bu sa qia bu da

394 la na li bu wi ga li gi wu la gi pu wei gei la so a la ya a

398 a mei li di di qing jiu shi ni ku ku

401 xun mi di Shang gi ri la Shang ge ri la

Typical Tibetan style rhythm

Lyric meaning  
Long, long ago,  
People called out to you,  
Shangri-La,  
Where are you?  
The symbol of peace in legends,  
An idyllic, utopian wilderness.  
Let me gently tell you.

C# minor (C# Yu scale)

Figure 32. Shang-ri La

Shiyong Wang

#### Structure Characteristics:

Shang-ri La, 4/4 beat, follows a strophic structure, where each verse uses the same melody, allowing for easy memorization and repeated reflection on the lyrics. This repetitive structure creates a meditative quality, aligning with the song's theme of searching for a utopian place. The structure emphasizes the reflective and aspirational nature of the lyrics, focusing on the mythic quality of Shangri-La as a symbol of peace and paradise.

#### Melodic Features:

The melody is serene and flowing, composed in a pentatonic scale that provides a sense of openness and simplicity. The "Adagio" tempo allows the melody to unfold slowly, creating a contemplative and dreamlike atmosphere. The melody features smooth, stepwise movement with occasional leaps, conveying both stability and subtle emotion. This melodic choice aligns with the theme of a peaceful and idyllic place, inviting listeners to immerse themselves in a gentle, timeless landscape.

#### Folk Song Singing Techniques:

Singers typically use a soft, controlled tone with subtle vibrato to convey the gentle and mystical quality of the song. Ornamentation is minimal, allowing the natural beauty of the melody to shine through without distraction. This approach enhances the sense of reverence and longing in the lyrics. The singing style is designed to evoke calm and introspection, encouraging listeners to imagine the serenity and harmony of Shangri-La.

#### Rhythm Features:

The rhythm is steady and slow, in line with the "Adagio" marking, providing a tranquil foundation that complements the reflective tone of the song. The rhythm includes simple patterns that emphasize the melodic flow, enhancing the song's meditative character. The consistent beat encourages listeners to savor each phrase, mirroring the longing and search for an ideal place. This rhythmic simplicity also reflects the timeless and peaceful nature of the mythical Shangri-La.

#### Lyrics Characteristics Analysis:

The lyrics express a longing for Shangri-La, described as a "symbol of peace" and an "idyllic, utopian wilderness." Phrases like "Where are you?" and "Let me gently tell you" add a sense of mystery and reverence, as though the singer is reaching

out to a place that exists in both legend and imagination. This idealized vision of Shangri-La resonates with Tibetan cultural values, where nature and peace are deeply revered. The lyrics' gentle, poetic language emphasizes the beauty and harmony associated with Shangri-La, invoking a universal longing for a place of tranquility and fulfillment. Shang-ri La combines a serene melody, slow rhythm, and poetic lyrics to evoke the beauty and mystery of an idealized utopia. This piece reflects Tibetan cultural values of harmony, peace, and reverence for nature, using music as a means to explore and express the human desire for a place of perfect peace.

### 5.25 Beautiful land Shang-ri La

**Beautiful Land Shang-ri La**  
Tibetan Folk Song  
Arranged by Andrew

Adagio ♩ = 58 优美地

you jin xin zhon yao yuan de xiang ge li ya jiu fang fo zou jin  
ci xiang de a ma yue guo liao xue shan tiao wan go xue lian hua na shou  
don ren de qing ge chang zui le zho ma ya la so ya la  
so men jin li yo yi ge shen hua ya la so  
ya la so qian nain wan nian dou yi lian zhe ta

**Lyric Meaning**  
when I walk in Shang-ri la  
Just like approaching the beautiful girl, Zhoma  
When I overcome the snow capped mountains  
Looking out the snow lotus  
I used to singing many beautiful songs  
How Zhuoma love it?  
She love my song so much  
There many fairy tale in the dream  
Yala so yala so  
Yala so yala so  
Love you my dreaming land--Shang-ri la

**Annotations:**  
- QR code: Folk song composed after 2000th  
- Typical rhythm: 4  
- Pentatonic scale: D-F-G-A-C  
- D Yu scale (F major)  
- Singing in Mandarin

Figure 33. Beautiful land Shang-ri La

Source:Shiying Wang

#### Structure Characteristics:

Beautiful land Shang-ri La, 2/4 beat, four-sentence structure, the Tibetan folk song which composed after 2020<sup>th</sup>. The lyrics of this song follow a narrative structure with two main sections. The first part describes the beauty of Shangri-La, symbolized by meeting a "beautiful girl, Zhuoma" and viewing the "snow lotus." The second part reflects on past songs cherished by Zhuoma, adding a nostalgic and dreamlike quality. The repeated refrain, "Yala so, yala so," serves as a lyrical anchor, bringing listeners back to the central theme of love and admiration for Shangri-La. This structure reinforces the dreamy and reverent tone, enhancing the mythical quality of the place.

#### Melodic Features:

Although the melody is not visible, Tibetan folk melodies often use a pentatonic scale, which creates an open, spacious sound suitable for expressing awe and reverence for nature. In songs like this, the melody would likely be gentle and flowing to match the reflective tone. The repetition of phrases such as "Yala so, yala so" suggests a simple, repetitive melodic line that emphasizes calm and continuity, mirroring the steady beauty of Shangri-La.

#### Folk Song Singing Techniques:

Singers would typically use a warm, expressive tone to convey affection and nostalgia. The vocal delivery would likely be smooth and unembellished to allow the lyrics to shine, especially when describing the beauty of Shangri-La and Zhuoma. Minimal vibrato and clear articulation would help convey sincerity, drawing listeners into the emotions of love and longing. Such techniques enhance the song's ability to evoke imagery of an idealized, peaceful place.

#### Rhythm Features:

The rhythm would likely be slow to moderate, complementing the "dreamland" theme and the serene imagery. This relaxed rhythm allows listeners to dwell on each line, encouraging reflection on the beauty and nostalgia in the lyrics. The repeated "Yala so" refrain would have a steady, gentle rhythm, reinforcing the meditative quality of the song. This rhythmic structure supports the calm, introspective atmosphere associated with Tibetan reverence for nature and mythology.

#### Lyrics Characteristics Analysis:

The lyrics paint Shangri-La as a mythical and idealized place of beauty and peace. Descriptions like "meeting a beautiful girl, Zhuoma" and "gazing at the snow lotus" create an image of Shangri-La as a land of purity and charm. The character of Zhuoma symbolizes beauty and harmony with nature, while the mention of "countless fairy tales" in dreams reinforces Shangri-La's association with fantasy and timelessness. The refrain, "Yala so, yala so," enhances the song's meditative tone, while the final declaration, "I love you, my dreamland—Shangri-La," expresses a deep, emotional connection to this idealized place. The lyrics reflect Tibetan cultural values of reverence for nature, harmony, and the spiritual significance of mythical lands.

This song is a poetic expression of love and nostalgia, with lyrics that invite listeners to imagine an untouched, harmonious land filled with beauty and wonder.

**Summary:** The Tibetan folk songs is very rich in Diqing, although each historical period has many experts, scholars and music experts research analysis, however, the study of this paper, so far, we only studied a small part of the Tibetan folk songs, there are many Tibetan folk songs have not been intact and research. The 25 Tibetan folk songs involved in this dissertation are only relatively representative of the Tibetan folk songs in Diqing area. In the Diqing, there are still a large number of Tibetan folk songs waiting for us to explore and study.

Generally speaking, the Tibetan folk songs of Diqing are melodious and melodious. During the singing process, there is a great 'degree' of improvisation. The singers will add new lyrics and 'decorative sounds' according to their own understanding. It often performs with dance and with the Tibetan musical instrument "Xianzi".

Diqing Tibetan folk songs are so beautiful, rich and colorful, more and more people are deeply moved by it, and fall in love with Diqing this place, and therefore attracted countless tourists from all over the world to travel here, feel and appreciate the moving Diqing Tibetan folk songs.

**Summary:** After field work and the analysis of music works can be seen that the Tibetan folk songs are mainly divided into many type of it in Tibetan autonomous prefecture in Diqing, Yunnan China, but in this dissertation, due to the development of

the way for working of the people who live in Diqing, many Tibetan daily work has been replaced by modern machines, labor folk songs are less and less, plus before retained old labor folk songs is less, therefore, lead to the number of labor folk songs is not enough, and incomplete, therefore, this paper has no special analysis of labor folk songs. The songs collected by the thesis species mainly focus on folk songs, love songs and dance songs.

After analysis, the characteristics of Diqing Tibetan folk songs are becoming more and more obvious. Generally speaking, Tibetan folk songs are very high and clear, and the resonance points are mostly concentrated in the high-pitch area, and there are few low and depressed folk songs. In addition, due to the influence of the many river valleys in Diqing and the small plains in the mountains, the Tibetan folk songs in Diqing are more graceful and beautiful.

Diqing Tibetan folk songs are singing with the  $2 | 4$  or  $4 | 4$ , most of the melody of Tibetan folk song is in the minor, and the pentatonic scale, but only one place called Nixi is very different, the folk songs in this area are all major. The vocal range span of folk songs is relatively large, usually in two octaves. Lyrics can be improvised according to different locations. Out door folk songs (Mountain song) of folk songs are mostly lyrics of singer township, heaven, gods and other themes, while love folk songs are mostly figurative techniques, with mountains, rivers, snow mountains, forests, flowers to refer to lovers, singing folk songs.

Generally, the style Diqing Tibetan folk song music is broad, loud and clear, sometimes gentle and affectionate, with diverse styles. At present, there are still many, many Diqing Tibetan folk songs that have not been collected, and there are countless precious Diqing folk music materials waiting to be collected and developed.

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## CHAPTER VI

### **The Guideline for the Preservation and Transmission of Tibetan Folk Songs**

Tibetan folk songs, which have long been an integral part of the cultural identity of the people in Diqing, Yunnan, represent not only the region's historical musical practices but also its spiritual and social life. These songs, passed down through generations orally, are inextricably linked to the daily lives, rituals, and festivals of the Tibetan people. Over time, however, these traditional music forms have become increasingly endangered due to several socio-economic and cultural factors, such as globalization, the urbanization of rural areas, and the widespread influence of mass media. The gradual disappearance of traditional living environments, where these songs were once cherished and performed, further exacerbates this issue. This chapter will explore the current status of Tibetan folk songs in Diqing, examine the various challenges to their preservation, and propose strategies for safeguarding and passing on this precious cultural heritage.

#### **1. Challenges to the Preserve and Transmit of Tibetan Folk Songs**

One of the most pressing issues in the preservation of Tibetan folk songs in Diqing is the changing socio-economic landscape of the region. Modernization has brought about a dramatic shift in the lifestyle of the Tibetan people, especially among the younger generations. As traditional ways of life are increasingly replaced by urban lifestyles and Western influences, many of the younger Tibetans have lost touch with their cultural roots. This detachment from traditional practices, including music, has resulted in a dwindling interest in learning and performing Tibetan folk songs. Moreover, the younger generations are more inclined to embrace popular music genres, both from within China and from the West, which are often more accessible and commercially viable.

The urban migration of younger Tibetans to larger cities, where traditional music has little presence, has further contributed to the decline of folk song knowledge. In rural areas like Diqing, where Tibetan culture once flourished, the

demographic shifts have led to fewer opportunities for intergenerational transmission of these cultural practices. This issue is compounded by the diminishing role of oral traditions, which were the primary method of passing down folk songs. Without a dedicated effort to document and teach these songs, much of this heritage could be lost.

Additionally, the decline of traditional performance spaces, such as religious festivals, community gatherings, and local rituals, where folk songs were once prominently featured, has led to a significant reduction in opportunities for their practice and transmission. These songs were historically not only a form of entertainment but also a way for communities to bond, celebrate important life events, and maintain their spiritual connection to the land. The absence of these communal rituals, due to the influence of modern lifestyles and the decrease in religious practices, has further contributed to the erosion of folk music traditions.

## **2. The Importance of Documentation and Research**

To protect Tibetan folk songs in Diqing, a key first step is to document these musical traditions systematically. Researchers have long emphasized the importance of ethnomusicological studies in preserving the details of local music. Guo (2015) conducted comprehensive studies on the development of Tibetan folk music in Diqing, outlining its various features and historical context. Such research is essential for capturing the unique melodic, rhythmic, and lyrical characteristics of these songs before they vanish.

Efforts to document the music must extend beyond merely recording songs but also include the gathering of oral histories and the understanding of the sociocultural contexts in which these songs were performed. Fieldwork, ethnographic studies, and interviews with local performers and elders can provide invaluable insights into the evolving nature of Tibetan folk songs, ensuring that future generations understand not only the music itself but also its significance in the community's cultural heritage.

For example, in recent studies, Chen (2022) explored the role of Tibetan folk song teaching in vocational schools in Southwest China, highlighting how systematic teaching and documentation of these songs can contribute to their preservation. Initiatives like these, where folk songs are recorded and integrated into educational

curricula, represent an important step in reversing the trend of cultural erosion and ensuring that Tibetan youth learn about their musical heritage.

### **3. The Role of Education in Preserving Tibetan Folk Songs**

The role of education, both formal and informal, is crucial in the transmission and perpetuation of Tibetan folk songs in Diqing. Schools, particularly in rural areas, must incorporate local folk music into their curricula to create an environment in which traditional songs are valued and passed on to younger generations. Local music education programs can teach students not only how to perform these songs but also the importance of understanding the historical and cultural contexts that these songs represent. By making folk songs an integral part of local education, Diqing can ensure that these cultural traditions are respected and maintained.

Moreover, teacher training programs should also be a priority. Music educators should be trained in the techniques of Tibetan folk singing and learn about the cultural significance of these songs. Vocational schools that cater to ethnic minorities, like the one studied by Chen (2022), can provide a platform for the young generation to learn and perform Tibetan music. In addition, these schools can serve as community hubs for the revival of local traditions, bridging the gap between younger generations and older folk musicians.

Educational initiatives should also expand into local community centers, where informal music lessons can be held. These venues can provide a more relaxed and accessible environment for individuals of all ages to engage with Tibetan folk songs, fostering a sense of pride and cultural ownership. Furthermore, such initiatives should not be confined to Diqing alone but can be expanded to other Tibetan regions in Yunnan Province, contributing to a broader movement to safeguard Tibetan music.

### **4. The Role of Media and Digital Platforms in Preservation**

In the digital age, technology has emerged as a critical tool for cultural preservation. The use of media platforms to record and disseminate Tibetan folk songs has allowed these musical traditions to reach a wider audience, beyond the confines of Diqing. Through the recording of folk music performances and the creation of digital archives, these songs can be preserved for future generations.

Additionally, digital media platforms such as social media, music streaming services, and video-sharing platforms can be leveraged to introduce Tibetan folk songs to a global audience, increasing awareness and appreciation for this rich cultural heritage.

Documentaries, music videos, and educational programs that showcase Tibetan folk music can help to highlight its value and significance, attracting interest from both domestic and international audiences. These digital platforms also serve as powerful tools for teaching the younger generation about their musical traditions in a format they are familiar with. Moreover, digital archives can be created that catalog these songs, making them easily accessible to researchers and musicians alike.

However, it is important to recognize that while digital technologies offer great potential, there is also a risk that folk songs could be distorted or commercialized in the process of digital dissemination. Therefore, care must be taken to ensure that the essence and authenticity of Tibetan folk music are maintained when these songs are shared through modern platforms.

## **5. Government and Policy Support**

In addition to grassroots efforts, government policies are crucial to the protection and inheritance of Tibetan folk songs. Local governments in Diqing, as well as regional and national authorities, must recognize the importance of preserving intangible cultural heritage and commit to policies that support this cause. This includes providing financial resources for the documentation and recording of folk music, supporting the development of educational programs that teach traditional songs, and funding community events and cultural festivals that celebrate Tibetan musical traditions.

For example, the organization of folk music festivals and performance competitions can provide a platform for local musicians to showcase their talents and raise awareness about the importance of preserving traditional songs. These festivals can also serve as venues for teaching and passing on knowledge, where younger generations can observe and learn from experienced performers.

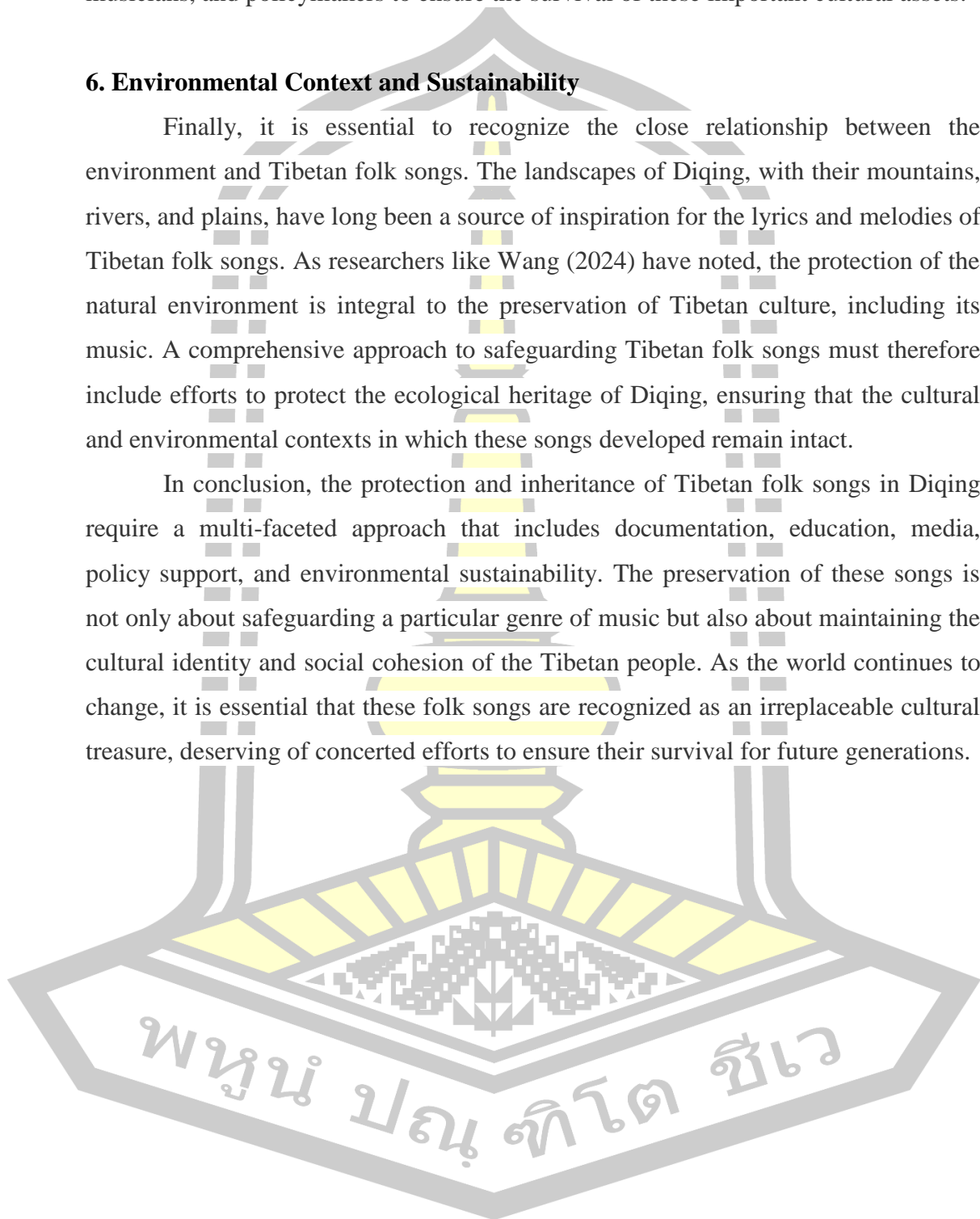
Additionally, the government can encourage the creation of partnerships between cultural institutions, universities, and local communities to transmit the study and protection of Tibetan folk music. Funding for research initiatives and cultural

exchange programs can help foster greater collaboration and bring together scholars, musicians, and policymakers to ensure the survival of these important cultural assets.

## **6. Environmental Context and Sustainability**

Finally, it is essential to recognize the close relationship between the environment and Tibetan folk songs. The landscapes of Diqing, with their mountains, rivers, and plains, have long been a source of inspiration for the lyrics and melodies of Tibetan folk songs. As researchers like Wang (2024) have noted, the protection of the natural environment is integral to the preservation of Tibetan culture, including its music. A comprehensive approach to safeguarding Tibetan folk songs must therefore include efforts to protect the ecological heritage of Diqing, ensuring that the cultural and environmental contexts in which these songs developed remain intact.

In conclusion, the protection and inheritance of Tibetan folk songs in Diqing require a multi-faceted approach that includes documentation, education, media, policy support, and environmental sustainability. The preservation of these songs is not only about safeguarding a particular genre of music but also about maintaining the cultural identity and social cohesion of the Tibetan people. As the world continues to change, it is essential that these folk songs are recognized as an irreplaceable cultural treasure, deserving of concerted efforts to ensure their survival for future generations.



## CHAPTER VII

### Conclusion, Discussion and Suggestions

1. Conclusion
2. Discussion
3. Suggestion

#### 1. Conclusion

This study set out to investigate the development, characteristics, and preservation of Tibetan folk songs in Diqing, Yunnan, China. By exploring the historical evolution of these songs, analyzing their unique musical traits, and proposing strategies for their preservation and transmission, the study has provided valuable insights into both the challenges and opportunities for safeguarding this cultural heritage. The first research objective was to investigate the development of Tibetan folk songs in Diqing, which revealed that these songs have evolved over time while maintaining their roots in oral traditions. However, their development has been significantly impacted by modern challenges such as urbanization, globalization, and the influence of popular music. Despite these challenges, the community's efforts in preserving Tibetan folk music through local festivals, educational programs, and cultural initiatives highlight a strong ongoing commitment to preserving these traditions.

The second objective focused on analyzing the characteristics of Tibetan folk songs, which proved to be deeply intertwined with the cultural, spiritual, and environmental aspects of Tibetan life. The songs feature distinctive melodic and rhythmic structures, often based on pentatonic scales and free-flowing tempos that reflect the spiritual connection of the Tibetan people to their natural surroundings. The lyrics of these songs are rich in symbolism, drawing heavily from themes of nature, spirituality, and daily life. These characteristics not only define Tibetan folk songs as unique artistic expressions but also connect them to the cultural identity and worldview of the Tibetan people.

Lastly, the study sought to propose guidelines for the preservation and transmission of Tibetan folk songs in Diqing. Several practical strategies have been suggested, including the establishment of comprehensive archiving systems, integration of folk music into local educational curricula, transmission through cultural festivals and media, and increased community involvement. These strategies aim to safeguard Tibetan folk songs for future generations while ensuring their continued relevance in contemporary society. In conclusion, this study emphasizes the need for coordinated efforts at multiple levels—governmental, educational, and community-based—to preserve and revitalize Tibetan folk songs in Diqing.

## **2. Discussion**

The findings of this study shed light on several key themes related to the preservation and transmission of Tibetan folk songs in Diqing. First, the research highlights the tension between tradition and modernity as a central challenge. As younger generations are increasingly influenced by globalized music and entertainment, traditional forms of folk music are at risk of being overshadowed. This phenomenon is particularly evident in urban areas, where popular music dominates the cultural landscape. However, the study also demonstrates that there is a strong sense of cultural pride and an enduring interest in traditional Tibetan folk songs within local communities. This suggests that while Tibetan folk songs may face challenges, there is still a significant demand for these traditions, especially when they are tied to cultural identity and heritage.

Another key theme that emerged from the study is the crucial role of education in the preservation of Tibetan folk songs. Integrating these songs into school curricula and community-based programs can help cultivate an appreciation for this musical tradition among younger generations. Moreover, trained music teachers and performers can act as cultural ambassadors, ensuring that the technical and emotional aspects of the songs are passed on to future generations. As this research has shown, the role of education is not limited to formal settings such as schools but also includes informal community programs, which can provide ongoing opportunities for people of all ages to engage with Tibetan folk music.

The study also underscores the importance of community involvement in the preservation of Tibetan folk songs. The active participation of local communities through performances, workshops, and cultural festivals is essential for keeping these traditions alive and relevant. When communities are involved in the preservation process, they are more likely to take ownership of their cultural heritage and actively contribute to its transmission. This aligns with findings from other studies on the importance of grassroots engagement in the safeguarding of intangible cultural heritage.

Finally, the research emphasizes the critical role of government policies in supporting the preservation of Tibetan folk songs. The study indicates that policies aimed at promoting cultural heritage, including financial support for cultural programs and partnerships with local artists, are essential for the sustainable preservation of these traditions. Governmental initiatives can also facilitate the integration of Tibetan folk songs into tourism and regional development strategies, which can generate economic support for cultural preservation efforts.

### 3. Suggestions

Suggestions for future research:

1. There should be a comparative study with folk songs from other areas.
2. There should be a comparative study of melody and various performances.

The first application of the research results

1. That educational agencies can use the results of this study to create a curriculum for teaching to interested people.
2. The second application is that cultural agencies can use it to plan support for folk songs.

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พหุ ม ประ โท ชี เว

# APPENDIX

## Appendix A



Appendix A. Zongyong Zhuoma

Source: Shiyong Wang

พหุมนุ ปณุ ทิโต ชีเว

## Appendix B



Appendix B. Folk Song Musicians in Deqin

Source: Shiyang Wang



## Appendix C



Appendix c. Gesangdunzhu

Source: Shiyang Wang



พหุมนุ ปณุ ทิโต ชีเว

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