



The study of Tibetan folk songs in Qinghai, China

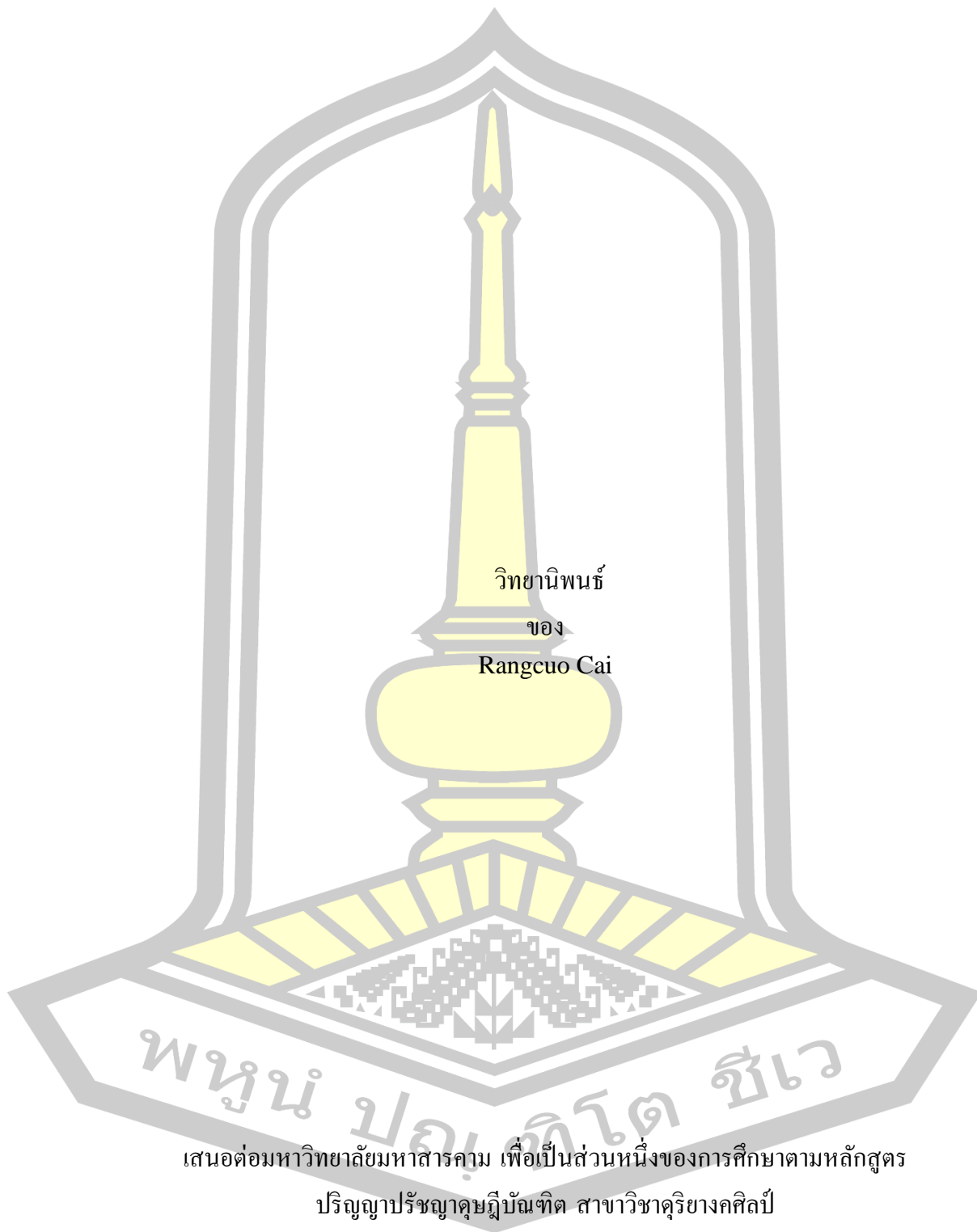
Rangcuo Cai

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

April 2025

Copyright of Maharakham University

การศึกษาของเพลงพื้นบ้านทิเบตในเมืองชิงไห่ ประเทศจีน



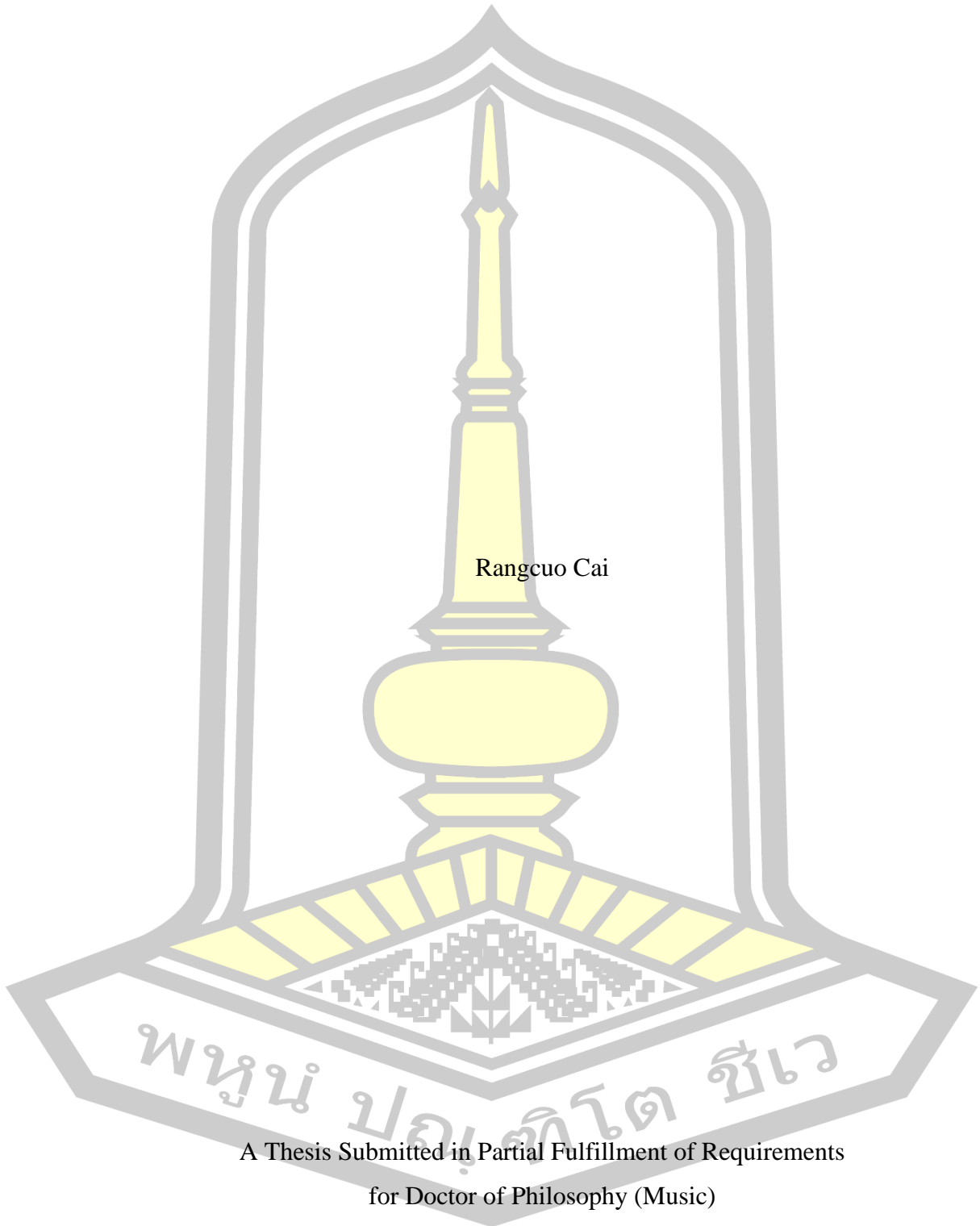
วิทยานิพนธ์
ของ
Rangcuo Cai

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

เมษายน 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The study of Tibetan folk songs in Qinghai, China



Rangcuo Cai

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

April 2025

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Rangcuo Cai , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Zhang Chao , Ph.D.)

Advisor

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Co-advisor

(Asst. Prof. Awirut Thotham ,
Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemuang ,
Ph.D.)

Committee

(Asst. Prof. Peerapong Sensai ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)
Dean of College of Music

(Prof. Anongrit Kangrang , Ph.D.)
Acting Dean of Graduate School

พญม ปญทโท ขง

TITLE The study of Tibetan folk songs in Qinghai, China

AUTHOR Rangcuo Cai

ADVISORS Assistant Professor Khomkrich Karin , Ph.D.
Assistant Professor Awirut Thotham , Ph.D.

DEGREE Doctor of Philosophy **MAJOR** Music

UNIVERSITY Mahasarakham **YEAR** 2025
University

ABSTRACT

This dissertation of Tibetan folk songs in Qinghai Province, China. the study employs a multidisciplinary methodology combining literature review, fieldwork, interviews, and musical analysis. The research aims to: (1) investigate the status of Tibetan folk songs in Qinghai,China. (2) analysis of the music characteristics of Tibetan folk songs in Qinghai,China .and (3) propose the guidelines for preservation and transmission of Tibetan folk songs in Qinghai,China. The result found that

Tibetan folk songs are integral to the cultural identity and social life of Tibetan communities. These songs encompass a wide variety of types including pastoral, labor, love, religious, and ceremonial songs. Each reflecting the environmental, historical, and spiritual context of Qinghai's Tibetan population.

The songs exhibit free rhythmic structures, wide vocal ranges, and distinctive melodic forms tied to regional dialects and traditions.

The local communities continue to sustain them through oral transmission, religious practices, and community performances. Institutional efforts such as cultural heritage listings, school-based education, and digital archiving further contribute to their survival. The future of Tibetan folk songs in Qinghai depends on a balanced integration of traditional practices with innovative preservation strategies. Recommendations include enhancing education, supporting community transmission, leveraging digital media, and promoting cross-cultural exchange. The research not only enriches the academic understanding of Tibetan music but also provides practical frameworks for safeguarding intangible cultural heritage.

Keyword : Tibetan folk song, Music Characteristic, China

ACKNOWLEDGEMENTS

In this doctoral degree study, it is my pride to study here. I would like to thank my advisor Professor Dr.Khomkrich Karin who gave me attention in providing suggestions, advice and correcting my work in every step of the process, which allowed me to complete this research successfully. I would like to thank my co-advisor Professor Awirut Thotham who helped me to successfully complete the exam. I would also like to thank the chairman Professor Zhang Chao of the examination committee, all the examination committee members Professor Jatuporn Seemung, Professor Peerapong Sensai.

I would like to thank you to my family who supported and encouraged me to complete this work successfully. I would like to thank the university and all the staff who made it possible for me to successfully complete this work. I am impressed by my study at this university, which will remain in my memory forever.

Rangcuo Cai

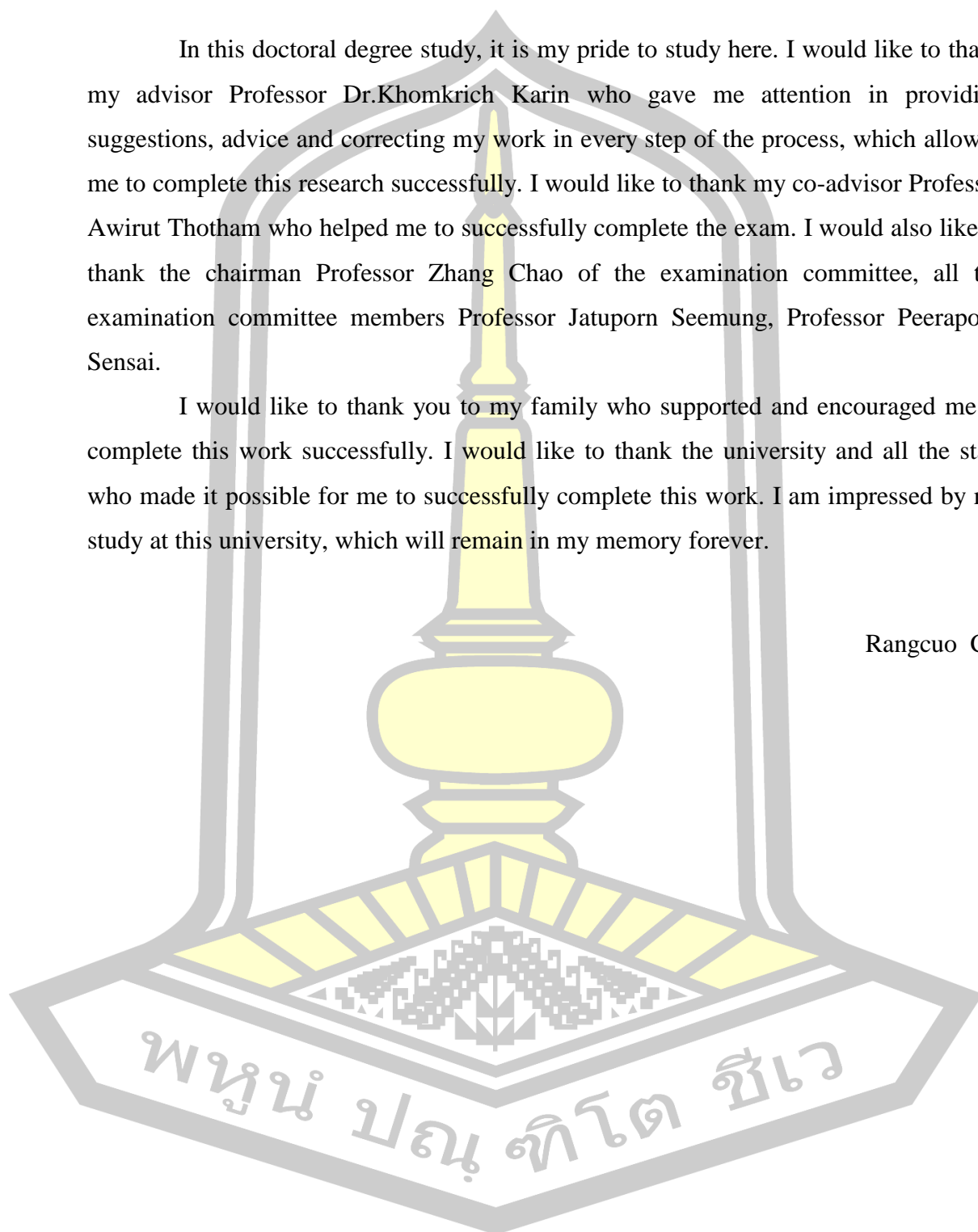
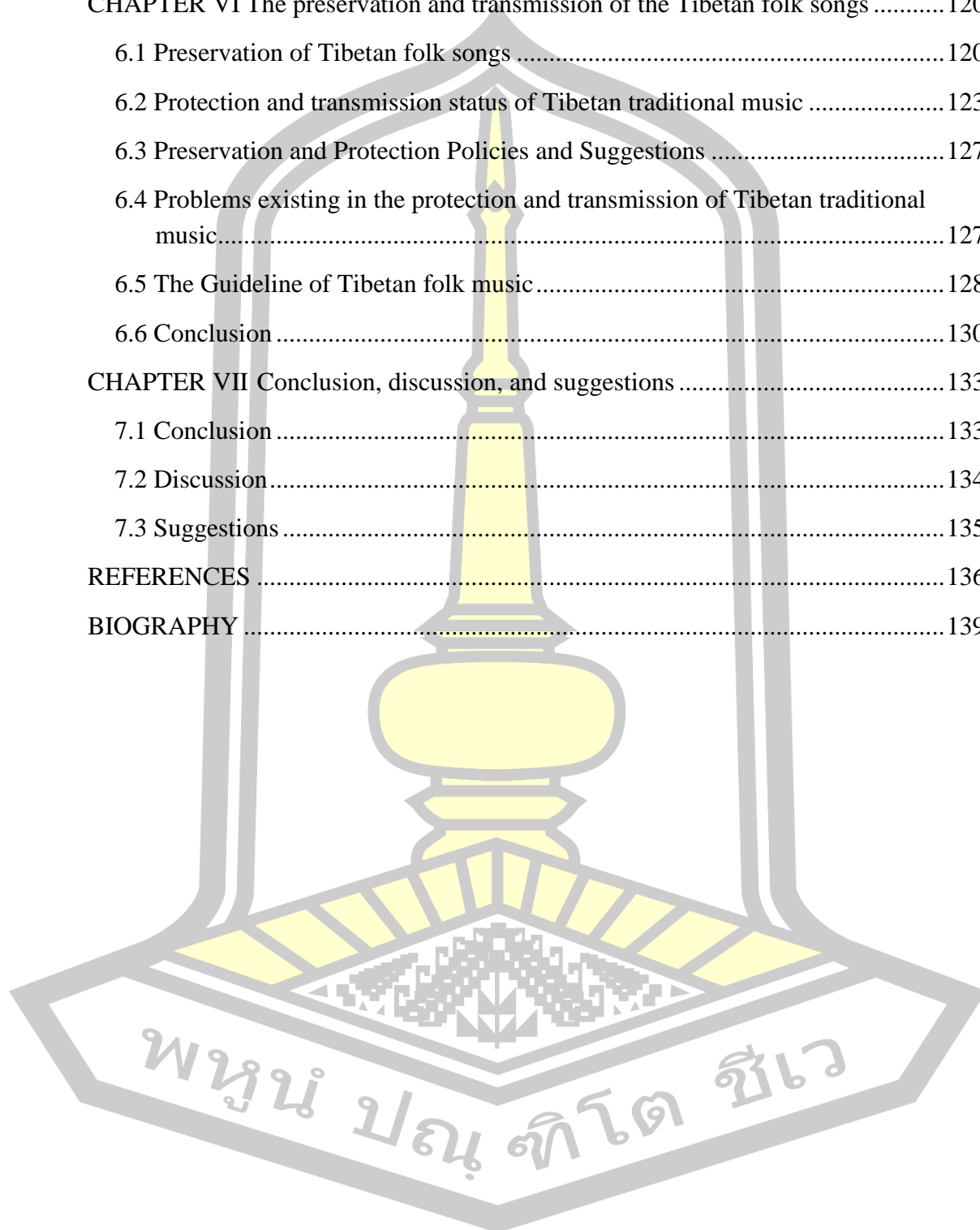


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES	H
CHAPTER I Introduction	1
1.1 Background and problem of the research	1
1.2 Research objectives	3
1.3 Research Questions.....	3
1.4 Research Benefit.....	3
1.5 Definition of terms.....	4
1.6 Conceptual Framework.....	4
CHAPTER II Literature review	6
2.1 General Overview of Folk Music in China.....	6
2.2 Cultural Music in Qinghai	7
2.3 Theory used in this study.....	8
2.4 Literature and related research.....	10
CHAPTER III Research Methodology	28
3.1 Research scope.....	28
3.2 Research Process	28
CHAPTER IV The status of Tibetan folk songs.....	40
4.1 The development status of Tibetan folk songs	41
4.2 Classification of Tibetan folk songs in Qinghai, China.....	55
4.3 Conclusions.....	71
CHAPTER V The music characteristics of Tibetan folk songs.....	74
5.1 Main characteristics of Tibetan folk songs	75

5.2 Musical analysis of Tibetan folk songs in Qinghai, China.....	76
CHAPTER VI The preservation and transmission of the Tibetan folk songs	120
6.1 Preservation of Tibetan folk songs	120
6.2 Protection and transmission status of Tibetan traditional music	123
6.3 Preservation and Protection Policies and Suggestions	127
6.4 Problems existing in the protection and transmission of Tibetan traditional music.....	127
6.5 The Guideline of Tibetan folk music.....	128
6.6 Conclusion	130
CHAPTER VII Conclusion, discussion, and suggestions	133
7.1 Conclusion	133
7.2 Discussion.....	134
7.3 Suggestions	135
REFERENCES	136
BIOGRAPHY	139



LIST OF FIGURES

	Page
Figure 1. Geographical location of Qinghai Province, China.....	29
Figure 2. Qinghai Lake in summer	30
Figure 3. Tibetan herdsmen in Qinghai	30
Figure 4. Peng Mao Zhuoma.	31
Figure 5. GenTai Ji	32
Figure 6. Gong BaoCaiDan.....	33
Figure 7. Mani Tibetan folk artist.....	34
Figure 8. Childrens song singer	35
Figure 9. JiaoBa	36
Figure 10. LuoZhu and his father.....	37
Figure 11. The Section1 of “MangLer”Song.....	78
Figure 12. The Section1 of “MangLer”Song.....	80
Figure 13. The Section1 of “LeHer”—Debate Song	83
Figure 14. The Section1 of “LeHer”—Debate Song”	85
Figure 15. The Section1 of “ love Song”	87
Figure 16.The Section1 of “ love Song”	90
Figure 17Figure 18. The Section 1 of “ Wine Song”.....	92
Figure 19. The Section 1 of “Wine Song”	94
Figure 20. The Section1 of “ MaNi Song”	97
Figure 21. the Section1 of “ MaNi Song”	99
Figure 22. the Section1 of “ “Zanian ”harp playing and singing”	102
Figure 23. the Section1 of “ “Zanian ”harp playing and singing”	105
Figure 24. the Section1 of “ZeRou” -- Song and Dance.....	109
Figure 25. the Section1 of “Children’s song”	113
Figure 26. the Section1 of “Children’s song”	115

CHAPTER I

Introduction

1.1 Background and problem of the research

Tibetan folk songs are the musical heritage of the Tibetan people. They have great value and significance. They not only represent the cultural traditions of the Tibetan people, but also convey and express the thoughts, feelings, lifestyles, and values of the Tibetan people (Norbu, 2015; Yang, 2017). Tibetan folk songs are an important cultural carrier in the traditional life and production of the Tibetan people, and play an irreplaceable role in protecting and inheriting Tibetan culture (Peng, 2013; Zhao, 2020).

Qinghai Tibetan folk song is a kind of folk art spread in Qinghai Province, mainly distributed in the surrounding areas of Qinghai Lake and the Yellow River Basin (Hainan and Haibei Prefecture). Qinghai Lake is one of the highest lakes in the world, which is located in the northeast of the Qinghai-Tibet Plateau, between the Haibei and Hainan Tibetan Autonomous Prefectures—Haiyan, Gangcha, and Gonghe counties (Li, 2018).

The Tibetans in Qinghai are a people good at singing and dancing. Tibetan song and dance are known for their beautiful melodies, clear rhythms, and bold, expressive movement (Tuohy, 2007; Rees, 2000). Songs and dances are mostly carried out on the grasslands with flat terrain and rich natural resources. There is no stage or curtain here. During festivals, people gather on the grass to sing and dance. Among the Tibetans in Qinghai, Yushu, Golog, and Hainan are the most famous for their song and dance works. These performances include the beautiful sleeve dance, humorous and chic comic dances, joyful group dances, and tap dances, which are among the most unique movement styles (Li, 2018).

Folk music is the product of inspiration. Although we cannot directly analyze the creative thinking of folk artists, we can observe common thinking patterns, stylistic tendencies, and aesthetic choices (Nettl, 2005). Tibetan folk artists have created hundreds of excellent musical styles in their creative lives, incorporating improvisation and variation. These characteristics have become symbolic of stylistic

differences between regions, tribes, ethnic groups, and even individual singers in Tibet (Yang, 2017; Rees, 2000). As listeners, it is important to develop the ability to distinguish these variations. The process of music recording faces many difficulties, especially in accurately capturing the music's original form (Seeger, 1992). In ethnomusicology, transforming oral art into corresponding visual expressions and symbols is fundamental to research—it is an important, difficult, and complex task (Nettl, 2005; Yang, 2017).

Despite the rich cultural heritage and vibrant expression of Tibetan folk music, there are several challenges it faces today. One of the primary issues is the preservation of traditional music. With the advent of modern technology and globalization, Tibetan folk music is at risk of being overshadowed by contemporary genres (Tuohy, 2007; Zhao, 2020). Younger generations are increasingly influenced by pop and digital music, which can lead to the dilution of traditional musical heritage.

Another problem is the lack of formal documentation and archiving of these musical traditions. While oral transmission has been the primary method of preservation, it is not always sufficient to ensure the survival of the art form in its original state (Yang, 2017). There is a pressing need for systematic documentation—including audio and video recordings—to capture the nuances of music and dance for future generations.

Furthermore, the commercialization of Tibetan folk music can also be seen as a double-edged sword. While it can provide a platform for the music to reach a wider audience, it may also lead to alterations to meet market demands, potentially compromising its authenticity and cultural significance (Rees, 2000; Tuohy, 2007).

Lastly, there is the challenge of language barriers. Many of the lyrics and song titles are in the Tibetan language, which limits accessibility for non-Tibetan-speaking audiences. This can hinder the appreciation and understanding of the cultural context and meaning behind the songs (Peng, 2013).

In conclusion, while Tibetan folk music is a treasure trove of cultural expression, it faces several challenges that need to be addressed to ensure its preservation and continued relevance. Efforts must be made to balance modernization

and commercial viability with the need to maintain the integrity and authenticity of traditional forms.

Tibetan folk songs are not only a part of Chinese traditional culture but also an indispensable and brilliant asset in the treasure house of Chinese folk music. In the face of the increasingly serious problems of the inheritance and protection of Tibetan traditional folk music culture, it is necessary to combine the economic and social development of Tibet with the endangered status of its musical traditions. Feasible policies and measures must be adopted to explore innovative methods of protection. Such efforts have already brought new vitality to endangered traditions (Zhao, 2020). For these reasons, Tibetan communities have long preserved a rich cultural heritage. These research efforts are conducive to understanding the current state of Tibetan folk songs, analyzing the characteristics of Qinghai Tibetan folk music, and studying their change.

1.2 Research objectives

- 1.2.1 To investigate the status of Tibetan folk songs in Qinghai,China .
- 1.2.2 To analysis of the music characteristics of Tibetan folk songs in Qinghai,China .
- 1.2.3 To propose the guidelines for preservation and transmission of Tibetan folk songs in Qinghai,China.

1.3 Research Questions

- 1.3.1 What is the history and current situation of Tibetan folk songs in Qinghai, China?
- 1.3.2 How to analyze the musical characteristics of Qinghai Tibetan folk songs.
- 1.3.3 How to give the guidelines preservation and transmission of Qinghai Tibetan Folk songs.

1.4 Research Benefit

- 1.4.1 we can understand the music history and current situation of Tibetan folk songs in Qinghai

1.4.2 we can understand the characteristics of Tibetan folk songs in Qinghai

1.4.3 we will know the guidelines of the preservation and transmission of Tibetan culture in Qinghai, China

1.5 Definition of terms

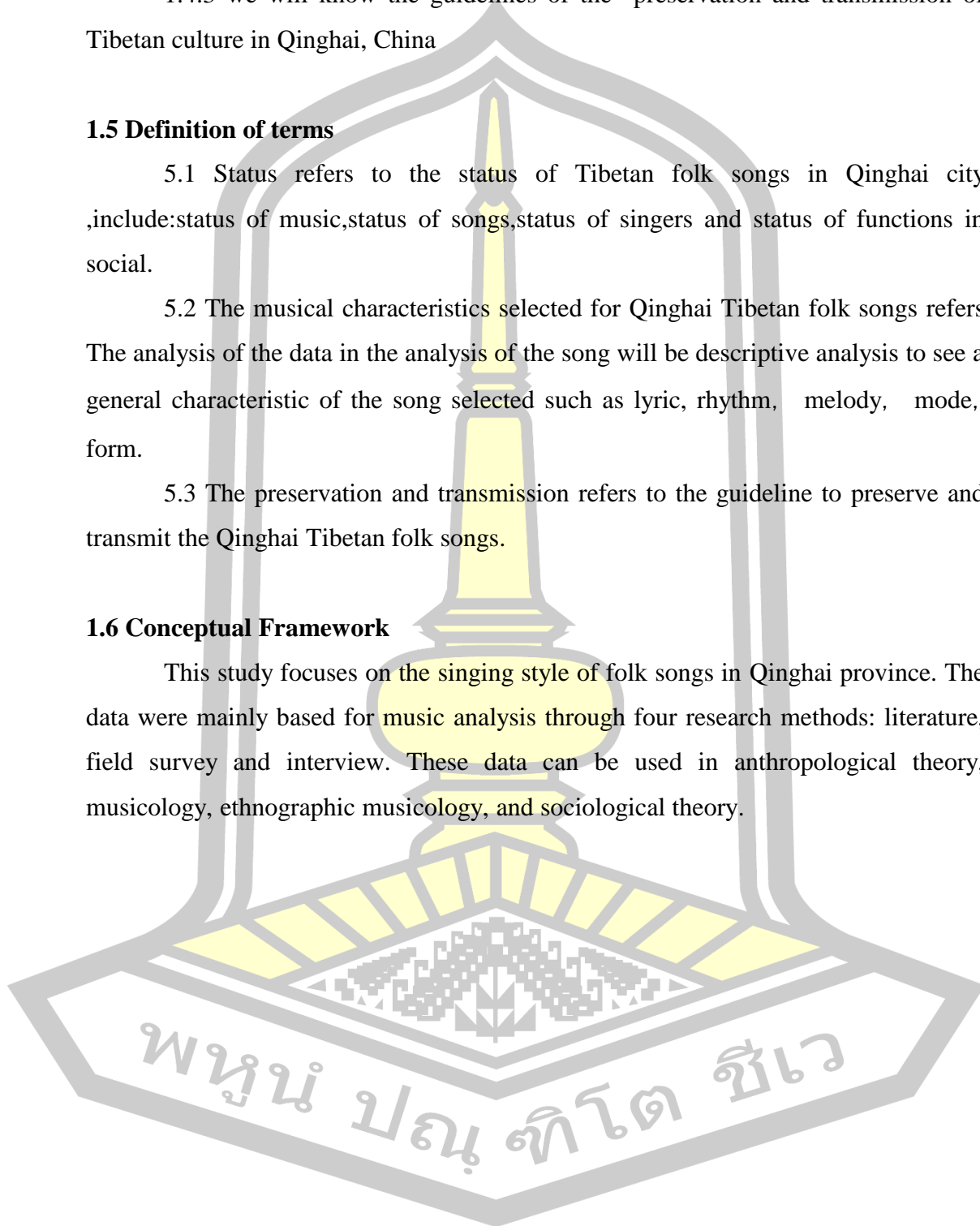
5.1 Status refers to the status of Tibetan folk songs in Qinghai city ,include:status of music,status of songs,status of singers and status of functions in social.

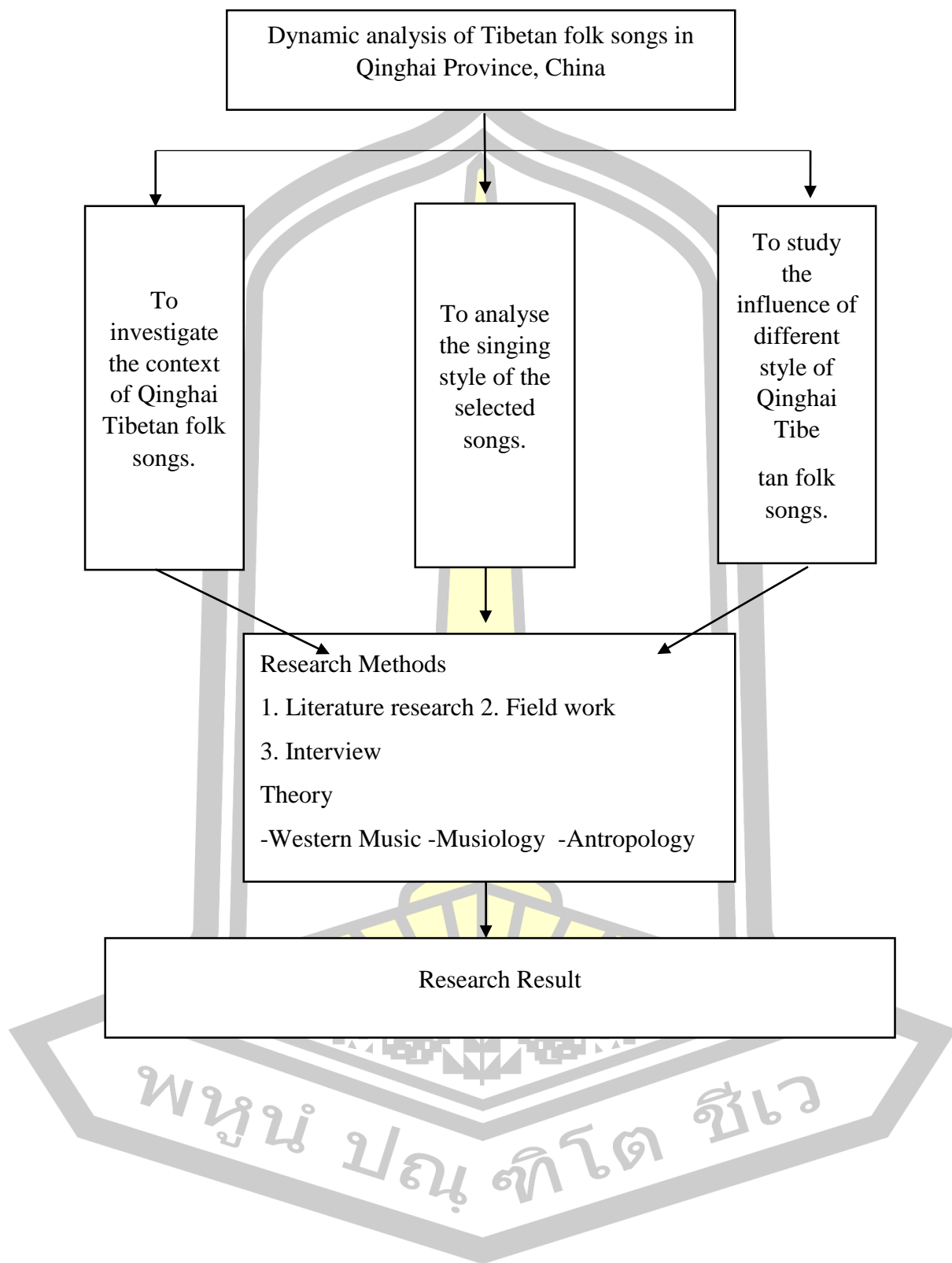
5.2 The musical characteristics selected for Qinghai Tibetan folk songs refers The analysis of the data in the analysis of the song will be descriptive analysis to see a general characteristic of the song selected such as lyric, rhythm, melody, mode, form.

5.3 The preservation and transmission refers to the guideline to preserve and transmit the Qinghai Tibetan folk songs.

1.6 Conceptual Framework

This study focuses on the singing style of folk songs in Qinghai province. The data were mainly based for music analysis through four research methods: literature, field survey and interview. These data can be used in anthropological theory, musicology, ethnographic musicology, and sociological theory.





CHAPTER II

Literature review

Research on the artistic and cultural characteristics of Tibetan folk songs in Qinghai Province. In this study, the investigators reviewed the relevant literature to obtain the most comprehensive information of this study. And review the various documents according to the following topics.

1. The general of Folk music in china
2. The general knowledge about cultural music in Qinghai
3. Theory used in this study
4. Literature and related research

2.1 General Overview of Folk Music in China

Chinese folk songs are characterized by their improvisational nature, allowing for variations in melody to accommodate different lyrics. These songs encompass various genres, including labor songs, love songs, ritual songs, and narrative songs, serving as a collective expression of the people's experiences and emotions (Zhou, 2023). The oral transmission of these songs has led to their adaptability and evolution over time. As Karl Marx noted, "folk songs are the only historical legend and chronicle," emphasizing their role in preserving cultural history.

Musically, Chinese folk songs exhibit distinct regional styles influenced by factors such as geography, language, and cultural traditions. The melodies often align closely with the linguistic tones of the region, affecting scales, rhythms, and song structures. For instance, northern folk songs tend to be high-pitched and intense, reflecting the harsher climate, whereas southern folk songs are more lyrical and gentle, mirroring the milder environment (TeacherVision, n.d.). This regional diversity has led to the identification of eight primary folk song areas: Northeast, Northwest, North China, Southwest, Jiangsu-Zhejiang, Jianghuai, Fujian-Guangdong-Taiwan, and Hunan-Hubei.

The genres of Chinese folk songs include labor chants (e.g., farming and boating songs), love ballads, ritual songs, and children's songs. Each genre serves a

specific social function, from coordinating group labor to conveying communal values (Britannica, n.d.). For example, northwest folk songs are known for their high, long, and clear tones, often blending true and falsetto voices. Notable examples from northern Shaanxi include "Blue Flower" and "Walking West." In contrast, the "Yangko" dance songs from the northeast are characterized by their lively and rhythmic melodies (Wikipedia, n.d.-a).

Chinese folk instrumental music boasts a rich history with various solo and ensemble performances. Instruments such as the guqin, erhu, zheng, pipa, suona, and dizi are prominent in solos, while ensembles like silk and bamboo (sizhu) groups perform in teahouses, especially in regions like Jiangnan (Wikipedia, n.d.-b). These musical forms are integral to cultural events, including weddings, funerals, festivals, and religious ceremonies.

2.2 Cultural Music in Qinghai

Qinghai, located in northwest China, is a multi-ethnic province rich in folk song traditions. The region's diverse population includes Han, Tibetan, Hui, Mongolian, and Tu ethnic groups, each contributing unique musical styles and singing techniques, resulting in a vibrant and varied folk song culture (Sheng, n.d.).

The province's expansive landscapes, featuring majestic mountains and vast grasslands, inspire folk songs that often praise nature and express a deep appreciation for life. The lyrics are typically straightforward and emotionally resonant, making them accessible and moving to listeners. Qinghai's folk songs can be categorized based on ethnicity and region, with notable styles including:

- **Han Folk Songs:** These songs often utilize a seven-character quatrain structure, with simple and sincere lyrics reflecting the Han people's affection for their homeland and daily life.
- **Tibetan Folk Songs:** Characterized by harmonic singing, these songs feature poetic and profound lyrics that convey the Tibetan people's reverence for nature and spirituality.
- **Hui Folk Songs:** Sung primarily in the Hui dialect, these songs often express sentiments about life and familial bonds.

A prominent example of Qinghai's folk music is the "Hua'er" genre, a form of improvised, competitive singing popular among various ethnic groups in the region. "Hua'er" songs are known for their expressive melodies and serve as a medium for social interaction and cultural expression (Wikipedia, n.d.-c).

2.3 Theory used in this study

Anthropological theory

Cultural anthropology is the study of human behavior. Field investigation is designed to understand and master human life and production behavior. The most direct way to do. The purpose of the field survey is to obtain the basic information and theoretical basis of anthropological research. Cultural human scientists can be defined as social scientists and behavioral scientists: those who work through long-term participation in unfamiliar social and cultural cycles. Gather information; they use a whole frame of reference; it aims to develop human thought and behavior, and is viewed as pan-cultural. Studies conducted in other areas also sometimes meet one or more of these criteria. Only cultural anthropology is a subject that uses these three criteria as an indispensable basis for its research project. Field trips need to be made in unfamiliar rings. Time in the environment.

We have three goals: 1) develop intuition, 2) collect reliable information, and 3) form a holistic view.

Field surveys are conducted through direct observation, interviews and life experiences to obtain firsthand research information.

- 1) Integrate the Tibetan living environment and the surrounding ethnic culture
- 2) Religious beliefs of the Tibetans
- 3) The history and formation process of the Tibetan nation
- 4) The Tibetan language and the folk culture
- 5) The production and life style of the Tibetan nationality (food culture, clothing culture, festival culture, architectural culture, etc.)

Musicology theory

Meriam believes that musicology used music choice as a closed system, as well as the culture that produced it. Landscape separation, explore the internal laws of music, while anthropology believes that the relationship between music and culture

should be from. From that point of view. There are three ways to express the relationship between western music and culture:

"Cultural background music", "cultural music" and "Music is culture". The latter two conditions are frequently mentioned in the studies of musical anthropology. In this article

This paper describes the characteristics and differences of the holistic view of music culture, the holistic view of music production process and the musical perspective.

1) Musicology is the general term for all music theory disciplines. Its general task is to clarify the nature and laws of music and to study the characteristics of musical material through various phenomena related to music.

2) Musicology is the study of everything related to music, human history, all musical works and actions today. First, his research object is the music of different times created by humans from the primitive times to the present

3) Musicology should also study all the historical and modern musical behaviors of individuals and countries, namely physiological behavior and creation, sexual behavior, behavioral behavior, aesthetic behavior, acceptance behavior, and musical learning behavior. Ultimately, the study of musical behavior is both of musical behaviors. It's about the actors, but also about the people. Especially in today's changing and evolving society, for music creators, performers, singers, producers, communicators, and music lovers will also provide information for social music students. Work has an impact. To explain the origin and spread of various music is the study of mankind.

ethnomusicology

Ethnic musicology is a study of various ethnic traditional music and its development types. A branch of academic or professional research. Field visits are the basic approach to obtaining the sources of research data. Ethnomusicology was developed from European comparative musicology arrive. It mainly studies the music in the traditional customs of various nationalities, which can be roughly divided into:

- (1) Non-European music studies of different tribes;
- (2) The study of European folk music;
- (3) Music research of Oriental higher culture;

(4) Research on musical characters, etc.

Historical musicology

Historical musicology is a branch of the field and field of musicology. It is the subject of the music history, but also contains some relevant content discipline. This is a narrow summary of the historical musicology in the field of musicology. In a broad sense, the "historical calendar" has four meanings:

- 1) The development process of nature and human beings also refers to the development process of certain things and personal experiences.
- 2) Past facts.
- 3) Record of past facts.
- 4), which refers to the subject of history.

It combines history and musicology, and is a development process related to the history of music. A branch of academic or professional research. Historical musicology is a branch of musicology, which includes music history, music archaeology, music iconography, music linguistics and so on.

2.4 Literature and related research

Chen Rong and Yu Zizheng published "Inheritance and development Thoughts on folk singing and" Chinese singing "", The paper analyzes several problems in the national singing: folk singing is the origin of national singing; the relationship between inheritance and development; the combination of folk songs and bel canto; and "Chinese singing" should be the real reference and combination. These problems in the general level seems to have a certain consensus, but in fact there are still some vague understanding, such as folk songs, folk songs and the relationship between "Chinese singing", the technical level and national music from the perspective of national culture, etc., inheritance and development of folk songs, create vocal music school is an important part of prosperous national music, therefore, it is necessary to us from the broader and deeper level analysis and exploration of folk singing and "Chinese singing" form and humanistic spirit. They mentioned the relationship between the inheritance and development of folk songs: folk music culture should not be deterred for fear of losing the essence of "source", and folk songs should not always sing the old tunes in the mountains and on the prairie.

Inheritance and development is an important subject facing folk song singing. Our folk music needs to develop and needs to adapt to the new era. However, the preservation of the ancient traditional culture is related to the continuation of the lifeblood of folk music. Therefore, the inheritance and development of national vocal music should develop in two directions at the same time: one is to maintain the purity and cultural characteristics of "national folk singing", and the other direction is the continued exploration of "Chinese singing singing". One is the source, the other is the development. One is to preserve tradition, the other is to develop innovation. One is the essential beauty of nature and simplicity, and the other is the beauty and era of expressing new content and new forms. The purpose of the two is the same, both are for the national singing career, but the direction is different, can not say that which is better than which. As the essence of national singing, simple folk singing can better express the essence and culture of a nation, and when people need to enjoy it more contemporary, the new folk singing may be closer to people and more acceptable. Some people say that these two ways of singing should learn from each other, otherwise they can only stay at the level of folk artists. This is probably a lack of common sense, "source" is the source, all the development and change come from the "source", can only be to the "source" to take the essential nutrition, and "source" how can in turn change its essence in order to seek new? These two methods do not have the relationship between mutual learning. In fact, a real folk artist, in the preservation of cultural heritage contribution is far hundreds of times stronger than those colorful singers. All countries and regions in the world have their own national and folk singing methods, they have distinctive national characteristics and local characteristics, full of strong flavor of life and local flavor. Even in Italy, the hometown of bel canto, there are folk songs with very strong charm, which nurtured bel Canto, but it is different from bel Canto. bel Canto is an art form evolved in its tradition. Folk songs are rooted in the people of all ethnic groups, passed down from generation to generation, inherited from generation to generation, and are the precious artistic wealth in the world music culture. Every nation, every region, every country, due to the language characteristics, local customs, people's cultural quality, appreciation habits, etc., has produced a variety of forms and colorful artistic styles,

which makes the world art garden colorful and flowers. (Chen Rong, Yu Zizheng 2003)

When discussing the inheritance and development of Tibetan folk songs, we cannot help but mention their relationship with modern music forms. As a treasure of national music, Tibetan folk songs bear the historical memory and cultural emotions of the Tibetan people. With the development of the times, Tibetan folk songs also face the problem of integrating tradition and modernity. On the one hand, traditional folk songs, with their original flavor and profound cultural connotation, are irreplaceable cultural heritage. On the other hand, the modernization of folk songs is particularly important to make them more accessible and popular.

However, modernization does not mean changing the essence of folk songs. It should be based on preserving their core spirit and making moderate innovations. Such innovations should respect the original appearance of folk songs and give them new vitality, making them more in line with modern people's aesthetics and acceptance habits. In this process, we should encourage musicians and artists to conduct in-depth research into the origins of folk songs, draw inspiration from them, and create new folk songs that have traditional flavor and are not lacking in modernity.

In summary, the inheritance and development of Tibetan folk songs is a complex and meticulous process. It requires us to protect the essence of folk songs while being bold in innovation, so that folk songs can shine with new brilliance in the new era. Through such efforts, Tibetan folk songs can not only be better protected and inherited, but also occupy a place in the world music culture and contribute to the diversity of human culture. Let us all look forward to and work together to achieve the prosperity and development of Tibetan folk songs, so that this precious cultural heritage can be passed down from generation to generation and flourish endlessly.

Fan Zuyin's "Thinking caused by" Original Ecology, Folk Songs "" points out that "original ecological folk songs" originally refers to the folk songs that are naturally living in people's social and cultural life. Including folk songs of the original singing occasions, folk songs, singing subject, singing language, singing methods, form and accompaniment form of CCTV "young singer TV grand prix" "original singing" as a single category of practice, the folk inheritance and spread played a great role in the

inheritance of folk songs should be given priority to with the natural inheritance of society, but also should be through the school music education. The original ecological folk songs " has also attracted the high attention of the music education circle, among which the inheritance of folk songs in schools and the national vocal music education has become a hot topic. In my opinion, the inheritance of folk songs should be dominated by the natural inheritance of the folk society, which is also the focus of the intangible cultural protection work. (Fan Zuyin, 2007)Fan Zuyin further emphasizes that the protection and inheritance of original ecological folk songs should not only rely on the spontaneous transmission within the folk society but also require the support of formal education systems. The integration of folk songs into school music education can help students understand and appreciate the cultural significance of these songs, thereby fostering a sense of cultural identity and pride among the younger generation. Moreover, the active participation of folk artists and the recording of their performances are crucial for preserving the authenticity and diversity of folk songs. The use of modern technology, such as digital archiving, can ensure that these precious cultural assets are not lost to time.

In conclusion, the preservation of original ecological folk songs is a multifaceted endeavor that requires the concerted efforts of society, education, and technology. By prioritizing the natural transmission of folk songs within communities and incorporating them into formal education, we can ensure the survival and vitality of these cultural expressions. The attention given by the music education community to the inheritance of folk songs highlights the importance of this task. As we continue to explore ways to protect and promote our intangible cultural heritage, it is essential that we recognize the value of original ecological folk songs and work towards their sustainable preservation for future generations.(Fan Zuyin,2007)

Ma Zhongguo published "Qinghai hui folk songs above slightly" introduces the hui is many population, widely distributed one of the ethnic minorities, mainly live in lung, Haibei gate two hui mu county and people, chase two hui, tu autonomous county and Xining, HuangZhong, HuangYuan, peace, qilian, your place. Qinghai Hui belief in Islam, the common Chinese language. Hualong Kaligang, Qunke and other places part of the Hui people use Tibetan, or Chinese and Tibetan. However, a few Persian and Arabic words are retained within the nation and in the religious life. As

far as the Tang and Song Dynasties, there were activities of the Hui ancestors in Qinghai. By the Yuan Dynasty, a large number of Hui people lived in the Hehuang River Basin. After living in harmony with the Han and Tibetan brothers, they gradually became the Qinghai Hui today. Qinghai hui is a good song, with han, Tibetan, Mongolian, soil, Sarah nation in the joint development of the construction of Qinghai, Qinghai history, created the material civilization and spiritual civilization, also created the national glorious culture and art, including package live "hui flowers", "hui banquet song" folk songs. It closely accompanied by the history of the hui people, profoundly reflects the different periods of social life, long spread in back to the people, with its artistic charm become the pearl of Qinghai folk music treasure shining, and from generation to generation, enthusiastically eulogizing the Qinghai plateau this rich and beautiful land, praised the industrious and brave people here. To carry forward the national culture and art, for the common progress and civilization added brilliance.

Qinghai Hui nationality flowers. Qinghai Hui is also a large scattered, small concentrated pattern, the area of the small dumplings. Living with brother ethnic groups for a long time, frequent contacts. According to records, since the Hui people in the "pro-related army from the Western Regions" were all men and could not carry their relatives, they were closely connected with the local Han and Tibetan ethnic groups and had a close contact in politics, economy, culture and art. Although there are common factors with the folk songs of the Han, Tu and Salar people in the region, the Hui people are singing the "wild song" and the "family song" banquet song " singing and dancing at the wedding, all have the characteristics of their own nation. As Comrade Lu Ji pointed out in the general preface to The Collection of Chinese Folk Songs, " all ethnic groups live freely and independently in their own special natural environment and social conditions for a long time. Different life and labor, different ways of life, different psychological qualities, plus different cultural traditions formed by different national languages and local dialects ". Flower is a unique folk song popular in Gan, Qing, Ning, Xinjiang, Han, Hui, Tu, Sarah, Baoan, Dongxiang, Tibet, (Tujia), Yugu and many other ethnic groups. Qinghai Hui Flower is a folk song sung by the Hui people in Chinese. The vocal range is broad, the sentence length is long, the rhythm is free and varied, the melody often appears the

big jump schedule, the high and clear, the melody absorbs the characteristic tone of the banquet music, which is the hui people's industrious, brave, upright and bold character, and is the reflection of the strong national self-esteem and psychological point in the music art. Some "flowers" melody above the lower into the main, lyrical beautiful, deep feeling and unique wind color. In the long river of history, the Hui peoples folk songs and Tibetan famous songs have influenced each other, forming their unique musical styles. The Hui folk songs have absorbed certain characteristics of Tibetan music in melody and rhythm, such as the use of large interval leaps and free, variable rhythms, while maintaining the characteristics of Hui music, such as incorporating elements of Hui banquet music in the singing, reflecting the diligence, bravery, and national self-esteem of the Hui people. Tibetan famous songs, on the other hand, are characterized by their melodious tunes and profound emotional expression, showcasing the Tibetan peoples harmonious coexistence with nature and their religious beliefs.

Through long-term ethnic interactions, the Hui folk songs and Tibetan famous songs have learned from each other, enriching the musical treasury of the Chinese nation. The Huaer songs of the Hui people have been sung among different ethnic groups, becoming a bond connecting the emotions of various ethnicities, promoting mutual understanding and respect among ethnic groups. This cultural exchange and integration have not only deepened friendships between ethnicities but also added new connotations to the diverse and unified culture of the Chinese nation.

Looking to the future, we should continue to strive to protect and pass on these precious ethnic musical heritages, allowing them to shine with even more brilliant light in the new era. Through education and cultural exchange activities, we can enable more people to understand and appreciate the unique charm of the Hui folk songs and Tibetan famous songs, thereby promoting the prosperity and development of ethnic cultures, enhancing ethnic unity, and jointly maintaining the cultural diversity of the Chinese nation. Let us work together to contribute our own efforts to the protection and promotion of China's outstanding traditional culture. (Ma Zhongguo 1993)

Gesang Qujie mentioned that the art of "scientific development and speech art" is an eternal activity accompanying human civilization, and his development and

growth have experienced a long historical process. Today's rapid advance of the information age has promoted the global economic integration. The homogenization of goods also affects art. As we look around the world, the cloned and copied art and its art are flooded the streets and alleys everywhere. This is an era that needs a progressive artistic spirit to lead and nourish. What should we do for art in the enjoyment of the beauty created by art? General Secretary Hu Jintao pointed out that "all progressive literature and art comes from the people, for the people and belongs to the people. The artistic life of all progressive literary and art workers exists in the flesh and blood ties with the people. The activities where the people create history are the rich soil and source of literary and artistic creation." Art cannot be separated from the development of science, the national soil, and its inherent regularity. The development of science is the requirement of The Times of art, the national soil is the root and living source of art, and its regularity is the operation mode and internal mechanism of art. The Times need scientific development, and art is no exception. The scientific concept of development of art is not the replication and processing of science and technology, nor the game and deception in the form of the graph. Art remaining development, is the group of human nature and spirituality and harmony, is the rescue, protection and development of the national culture and art mission suffering and scientific measures display and promotion, is the silent love and boundless love wisdom crystallization and true publicity, is the nation and the national culture art survival, life and development of desire, call and cry instinct demand. In the national comprehensive practice scientific concept of development, efforts to promote national culture and art prosperity progress under the new situation, we should actively action, with the scientific concept of development lead, guidance, creation, evaluation of art and products, singing the main melody, whip false ugly, carry forward the art practice and innovation spirit, health science art in advancing with The Times of education people, solidarity, encouraging people of all sectors of all nationalities to build socialism with Chinese characteristics culture and art of high morale, rebuild their spiritual home! At the same time, we ushered in the 50 years of the founding of the Tibet Autonomous Region Song and Dance Troupe. In the name of art, we wish the song and dance troupe scientific development and thrive in the garden of art.(Gesang Qujie, 2008.3)

In the integration and protection of Tibetan music modernization, we have witnessed the blending of tradition and modernity, as well as the inheritance and innovation of ethnic cultural heritage. Tibetan music, as a treasure in the cultural treasury of the Chinese nation, with its unique melodies and profound connotations, not only carries the historical memories and cultural emotions of the Tibetan people but also represents an important manifestation of the diversity of Chinese culture. In the tide of modernization, Tibetan music faces unprecedented opportunities and challenges. On the one hand, modern technology and communication methods provide a broader platform for the dissemination of Tibetan music, allowing it to transcend geographical restrictions and touch the hearts of more listeners; on the other hand, how to integrate modern elements while maintaining traditional charm, making Tibetan music more appealing to the modern aesthetic needs, has become a question worth pondering.

To achieve the modern integration and protection of Tibetan music, we should adopt the following measures: First, strengthen the protection and inheritance of traditional Tibetan musical arts, establish intangible cultural heritage protection projects, cultivate a new generation of musicians, and ensure that the original flavor of traditional music is preserved. Second, encourage music creators and performing artists to engage in innovative explorations on the basis of respecting tradition, combining modern musical elements with the characteristics of Tibetan music to create musical works that are both nationally distinctive and in line with modern aesthetics. Third, use modern media and online platforms to promote Tibetan music, allowing more people to understand and appreciate this unique art form. Finally, through education and cultural exchange activities, enhance the public's understanding of the value of Tibetan music, and inspire national pride and cultural confidence.

French Tibetan scientist Shi Taian (R.A.Stein): The previous thesis "The Study of Gesar Epic" was published in 1959 for its profound knowledge and novel methods, so far no second study of Gesar works can surpass it in depth and breadth. However, it was not until 1994 that Geng Sheng's Chinese translation was available. Before this, the evaluation of domestic scholars on Shi Tai'an is not comprehensive, so it is necessary for us to carefully evaluate the work, in order to understand the academic thoughts and research methods of Shi Tai'an study of Gesar epic, and

promote the research of Gesar study in China. He mentioned the issue of the relationship between Kai Qi and Gesar. In this book, Shi Taian spends a lot of energy on the question of Gesar from Roman Caesar. Domestic scholars have long complained about this view, and some even criticized it as the expression of "Eurocentrism". In fact, Shi Tai'an is not the first Gesar from Kai withdrawal theory, he is just a great play. In the process of trying to explore the foreign problems of Gesar, Shi Tai'an showed an important thought, that is, the pluralistic composition of Tibet and the complex connotation of Gesar epic. In the process of researching and analyzing Gesar epic, Shi Tai'an always adheres to the idea of multicultural and analyzing the complex situation of Gesar epic from multiple angles and levels. We should dig out the whole ideological level of Shi Tai'an, and should not simply deny it because of his wrong conclusion. At the same time, we also can't forget the Shi Tai'an research and conclusion really have questionable Shi Tai'an in the wood, gesand ridge, four emperor theory and the concept of the world king, the content of the north and eliminate medicine, yutian, historical, cultural communication and the spread of folk literature and other complex and a series of place names, ancient name and people, god, finally to express the meaning and he in other Tibetan papers, trying to illustrate the northeast Tibet national migration intentionally or unintentionally caused the change of the myth and geographical name. The ideological basis of supporting this view is the complex composition and open character of Tibetan civilization in Shi Tai'an, and the Gesar epic is also composed with the indigenous and foreign contents in the pole and has an open character. Shi Tai'an's understanding of Tibetan civilization is basically correct. It was because of this academic thought and found a new way to study the Tibetan epic that he made a breakthrough. Shi Tai'an pointed out that " people everywhere will face some events called pure Tibet, but in fact they are also related to foreign factors. The images of heroes and rappers have the characteristics of crossing the region, and this is precisely the significance of our hope that this work has gone beyond the same topic of pure Tibet. The Tibetan epic, its heroes and its rappers all have dual significance. Knowing all this, the image of Tibetan civilization will be more substantial and vigorous. But outside of Tibet, they are highly involved in the entire history of Asian civilization from Iran to the Central Plains of China and from Siberia to India."We can see that in Shi Taian's writing,

Tibetan culture, as the background of the origin and development of Gesar epic, is a diversified rather than single, open rather than closed, multi-source and multi-level culture. It determines that the study of Gesar epic will be a complex problem beyond the scope of pure literature, and it will involve the history of civilization throughout Tibet and even Asia. Therefore, although we cannot accept Shi Tai 'an's " Gesar from the Roman Caesar view, but we should affirm his academic thought and research attitude.(Chen Ganglong 1996)

The comparison between the Gesar epic and Tibetan folk songs reveals a rich tapestry of cultural expression, each with its unique role in the preservation and transmission of Tibetan heritage. While the epic is a grand narrative that encapsulates the collective memory and historical consciousness of the Tibetan people, folk songs serve as a more intimate and immediate form of cultural expression, reflecting the daily lives, emotions, and local customs of the Tibetan communities. Folk songs, with their spontaneous and personal nature, often capture the nuances of regional dialects, local histories, and individual experiences, providing a counterpoint to the epic's broader, more generalized narrative. They are a living tradition, constantly evolving and adapting to the changing circumstances of the people, while the epic remains a more static and revered text. The Gesar epic, on the other hand, is a monumental work that has been passed down through generations, serving as a source of inspiration and guidance. It embodies the ideals of heroism, wisdom, and justice, and has played a significant role in shaping the moral and cultural identity of Tibetans. The epic's characters and stories have become deeply ingrained in the cultural psyche, transcending mere entertainment to become a part of the spiritual fabric of Tibetan society. In conclusion, both the Gesar epic and Tibetan folk songs are vital components of Tibetan cultural heritage, each contributing to the rich mosaic of the nation's cultural identity. The epic provides a unifying narrative that resonates across the Tibetan plateau, while folk songs offer a diverse and dynamic expression of local cultures. Together, they reflect the complexity and depth of Tibetan civilization, and their study enriches our understanding of the cultural and historical tapestry of Tibet and its people. As we continue to explore and appreciate these cultural treasures, it is important to recognize and preserve the unique contributions of both the epic and folk songs to the enduring legacy of Tibetan culture.

Yang Le mentioned in an article in Lanzhou University Magazine that "Le" is translated as "song" in Tibetan, but specifically means "wine song" or "wine song" in Gannan Tibetan Autonomous Prefecture. As a unique Tibetan art form, it has unique characteristics. As an important part of Tibetan culture, Tibetan folk songs not only have a very profound ideological connotation, but also have a strong artistic quality. With the long-term development of Tibetan folk songs, the Tibetan people's society, living conditions, local conditions and customs have been integrated into them, forming ethnic music with Tibetan characteristics and being widely spread, further enriching the lives of the Tibetan people, and greatly promoting the progress and development of Tibetan society. Among the original Chinese folk songs, Tibetan folk songs have great significance and status, but also have important musical value. The study is divided into four parts, and the introduction part mainly expounds the background, purpose and significance of the study, as well as the current situation and thinking of the study. The first part is the historical origin of Gannan Tibetan traditional wine song "le", which introduces "le" from natural ecological environment, historical and cultural atmosphere and drinking culture; the second part focuses on the artistic characteristics of "le", including its content, song structure and melody form; the third part analyzes the singing characteristics of "le" and discusses the characteristics of traditional wine song in singing practice. The fourth chapter discusses the artistic characteristics and singing practice of the Tibetan wine song Le, and points out that music is an art form of life, emotion and aesthetics. Specific performance space, singing time and song emotion are the important factors corresponding to "le" and local social culture, concept and consciousness.(Yang Le, 2021)

Tibetan folk songs are an important part of folk music. They have a long history and are closely linked with the production, labor and living customs of the Tibetan people, showing tenacious vitality. However, with the changes of population, environment and cultural facilities in Tibetan settlements, Tibetan folk music art is also challenged, and effective measures need to be taken to protect it. According to the oral accounts and historical records of folk artists, a Tibetan folk song genre named "Lu" appeared before the 8th century AD."Lu" is a ballad, is a pure singing or singing form usually with narrative. In the 17th century, after the Lu style folk songs,

a new type of folk songs called "harmonic" appeared. A form of singing based on song, song and dance is generally called "harmonic". It is generally four sentences a, six poetry style for the lyrics, four sentences a section song (also part for six) become the main music structure, the structure is standardized, with lively and lively, short refining, at the same time the singing genre and the real life feelings closer, more likely to be accepted by the masses. Compared with Lu folk songs, this new folk song genre has great development and changes in musical structure, lyric rhythm, tone, rhythm and other aspects. The application of this harmonic folk song has been used in the Prince of Nosang, adapted from the Tibetan opera in the early 17th century. In the ancient Tibetan data "Such as divination", it is recorded that in the 9th century, there was a form of folk songs similar to this "harmonic" genre. The inheritance and Characteristics of Tibetan traditional traditional music art has various kinds and distinctive characteristics. Specific music is used for the celebration and sacrificial occasions of life and death, various folk or religious ceremonies and daily work and other social activities, mainly including court music, religious music and folk music. In the investigation of the development history of Tibetan culture, folk culture and art and religious culture and art are like a pair of twin sisters, who complement each other, influence each other, make progress and develop together. The historical inheritance, reproduction, survival and development of the daily life of the Tibetan people are inseparable from the folk songs. Through the oral folk songs, generations of Tibetans have told about and inherited the long history of their own nation, thus introducing the magnificent epic , The Biography of King Gesar. Its emergence and development are based on the rich and solid basis of ancient Tibetan myths, poems, proverbs and other folk literature. Rich folk song material is absorbed in the meantime. Today, it is mainly in the form of rap music. In addition, the singing content also includes many long and short folklore stories."Custom songs" is also an important category of Tibetan folk songs. Such folk songs are only performed in certain custom activities, including wine song, arrow song, wedding song, guess song and so on. The Tibetan people are a religious people, and they also use folk songs to convey their religious beliefs. And this transmission is the most direct expression through a song called "mani tune"."Mani tune", also known as "six-character mantra song" or "chanting tune", is widely sung by Tibetan Buddhist believers all over the

country to express their devout religious beliefs. It is also a tradition of Tibetans to use folk songs to express, and "folk song" is the most prominent form of this function. The lyrics of folk songs are quite extensive; many of the lovers, and some of them are the traditional lyrics for many years. As for the inheritance and protection of Tibetan music and art, the cultural space has several obvious characteristics of stability, integrity and vitality. Folk song and dance show not only art, but also the display of clothing, customs, religion and architecture, with integrity. Thirdly, the carrier of folk song inheritance is "people", which is expressed through the means of human voice and performance, and the way he teaches is oral, and constantly variation. However, with the progress of The Times and the renewal of people's aesthetic appreciation, the cultural space of folk songs is facing the crisis of "endangered". The protection of the "cultural space" is not only reflected in the specific place of the folk song activities, but also reflected in the "original nature" of the folk song environment. Learn the login system to protect the inheritors of folk songs. Western developed countries adopt the "login system" in the protection of cultural heritage and intangible cultural heritage, and the protection of Tibetan folk songs should be introduced more importantly. The most important inheritance carrier of folk songs is the living inheritors. With the evolution of society and the change of ecological environment, Tibetan traditional folk songs are faced with the problem of decreasing inheritors and aging. It is urgent for the government departments to have enough funds to build the inheritance mechanism of folk songs, so that the protection of folk songs can be implemented. We will strengthen the legal system and improve the management mechanism. The protection of national folk culture should ultimately take the road of legalization. The rescue and protection of Tibetan folk songs are naturally brought into the legislative track. In order to ensure the effective rescue and protection of folk song cultural heritage, we should boldly learn from foreign advanced experience, build a set of scientific and effective management mechanism, and supporting a perfect supervision system.

Gong Hongyu's "Tibetan music in western Tibetan writings in the Qing Dynasty" talked about Tibet in China, since the Western since the Western Dynasty, and left his writings. In the early letters and works of the western Tibetan people, they more or less mentioned the Tibetan music and song and dance customs, especially the

ceremonial songs and dances and Musical Instruments. However, Chinese and foreign folk music scholars seldom pay much attention to these early informative documents. This paper takes the correspondence, diaries, investigation reports and research works of several Western people who entered the Weizang, Kangzang and Ando dialects in the Qing Dynasty as an example to retrieve their descriptions of Tibetan music and dance activities. Although these descriptions are not studied in the sense of ethnic musicology, they can also make up for the lack of historical materials in the study of Chinese Tibetan music, and can provide evidence for the academic circle to understand the cognitive process of Tibetan music outside the region. In Tibet of China, the Western people had set foot since the Mongolian period, and left writings.¹ The early Westerners who entered the Tibetan areas almost without exception were Catholic clergy. Especially from the early 17th century to the middle of the 18th century, with the continuous infiltration of colonialism in Western Europe into the east, more than 10 groups of missionaries from the Roman Catholic Jesuits and Kapqing Society (also known as the Little Brotherhood of Jiu) preached from the northern areas of Ali, Xigaze and Lhasa. The Catholic missionaries were followed by the British colonialists who had coveted Tibet for a long time. Since the 1770s, the British sent envoys into the Tibetan areas of Xigaze for various reasons. In the mid-19th century, when the Chinese portal was opened, more Westerners began to penetrate into the Kangzang and Ando regions. These westerners who entered the Tibetan area in the early stage left behind, based on their own experience or hearsay, rich correspondence, diaries, geographical history, religious etiquette, local customs and practices. Although the early letters and works of the Western Tibetan people almost mentioned Tibetan music and song and dance customs more or less, the Chinese and foreign ethnic music scholars rarely touched these precious documents. This paper takes the correspondence, diaries, investigation reports and research works of several Western missionaries, diplomats and explorers who entered the Weizang, Kangzang and Ando dialects in the Qing Dynasty as an example to retrieve their descriptions of Tibetan music and dance activities. Although these descriptions are not focused on Tibetan music activities, they provide an "other" perspective on Tibetan music culture. It can not only make up for the shortage of historical materials of modern Chinese Tibetan music, but also benefit to the academic circle to trace the

process of Tibetan music cognition outside the region. The above author only made a rough search of the correspondence, notes, reports and writings on Tibetan music of 10 Western people who went to Tibetan areas in the past 200 years from 1716 to 1903. It can be seen that all the missionaries, diplomats and Tibetan scholars who entered the Tibetan areas in the Qing Dynasty, without exception, noticed the Tibetan religious rituals, music and dance, Musical Instruments and singing songs. In their writings, these Westerners have also mentioned various Tibetan music, songs, dances and religious music. By the second half of the 18th century, descriptions of Tibetan religious ceremonies and secular music activities were common among the western Tibetan people, especially in Ali, Lhasa and Xigaze in the Tibetan dialect areas. Although the focus of these descriptions is not on the Tibetan music itself, it has involved the Tibetan instruments themselves and their religious functions and social background. It is worth noting that although there is no lack of value judgment on the narration of the western Tibetans about the "European center" view, generally speaking, it is an objective record based on personal experience. Some even show their appreciation for the Tibetan music culture.(Gong Hongyu 2019)

The Tibetan traditional music style area was published in the Tibetan Art Research under the regional cultural architecture. He said that as the saying goes: "One side of the land raises a person," and that the geographical environment on the other side not only cultivates a person, but also creates the culture of one side. The natural environment of Tibet not only gave birth to the great Tibetan nation and the profound Tibetan culture, but also created the world-famous traditional Tibetan music. Now there is a very common, namely "music is without borders", from the European city art music personal creation and education, communication system or from the human thought of music, expression, vent the common characteristics of human emotion, perhaps so, but according to the view of ethnic musicology, especially according to the actual existence of various forms and styles and human music of multiple, this statement or view seems not completely accurate. Music not only has national boundaries, but also has the borders of different ethnic groups and different regions. Of course, this boundary is not insurmountable, but it has a very close and indivisible connection with the external world. To understand the music of a country and a region, it is necessary to understand the natural geographical

environment, social and cultural background, human cultural creation activities and traditions to form the necessary premise or basis for an accurate understanding of the music of the country, the music of the region, especially the traditional music. To understand and understand Tibetan music, we can start from two aspects: one is the overall musical style and characteristics of different regions of the vast snow mountains; the other is the vertical understanding of various traditional musical forms and categories with the development of history and continuous precipitation. The former has the overall layout and characteristics of music, requires good investigation and understanding; the latter has the nature of micro auspicious investigation and specific grasp of various musical things, need to better understand each form of music and specific categories, and then to form a more comprehensive grasp of the longitudinal history, origin, formation, development, characteristics and other aspects. Through the exploration of the crossover, I have a more comprehensive understanding of Tibetan music. This paper mainly discusses the composition of the former —— area formed on the basis of the regional natural geography, cultural environment and cultural creation and integration in Tibet.(QuJie, 2015)

Through the search of relevant literature, the author found that there is also a relatively rich theoretical basis for studying the artistic characteristics, inheritance and development of Tibetan folk songs. However, so far, there are very few research data on Tibetan folk songs in Qinghai, especially as this paper continues to study the development and change of Tibetan music in Qinghai, and to study the characteristics, function, genetic and protective effects of their music. Foreign studies on Tibetan music mainly focus on Tibetan Buddhist music, Tibetan music and surrounding cultures, mainly in southern Tibet. Currently, there is little data on Tibetan folk music in Qinghai, and the study still has great limitations. The research direction is relatively narrow, and there is still relatively little attention in the international music academia.(Tian, 2015)

From the Himalayan region of Tibet and the Himalayan region of the United States, the ethnic music culture of the Himalayan region is a cultural region. Teacher Gesang made a detailed analysis and introduction of the Tibetan traditional music, Tibetan Buddhist music and folk music. Gesang Qujie discusses the basic laws of cultural system, regional culture, national culture and national culture communication,

trying to transcend the boundaries of current administrative divisions and regional culture, and comprehensively understand the origin and characteristics of Tibetan national music culture. This paper studies the characteristics and cultural exchanges of Tibetan folk music, and discusses in detail the development, category and characteristics of Tibetan culture and music, as well as the formation and development of Tibetan music culture, culture and politics.(Zhang, 2015)

Luo Hongyu and Li Xin have arranged and analyzed the characteristics of Qinghai Tibetan folk songs, and expounded their unique charm and rich cultural connotation. Zhang Huan studied the current situation of the creation of ethnic minority folk songs. In Tibetan folk songs, based on the reality of minority music professionals and various aspects of Tibetan folk songs, the inheritance and development of Chinese minority music are analyzed and feasible protection measures are proposed. (A group of Beijia, 2007)

In summary, scholars research on Tibetan folk songs spans a wide range from traditional music to religious music, and to ethnic music. They have not only delved into the origins, characteristics, and classifications of Tibetan musical culture but also analyzed its interactive relationship with politics and culture. Through these studies, we are able to gain a more comprehensive understanding of the development of Tibetan musical culture and its unique status in ethnic cultural exchanges.

Future research can further explore how to innovate the forms and methods of dissemination of Tibetan folk songs on the basis of respecting tradition, making them better adapt to the development needs of modern society. At the same time, for the protection and inheritance of Tibetan folk songs, it is necessary to develop more scientific and systematic strategies to ensure that this precious cultural heritage can be effectively preserved and promoted. Through these efforts, Tibetan folk songs can not only become a bridge connecting the past and the future but also an important force in promoting ethnic unity and cultural diversity. In the process of in-depth study of Tibetan music, scholars have gradually realized that music, as a cultural carrier, embodies a rich history and philosophy of life of the nation. Therefore, future research should also focus on exploring the social life, historical changes, and national spirit reflected in Tibetan folk songs. Through these studies, the deep connection

between Tibetan music and national identity can be further revealed, as well as its role in shaping national self-awareness.

Moreover, with the development of modern technology, digital and multimedia technologies provide new possibilities for the preservation and dissemination of Tibetan folk songs. Scholars can explore how to use these technological means to create digital archives, record and preserve precious folk song materials, and develop interactive learning platforms, allowing more people to understand and learn Tibetan musical culture through the internet. Research on Tibetan folk songs not only helps us understand this unique cultural phenomenon but also is of great significance for promoting the inheritance and development of ethnic cultures. Through continuous deepening of research, we can better protect and promote Tibetan musical culture, allowing it to shine with new vitality in the new era context and contribute to the protection and promotion of global cultural diversity.

China is a multi-ethnic country and an important ethnic minority in China. The Tibetan people have their own language and writing words, which have created a splendid national culture and left behind a rich cultural heritage such as literature, music and dance. Nowadays, with the inheritance, development, innovation and breakthrough of Tibetan music, Tibetan music has gradually changed from ethnic minority music to public music, and the singing style of Tibetan folk songs has also undergone great changes. The inheritance of Tibetan folk songs is of great significance to the protection and inheritance of Tibetan culture. Due to the influence of modernization and the erosion of foreign cultures, many traditional cultures are gradually disappearing and declining, and Tibetan culture is facing the same dilemma. Through the inheritance and development of Tibetan folk songs, Tibetan culture can be effectively protected and inheritance, inspire the younger generation interested in their own culture and identity, enhance their pride and confidence in traditional culture, so as to better inherit and develop Tibetan cultural tradition, make the combination of traditional culture and modern society, realize the diversification of cultural development.

CHAPTER III

Research Methodology

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing

the questionnaire and interview.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Time

3.2 Research process

3.2.1 Selected research site and key informant

3.2.2 Research tools

3.2.3 Data Collecting

3.2.4 Data Management

3.2.5 Data analysis

3.2.6 Data Presenting

3.1 Research scope

3.1.1 Scope of Content

To investigate the status of Tibetan folk songs and analysis of the music characteristics and give the guidelines preservation and transmission in Qinghai, China.

3.1.2 Scope of Time

My study is from March 22, 2023 to Sep 30, 2024.

3.2 Research Process

3.2.1 Selected research site and key informant

Study site: The area around the lake in Qinghai Province, China

Reason: The Tibetan nationality is one of the ethnic minorities with the longest history and culture in China. The area around the lake in Qinghai Province is

the main settlement of the Tibetan people. In 2006, Qinghai Tibetan folk songs were approved by The State Council to be included in the first batch of national intangible cultural heritage list. Among them, The area around the lake folk song development is the most complete, the folk artists are the most representative. In the field interview, I interviewed The last ten digits.folk artists. They are all folk artists who have won prizes in the Tibetan Folk Song Competition, and I have heard many interesting and unique stories. Each artist has a unique skill and also praises their singing.

3.2.2 Scope of Research Site

The study site is located in the northern Qinghai Lake Basin in Qinghai Province, northwest China, and the Datong Mountain section in the central part of the Qilian Mountains. The mountains to the northwest, Beishan, south low low low, 3300-3800 meters above sea level, the highest point of 4775 meters. According to statistics, the total population of the Qinghai Lake Basin is 85,600 people. (As shown below.)

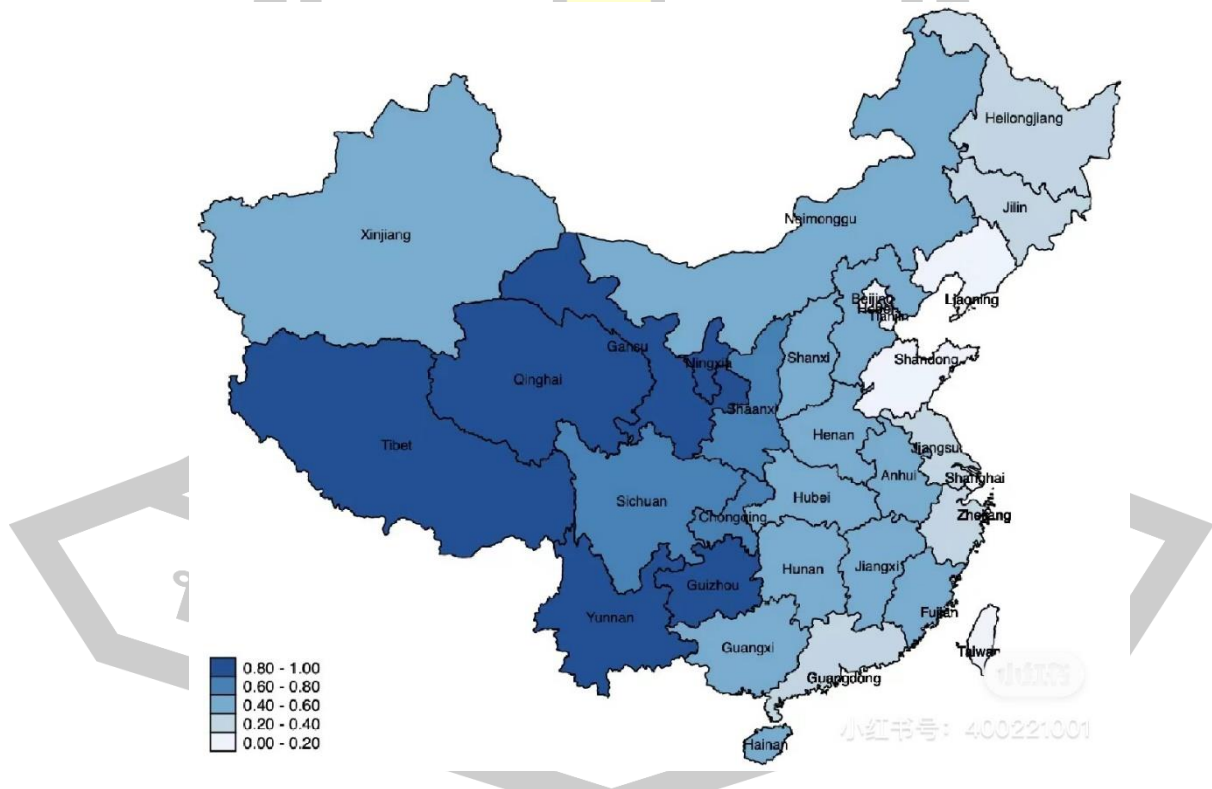




Figure 2. Qinghai Lake in summer

Source : [http : //www.baidu.com](http://www.baidu.com) Accessed September 17, 2023



Figure 3. Tibetan herdsman in Qinghai

Source : [http : //www.baidu.com](http://www.baidu.com) Accessed September 17, 2023

In selecting the informants, the researcher set the selection criteria as follows:

1. They are residents of the area.
2. They have experience in performing or singing.
3. They are accepted by singers and musicians.



Figure 4. Peng Mao Zhuoma.

Source: Cai Rangcuo

Key informant: Ms. Peng Mao Zhuoma.

- 1) She was born in The Complete Works Township, Jiangcha County. She is a native
- 2) She is familiar with the traditional culture and various etiquette of Tibet
- 3) She is the best singer of Tibetan folk songs
- 4) She is the successor of the intangible cultural heritage of the Tibetan national state

พหุมนุ ปรณ ทิโต ชีเว



Figure 5. GenTai Ji

Source: Cai Rangcuo

GenTai Ji

- 1) She is a Folk singer
- 2) She lives in the southern area of Qinghai Lake, is a Tibetan who practices both farming and herding, has two children, and does not have a fixed profession.
- 3) Her singing style mainly consists of madrigals and love songs.

พหุบัณฑิต ชีเว



Figure 6. Gong BaoCaiDan

Source: Cai Rangcuo

Mr. Gong BaoCaiDan:

- 1) He is from Huanan Mongolian and Tibetan Autonomous County, Qinghai Province
- 2) He is familiar with the traditional culture and various etiquette of Tibet
- 3) He currently works in the central city of Qinghai as a performer.

พหุบัณฑิต ชีเว



Figure 7. Mani Tibetan folk artist

Source: Cai Rongcuo

Mani Tibetan folk artist

- 1) They are local Mani Tibetan folk singers. The average age is around 60 years old.
- 2) They live in the eastern area around the lake, which is mainly agricultural. Each village has its own temple, and for any folk Buddhist ceremonies, they are invited to perform.



Figure 8. Childrens song singer
Source: Cai Rongcuo

Children's song singer

- 1) Three children from left to right are named : Lencuo.
- 2) They live in the pastoral area south of the lake, love music, are good at singing and dancing, and can perform many Tibetan childrens songs.
- 3) The songs come from the teachings of elders and the instruction of school teachers, representing the singing style of traditional Tibetan childrens songs.



Figure 9. JiaoBa

Source: Cai Rongcuo

JiaoBa :

- 1) He lives in the pastoral area south of the lake, where he is both a shepherd and a renowned singer there.
- 2) His singing style mainly features pastoral songs, and he also performs duets and drinking songs.
- 3) Locally, for weddings or other significant events, he is always invited to perform.

พหุ มั บณุ ทิ โด ชี เว



Figure 10. LuoZhu and his father.

Source: Cai Rongcuo

LuoZhu :

- 1) Living in the pastoral areas of Qinghai,
- 2) The warm and cheerful Tibetan singer excels in Lehe duet singing and Layi love songs, etc.
- 3) The main source of livelihood is mainly based on decorating houses.

3.2.2 Research tools

The research tools used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

Process of making the questionnaire (based on research objective).

- 1) Bring it to the advisor to examine.
- 2) Be altered in accordance with advisor editing.
- 3) Before using, have it inspected by an expert.
- 4) Modified in accordance with expert advice before being used in the fieldwork.

3.2.3 Data collecting

The investigators will collect the data through document analysis and field work. For further investigation, the No

They referred to literature from libraries and cultural centers and used the China Center for Knowledge Infrastructure (CNKI) course

Literature analysis was conducted on the online platform.

The investigators then plan to conduct field investigations at the study site (Jiangcha County, Qinghai Province, China). research man

The plant will be visited and recorded through interviews, observations, audio recordings and video recordings.

3.2.4 Data Management

The devices studied were mainly those with recorded pens, cameras, camcorders, and laptops.

Collected with a voice recorder and a video camera

1) Audio and video materials (folk songs, children's songs, pastoral songs, labor songs, labor songs, wedding songs, religious songs, etc.).

2) Folk activities are recorded with video cameras and video cameras, including folk songs, lyrics, etc

3) Text and symbols based on audio recordings and videos

4) Store photos, videos and laptops, and record the field text combined with data

3.2.5 Data analysis

Data analysis is based on three research objectives:

For the first research objective:adopted a descriptive narrative method based on documentary and oral literature data,obtained information through literature survey, and fully grasped the research questions.Around the contemporary status of Qinghai Tibetan folk songs,specifically the status of songs , status of singers and status of functions in social.

For the second research objective:adopted a descriptive narrative method based on documentary and oral literature data,conduct data analysis on the musical characteristics of Qinghai Tibetan folk songs using Western music analysis methods and traditional Chinese music analysis methods.The researcher produced notations and then analyzed the

musical notation data for melodic and vocal forms in preparation for subsequent thesis writing.

For the third objective: conduct data analysis using field investigation methods based on the literature review and field investigation of Qinghai Tibetan folk song preservation and transmission. Analyze and summarize relevant field survey data through data collection and management. At the same time, discuss the analysis conclusions with key informants, general investigators and casual informants. A method more suitable for the preservation and dissemination of Qinghai Tibetan folk songs is proposed.

Practice summary method: through the author's own practical activities, identify the problems, summarize their own experience and opinions. In the process of literature research, there are few studies on the development status of Tibetan folk songs, and it is difficult to find the research data on the development status of Tibetan folk songs. In the subsequent research process, I summarized my own experience on the basis of my own actual investigation, which provided a rich practical basis for this paper. The relatively limited information and the relatively cold environment make the survey process relatively difficult. For Tibetan folk artists who learned about the live life through the local cultural department, I used telephone calls and live interviews to acquire some knowledge that was not mentioned in the literature. According to the collected data, I found many undiscovered precious songs and materials, which provided a valuable reference for the protection and inheritance of famous Tibetan songs in Qinghai.

3.2.6 Data Presenting

In this paper, the investigators will introduce six chapters

Chapter I: Introduction

Chapter II: Literature review

Chapter III: Research methods

Chapter IV: The current situation of Tibetan folk song

Chapter V: The musical characteristics of Qinghai Tibetan folk songs

Chapter VI: The preservation and transmission of Qinghai Tibetan folk songs

Chapter VII Conclusion, Discussion, and Suggestion

CHAPTER IV

The status of Tibetan folk songs

This chapter has two core tasks: one is to clarify the current development of Tibetan folk songs through historical research; The second is to classify the types of Tibetan folk songs through research.

1. status of Tibetan folk songs
2. Tibetan origin and folk songs
3. The natural, social and cultural environment of Tibetan folk songs
4. Classification of Tibetan folk songs in Qinghai, China
5. Summary

A Tibetan folk song goes like this: "How can you live without singing folk songs?" Food nourishes the body, song nourishes the soul, and work must be done and sung." In Tibetan consciousness, the requirement of "singing" is equated with the requirement of "life", putting forward the cultivation idea that "singing" nourishes the soul. Indeed, "song" has become a medium for Tibetans to understand the world, and "song" has also become a way for Tibetans to contact the world. In order to have a deeper and more specific understanding of folk songs, this chapter mainly analyzes and studies the human civilization of folk songs from the perspective of ethnomusicology. Researchers will examine the origins of the Tibetan people and their various perspectives on folk songs. To explore the land of Tibetan folk songs in Qinghai and conduct an in-depth study of the natural, social and cultural environment here, researchers will divide the development stages of the folk songs and make detailed classifications based on the lyrics. The classification method of folk songs adopted in this paper will finally be proposed by the researcher after careful consideration, so as to be applicable to the analysis of musical characteristics in the next chapter.

4.1 The development status of Tibetan folk songs

In this section, we will discuss the following three aspects. They are: the Tibetan nationality and the origin of folk songs; The natural, social and cultural environment of folk songs, and several stages of the development of Tibetan folk songs. An in-depth study of the issues involved in these aspects will help us understand the history and current situation of Qinghai-Tibet.

4.1.1 Tibetan folk songs and their origins

With regard to the origin of Tibetans and the origin of folk songs, researchers have attempted to trace the origin of the Tibetan nation and combine various folk tales about its origin to depict the basic historical form of Tibetan folk songs.

4.1.1.1 Is the origin of the Tibetan people

The Tibetan nationality is one of the ethnic minorities with a large population and wide distribution in China. It is mainly distributed in the Tibet Autonomous Region and the Tibetan Autonomous Prefecture of Qinghai and Gansu provinces. It has a population of 4.59 million (fourth census, 1990). Tibetans call themselves "Bo Ba", meaning agricultural people, and are an agricultural tribe originating in the Yarlung Zangbo River basin. In the Han Dynasty, it belonged to one of the Xiqiang ethnic groups. The Songkampo Dynasty was established in the 7th century, known as "Tuto" in the Tang Dynasty, "Tuto" in the Yuan and Ming dynasties, "Tibet" and "Uszang" in the Ming Dynasty, and "Tanggu" and "Tibet" in the Qing Dynasty. The Yuan Dynasty set up the Central government headquarters under the central government to administer all of Tibet, including Tibet. It was not called "Tibet" until the reign of Emperor Kangxi, from which the title of Tibet comes. In 1951, Tibet was peacefully liberated. The democratic reform in 1959 put an end to feudal serfdom in Tibet. In 1965, the Tibet Autonomous Region was established and renamed one of China's five provincial-level autonomous regions. Tibetans have their own language and written language. Tibetan belongs to the Tibetan branch of the Sino-Tibetan family and has three dialects: Tibetan, Fang and Anduo. The present Tibetan language is a pinyin script based on ancient Sanskrit from the beginning of the 7th century and the Chinese characters of the western region. The Tibetan people have created a splendid national culture. The world's longest epic poem, Biography of King Gesar, describes the history of ancient Tibetan tribes in the form of rap. It

contains more than 100 poems and more than 700,000 poems that have been circulating in Tibet and other parts of the region for centuries. Tibetan opera is unique and its song and dance performances fully reflect the national style. Tibetan architecture and sculpture are highly skilled. Located on the Red Mountain in Lhasa, the capital of Tibet, the Potala Palace is the world's highest palace and castle complex at 13 storeys high and is famous for its architectural features, brilliant painting and sculpture art and precious cultural relics. In addition, Tibetan medicine has a wide range of influences. Tibetans practice Mahayana Buddhism, which has absorbed some rituals and contents of Tibet's native religion to form a unique "Tibetan Buddhism", one of the most influential schools of Buddhism in the world, which has also spread to some of China's neighbors. Because Tibetan living Buddhists are called lamas in the Tibetan Biography, Tibetan Buddhism is also called Lamaism. Offering hada (Tibetan for scarf or silk scarf) is one of the highest standards of Tibetan hospitality etiquette, showing guests a warm welcome and sincere respect. Hada is mainly white, but also light blue or light yellow, and is generally about 1.5 to 2 meters long and 20 cm wide, while blue, yellow, white, green and red colored hada is the highest and most solemn ceremony (such as Buddhist affairs) performed by Tibetans. New Year's Day is the most important festival in the Tibetan calendar. On the fifteenth day of the lunar calendar, the local people have the habit of watching the butter lamp. On April 15, a folk celebration was held to commemorate Buddha's birthday and Princess Tang Wencheng's entry into Tibet. [Yang sheng min 2004]

4.1.1.2 is the origin of Tibetan folk songs

Tibetan folk music is the most popular, popular and popular art, as well as the music most closely related to the Tibetan people. Tibetan folk music is extremely rich and colorful, with not only a wide variety and variety, but also a unique style. Tibetan folk music can be divided into five parts: folk song (folk song), folk song, dance music, folk instrumental music, Tibetan opera music and rap music. These five categories also have many subcategories. Due to limited space on this topic, this article does not cover Tibetan opera music and rap music in detail. Tibetan folk music is closely related to the physical geography, production and living environment and the different regional cultural traditions on which it depends. To a certain extent,

different natural geography, living environment and cultural traditions determine the form, type, style and characteristics of folk music. (Li hon 2017)

4.1.2 This is the natural, social and cultural environment for folk songs

4.1.2.1 Natural environment of Tibetan folk songs

Tibet has a vast area and complex topography. The overall topography is low in the southeast and high in the northwest. From south to north, the Himalayas, Ganges, Nianqing Tangshan and Kunlun Mountains run east-west, while the Hengduan Mountains in southeast Tibet run north-south. The huge mountains and numerous branches divide the whole of Tibet into four different landforms, the Northern Tibetan Plateau: located between the Kunlun Mountains, Tanggula Mountains and the -- Nian Qing Tanggula Mountains, with an average elevation of more than 4,500 meters; South Tibet Valley: Located between the Constant Mountain and the Himalayas, it is the Yarlungzangbo River and its tributaries, the Lhasa River and the Chu River, which pass through the valley area, the terrain is open and flat, the soil is fertile, and the average elevation is about 3,500 meters; Eastern Tibet Gorge: Hengduan, Jinsha, Lancang and Xinhe Rivers in southeast Tibet, with high mountains, deep gullies and ravines; Himalaya Mountains; Located in southern Tibet, bordering India, Nepal, Bhutan and other countries. The western part is high, cold and dry, while the eastern part is mild with abundant rainfall and dense forests. The vast, complex and diverse landforms give Tibet its unique and varied climate. From southeast to northwest, it has tropical, subtropical, temperate, sub-cold and sub-cold regions. The production and living environment in Tibet obviously depends on the natural and geographical environment, that is, the production and living forms in Tibet depend to a large extent on the natural and geographical environment. Due to natural geography and topographic reasons, Tibet's production and living environment is clearly divided into several different regions: the Yarlung Zangbo River and several tributaries in southern Tibet and the valley plain in the Pung Qu River basin form the rich valley plain agricultural area in central Tibet. The Central Valley Plain agricultural area is called "Weizang" in Tibetan. "Wei" refers to central China, the Lhasa and Shannan regions, and "Tibet" refers to the Shigatse region. This region is not only the geographical center of Tibet, but also the core area for the formation, development and spread of the Tibetan nation and Tibetan culture. It is mainly in the

Weijiang area, and it can also extend to the valley plain of Alimaquan River, Shiquan River, Xiangquan River and Kongke River basin. This area is mainly based on agricultural production, and life is rhythmically and regularly. The language belongs to three of the three Tibetan dialects. Festivals, marriages, food and other customs are basically the same. The three major river basins of the Hengduan Mountains form the high mountains and deep valleys of southeastern Tibet. In Tibetan, it is called "Kangmu" (border land). Kangmu District farming and animal husbandry sideline, the language belongs to the Tibetan Kangba dialect. Kangba people here are strong, strong, marriage, food, clothing and so on. The vast natural grasslands, with an average elevation of more than 4,500 meters above sea level, are the largest pastoral area on the Qinghai-Tibet Plateau in northern Tibet. The grassland is vast and the climate is harsh, with a short growing season, making agriculture difficult. However, the region is ideal for nomadic herding, where yak, sheep, and goat are the main livestock. The lifestyle of the nomads is closely tied to the rhythm of the seasons and the needs of their animals. The northern Tibetan plateau also has a unique culture and language, with the Amdo dialect being prevalent among the local population. In the western part of Tibet, the landscape is dominated by the vast and arid Changthang Plateau, which is characterized by its high altitude and cold climate. This region is home to the Changpa nomads, who are known for their hardy lifestyle and their unique way of life, which revolves around herding Tibetan antelopes and yaks. The Changthang Plateau is also a significant area for Tibetan Buddhism, with numerous monasteries and sacred sites scattered across the region. The eastern part of Tibet, bordering Sichuan and Yunnan provinces, is characterized by dense forests and a more temperate climate. This region is rich in biodiversity and is home to a variety of ethnic groups, each with their own distinct culture and traditions. The production and living environment here is a blend of agriculture and forestry, with a focus on sustainable practices due to the fragile ecosystem. Despite the harsh natural conditions, the people of Tibet have developed a sustainable way of life that is deeply connected to their environment. Their culture, language, and traditions are a testament to the resilience and adaptability of the Tibetan people. The government and various organizations are also working to preserve and promote the unique culture and

environment of Tibet, ensuring that it remains a vibrant and integral part of the world's cultural heritage. (Kong zhanfang 2012)

4.1.2.2 The social environment of Tibetan folk songs

Society is composed of people and culture. All kinds of social rules and regulations are formulated by people, and all kinds of social and cultural phenomena are created by people. However, man is always a member of a particular society, and culture is also the culture of a particular society. Human survival and life must depend on society. Society is also based on various rules and regulations and various cultural phenomena. It is a group of people that makes people literate, organized, and standardized. A society is a whole composed of a certain economic base and superstructure. In the development process of the five social forms experienced by mankind since the late primitive society, its social structure includes politics, economy, culture, law, army, school and religion. Each of these structures of social organization is necessary or qualifying for a self-forming human society. Man is a mass animal, and his socialization is a cultural process. Its function is to bring the natural person into an orderly and normative state. Society, man and culture have formed a relationship of mutual contact and mutual influence, that is, man creates culture, man constitutes society, and culture regulates society. Culture is the product of group and socialization, so society is the carrier of culture, through social norms and restrictions on people, so that society becomes the education and education place of cultural people. (Chen lai 2015)

As an important part of Tibetan culture, Tibetan folk songs have a long history. It is not only an important carrier for the Tibetan people to express their feelings and pass on their history, but also an important material for the study of Tibetan society, culture and history. This paper will first introduce the origin and development of Tibetan folk songs and their status in Tibetan culture. In the long historical development process, Tibetan folk songs have gone through different historical stages. From ancient sacrificial songs and labor songs, to court religious songs in feudal times, to social life songs in modern times, the evolution of Tibetan folk songs is closely related to changes in the social environment. This article will analyze the influence of these historical periods on folk songs and explore their embodiment in song writing and singing. Due to differences in geographical

environment and ethnic distribution, Tibetan folk songs show different styles and characteristics in different regions. This paper will analyze the influence of these regional backgrounds on folk songs and explore their role in local cultural inheritance. With the development of modern society, traditional music culture is facing many challenges. The impact of these challenges on Tibetan folk songs, as well as how to maintain and develop the excellent traditional music culture in modern society. In order to cope with the challenges brought about by the changes in modern society, Tibetan folk songs need continuous innovation and development in the issue of inheritance. To promote the inheritance and development of Tibetan folk songs, we should strengthen music education and develop ethnic culture tourism. With the deepening of globalization and the emphasis on cultural diversity, Tibetan folk songs are expected to be more widely disseminated and developed. Predict future changes in market demand for this type of performing art form and discuss its possible development trends. In order to protect the precious cultural heritage of Tibetan folk songs, a series of effective conservation measures need to be taken. This paper will propose specific protection measures such as strengthening legal protection, enhancing public participation and promoting the development of cultural industries to promote the inheritance and development of Tibetan folk songs. (Li xiao min 2019)

4.1.2.3 Cultural environment of Tibetan folk songs

Each country has its own unique cultural characteristics. To understand and understand a nation, one must first understand the national culture: the inheritance and continuation of a nation is the inheritance and continuation of national culture. -- The development and progress of an entire national culture from the very beginning. The development of culture promotes the development of the nation. The backwardness of culture limits the progress of a country. The progress and development of human society is also the progress and development of culture. Cultural progress is also the political system, economic form and advanced science and technology of human society. The essence of cultural attribution is the attribution of inner emotion and outer personality. Everyone's words and deeds, their aesthetic value, way of thinking, mood, treatment of people and personality characteristics

often come from their own living and cultural environment. In particular, their thoughts and emotions are often closely related to the natural, social and productive environment in which they grew up. The belongingness of culture is the living environment of culture. In particular, in the process of the formation of human ideology, the environment in which people live is particularly important. In the final analysis, the national attributes of culture are embodied in different aesthetic feelings, material forms and linguistic customs. It is not made up of different races and differences in physical structures. Culture is a structural system formed by the integration and harmony of surface material culture, superficial institutional culture, internal behavior culture and deep spiritual culture. All cultural creation and construction must adapt to this cultural system, otherwise they cannot be included in the category of this cultural system, and of course they cannot be called national culture. [Baidu 2023)

As an important part of Tibetan culture, Tibetan folk songs have a long history and profound cultural treasure house. It is not only an important carrier for the Tibetan people to express their emotions and pass on their culture, but also an important window for the study of Tibetan culture. Therefore, studying the relationship between Tibetan folk songs and their cultural environment helps us to have a deeper understanding of Tibetan culture and its historical development. The characteristics of Tibetan culture have influenced the development of its folk songs. For example, religious belief

Tibetan Buddhism occupies a central position in Tibetan culture and has had a profound influence on the singing forms and singing techniques of Tibetan folk songs. Many Buddhist elements, such as chanting Buddha and happiness, are incorporated into Tibetan folk songs, giving them a strong religious flavor. Life customs are unique to the Tibetan people, and they also influence the content and style of folk songs. For example, production activities such as herding and farming on the grassland provide rich materials for folk songs, and Tibetan customs also provide important occasions for singing folk songs. Aesthetic taste is the aesthetic taste of Tibetan people, and it also affects the singing form and singing skills of folk songs. They like the passionate, sincere and simple style of folk songs, and pay attention to emotional expression when singing. This aesthetic taste has been fully reflected in the

folk songs, making Tibetan folk songs have a unique artistic charm. The reform of modern society presents challenges and opportunities to the traditional way of singing. In the context of globalization, Tibetan folk songs are facing many challenges. On the one hand, the rapid development of modern society makes it more difficult to inherit traditional folk songs; On the other hand, the development of new media provides more opportunities for the spread of Tibetan folk songs. In order to maintain original artistic characteristics and broaden communication channels, we need to take a series of measures to deal with these challenges. Using new media platforms such as the Internet and social media to promote Tibetan folk songs is an effective means. By producing high-quality folk song videos, audio and other multimedia content, it can attract more attention and love, and broaden the transmission channels and audience range of folk songs. (Li jun 2015)

As an important part of Tibetan culture, Tibetan folk songs still play a positive role in the modernization process. By studying the relationship between Tibetan folk songs and their cultural environment in depth, we can better understand the unique charm and historical development of Tibetan culture. In order to protect and inherit this precious cultural heritage, we need to take a series of measures to deal with the challenges and opportunities brought about by the changes of modern society. Only in this way can we ensure that Tibetan folk songs continue to radiate new vitality in their future development.

4.1.3 Development stages of folk songs in Tibetan history

The huge and colorful Tibetan folk songs are the main landscape of Tibetan culture, which reflect the special history of the Tibetan people's national development and national culture, carrying the emotions of the Tibetan people over the years, the rules of marriage and funeral, and the trajectory of historical changes. It reflects the rich and diverse natural environment, historical traditions and humanistic spirit of the Tibetan Plateau.

During the Tubo period (7th-9th centuries AD), Tibetan folk songs were very rich. According to the historical system of the Ladakh Kings of Western Tibet, "Lu" (generally referring to "Tu") (generally referring to song and dance) and "Zhuo" (about 425-385 BC). At this point, "lu", "harmony", "valley" land ", "gas", "clock", "wu" and "xia", "harmony", "horse" harmony and harmony with primitive religious

colour such as singing and dancing. "Guru" and "Qi" are the respectful languages of "Lu", and in Dunhuang Tutu historical documents, songs of Tutu, queens and even princes are usually called "Gu"; Songs sung by ministers, ministers and concubines are generally called qi; Songs sung by ordinary people are generally called "Lu". Folk songs about the Tuguan period." The Tibetan language is called "Delma", also called "Deldan". It is said that the people of the Tuguan period buried some works in certain places, such as under idols, under pillars and in caves, where they were discovered by some later Buddhists and brought to the world. These books fall into two categories: the works of the famous Kings and generals of the Tuguan period; And the works of the early school of religious struggle that destroyed the classics. Most obtained "Fu-Zang" and were called "Tibetan Masters" or "Tibetan masters". Although Fuzang was formed between the 7th and 9th centuries (the prosperity of the Tuto dynasty), there are some books dealing with characters and events around the 12th century. As a result, there has been much controversy among historians. Some believe that it is credible and can be regarded as important historical material, while others believe that some are the fault of future generations. However, there are some notable Tibetan scholars from the 13th and 14th centuries, such as the Bushi (1322); The Red History (1363) (1309-1364); Wang Tong of Tibet (1388) and quotes from the book. As a result, many scholars believe that even if the books are fake, they are relatively accurate due to their early dates. In addition, many of these books contain original folk songs, legends, myths, etc., providing extremely valuable material for research today. Notable among them are the Complete Works of Mani (some translated as the Mani Series) and Kampo Matsumori (or under the column), written by Kampo Matsumori; Five stories, written by Lotus; Chronicle of the Sanji Temple (also known as the Ba Association, by the 8th century book). The following are the types of folk songs included in the book Fukuzang. (Jia yongqunpei 2007.)

1 Elegy, lamentation

The Complete Collection of Nyima was unearthed from the night Fork Hall of Ruhang Temple in Lhasa and at the feet of Maming Bodhisattva. It is recorded in the book that it was written by ministers Sambuza and Larendorji Bai based on the precepts, stories and teachings of the Goddess of Mercy. The book is divided into two volumes. History of a Thousand Buddhas of Compassion, Buddhist Sutras, A

Thousand Hands and a Thousand Eyes, The Complete Works of the Buddha, Biography of the Sanlongmen Po of Fa Wang Song Dynasty, 21 Lines of the Sanganpo King of Song Dynasty, Practice of Compassion, etc. In the second volume, "The Hidden Death of the King and His Wife", "Oath", "Instruction", and other topics, "Let Future generations be the classic for the education of all living things." (Jia yongqunpei 2007)

Elegy is one of the Tibetan folk songs, popular among the upper classes and literati. Tibetan areas only Lamentations and elegies are customary.

2 Incantation songs

The Five Religions is a book of ghosts and gods, Kings, concubines, master Buddhist translators, and priests. Said to have been written by Liansheng, it was later removed from the Yalong Crystal Cave. Wu Lingba, also known as Yajie Lingba, was born in 1263 AD. Since Dharma was mentioned in the 9th century, Buddhist masters of the 9th century were mentioned in the 10th century. It consists of 22 chapters and focuses on a love dispute between Akisun Dezan's concubine and Biruzina. His concubine believed in the religion and opposed Buddhism. She joined forces with anti-Buddhist ministers to launch an attack on the Buddhist school led by King Chisong Dezan, and the Buddhist monks were persecuted. The book describes boldness, ferocity, cruelty and cruelty, praising Jujana for her loyalty and respect for her teachers and friends. In the second chapter, four mantra songs, his wood sings:

The Lion King's Little Lion;
 Although the three arts are not yet complete,
 May strike the herd from the beginning;
 Kong Dapeng's young men,
 Although the flying skill is not good,
 Can knock birds off their heads,
 The monk curses, the little apprentice,
 Though this practice is not exhaustive,
 It is possible to snatch the enemy from his head.

In the early days, when tribes clashed or families, they cursed them by singing, chanting, and dancing. Legend has it that Mirazba (1040-1123), out of revenge, learned black witchcraft (the witchcraft of this religion) and killed many

people, and after knowing that the crimes could not be forgiven, wished to correct the law for liberation, according to the master Maba. Mantras are now dead and even in the early days it was very taboo for people to sing them and would not sing them until they had to. For this reason, the aforementioned mantra songs are especially precious as research material.

3 The Happy Song of the Palace

The Princess and Empress also recorded many folk songs at the court, such as the Thirteen Songs of the King, which was sung at the opening ceremony of the Sanji Temple:

The King sang the thirteen cheerful songs,
And the five treasures were gathered among the snow-covered mountains
of spitting tomatoes,

I'm Li Min-min,

Warm and sunny,

I'm happy to be the king of Tuk Tuk,

Save up money to enjoy infinity,

Day and night, wisdom,

To accomplish noble works, to achieve great achievements,

Chisundezan I am glad,

Kai Buddhism,

The three sections of Song Dynasty developed Buddhism,

I came to drink the wine of the Buddha,

I am fond of a good trade,

All living things have gone the way of 2,

The Tibetan people honor ten good Dharma saints,

Were beaten into the soil of Tibet,

I am glad;

The Ba Association is considered an important historical document describing the 8th century, especially during the time of the Tibetan Kings. When the struggle was very intense, Kishundesan invited the Indian monk Lotus to hide and promote the Dharma. Legendary lotus in the Tibetan region, the religion of Bou Shen turns into a big white yak, a variety of sharp pegs like snowflakes to the teacher, the

main snow for the lake, the Bou Shen falls in it, in order to escape, the divided lake boils, the white yak only cooks the skeleton, after which it becomes a charming spirit, making the guardian cemetery or day burial station (in Tibetan Buddhism there is a strong skull god dance, dancers wear skull masks hand dance method, Perform in costumes painted with human skeletons). Buddhism eventually defeated the original religion and founded the Sanji Temple.

4 Folk songs of Ming and Qing Dynasties

Sabangong Ganzan (1182-1251) composed Music Theory based on the characteristics of traditional Tibetan music at that time. On Music, music is divided into cosmic music (1) and origin music (2), focusing on cosmic music. This paper can be divided into three parts. The first part is "Sound theory", which analyzes four musical expression methods related to melody types and singing, namely rising, turning, changing and low rotating. This article puts forward requirements for the pronunciation, music and singing techniques of folk songs, and points out that singers should carefully consider and comprehensively arrange the melody, lyrics, speed, power, syllables and pauses of the entire work. Talking about the importance of musical awareness and music, Saban said:

Where there's matted and clean hair,
 And dancing and melodious music,
 Where there will be no pain or sorrow,
 So this music is praised all over the world,
 Something that is beautiful to some people and not beautiful to others,
 Some things that are beautiful to themselves but ugly to others,
 To wise men, foolish men, men, women, etc.,
 Everything is beautiful, all the music.

The book also emphasizes a comprehensive analysis of the essential elements of mastering the craft of singing. With a pleasant voice, skilled rhythm, appropriate pauses, and beautiful language. The combination of melody and words is like matching a bow and arrow. Also, singing different songs has different requirements for singing posture. The article says: (...Jia yongqunpei 2007.)

After the meaning of music and words,
 Then we'll talk about the combination of the two.

Arrange your voice
 Many partners will speak for themselves.
 Sing Lu Style (folk songs) Folk songs show pride,
 Stand with your hands and ribs;
 Singing sacrificial songs, looking into the eyes,
 And cross reverently,
 Sing a song full of reason and make gestures,
 Get into a crouch position,
 Sing a confessional song in shame
 Fall to your knees together and show humility;
 Sing a song of praise to your face in a happy color;
 Sing a derogatory song to appear intimidating,
 Sing a song of reason to convey the meaning of understanding;
 Sing love songs to express the form of warning;
 Singing confessional songs to show frustration;
 Sing a happy song to express joy.

It can be seen that the Tibetans had a specific textual understanding of music hundreds of years ago, laying the foundation and reference for the future development of Tibetan music. This ancient comprehension of music was deeply rooted in Tibetan culture and spirituality, with melodies and rhythms often intertwined with religious practices and rituals. The texts not only described the technical aspects of music, such as scales and instruments, but also the spiritual significance and the role of music in achieving a meditative state. This holistic approach to music has allowed it to transcend mere entertainment and become an integral part of Tibetan identity and heritage.

As centuries passed, the preservation of this musical knowledge was crucial, and it was often passed down through oral traditions and the meticulous work of Tibetan scholars. These texts served as a guide for musicians and laypeople alike, ensuring that the essence of Tibetan music was not only maintained but also allowed to evolve organically over time.

In modern times, the study of these ancient texts has become increasingly important, as scholars and musicians seek to understand the origins and development

of Tibetan music. This has led to a resurgence of interest in traditional Tibetan music, with musicians incorporating the ancient melodies and rhythms into contemporary compositions, thus ensuring the survival and relevance of this ancient art form in the 21st century. (Jia yongqunpei 2007)

Conclusion

The fusion of old and new has not only enriched the Tibetan musical landscape but also provided a bridge between the past and the present, allowing the music to resonate with a wider audience while retaining its cultural authenticity.

The study of these ancient texts has also revealed the profound impact of Tibetan music on neighboring cultures, as trade routes and cultural exchanges facilitated the sharing of musical ideas and practices. This cross-cultural dialogue has been a significant factor in the evolution of music throughout the Himalayan region and beyond. As we look to the future, it is clear that the preservation and study of Tibetan music, with its deep historical roots and spiritual significance, will continue to be a vital endeavor. The insights gained from these ancient texts not only enhance our understanding of Tibetan culture but also contribute to the global appreciation of music as a universal language that transcends cultural boundaries. In conclusion, the ancient texts of Tibetan music serve as a testament to the enduring power of music as a form of cultural expression and spiritual practice. They remind us that music is not just a collection of sounds but a reflection of the human experience, capable of conveying complex emotions and ideas across generations. As we continue to explore and celebrate the richness of Tibetan musical heritage, we honor the legacy of those who have preserved this art form and ensure that its melodies will continue to inspire and resonate for generations to come.

Oriental civilization is an important part of Chinese civilization. In ancient China, all ethnic groups coexisted peacefully and helped each other, forming a unique Chinese national community. Tibetan folk songs are the "fruits" cultivated by the Tibetan people through a series of practical activities such as creation, rehearsal and singing. With an attitude of respecting nature, they have fully absorbed their own long-term life experience. This is the crystallization of the wisdom of the Tibetan people. The Dong community's unique natural, social and cultural environment gave

birth to the Song Dynasty. It is a unique artistic treasure of the Tibetan people and a precious artistic treasure of human civilization. Obviously, the development path of Tibetan folk songs from scratch to the present has not always been stable. However, the researchers in this paper believe that with the government's urban-rural integration development policy, the exploration and research of experts and scholars, and the increasing awareness of heritage and protection, Tibetan folk songs will continue to receive more attention. As an intangible cultural heritage in the world, Tibetan folk songs will continue to shine in China and Tibetan regions, as well as on the world stage.

4.2 Classification of Tibetan folk songs in Qinghai, China

4.2.1 Investigation of singing content

4.2.1.1 Folk songs (Mang Ler)

Folk songs. There are many kinds of Tibetan folk songs, "Mang Ler" Tibetan folk songs have a wide and expansive vocal range, free and random rhythms, and beautiful and undulating melodies, showing the beauty of the great river on the Qinghai-Tibet Plateau and the beauty of the white clouds on the grasslands. The melody uses a lot of decorative sounds, the decorative sounds are like prayers in the wind, or pearls on the stone, become melodic beautification and decoration, and the melody forms a unique flavor and rich style, giving one a sense of infinite time and space and magnanimity, stirring and lingering artistic effect. The decorative sound dazzles because of its variability and flexibility. Depending on the type, it can be divided into these types.

Colorful decorations. Are some of the more gorgeous short when the music-intensive organization, forming a colorful movement, increasing the flow and color of the melody, Tibetan folk songs with less tone, long cavity, combined with dense music, singing such as wind, dance, pay attention to nature, smooth, coherent, folk there is such a metaphor, such as "eagle, wind across the river".

Beaded decoration. It is the continuous decoration of the same degree of sound, using more freedom, random, random, no fixed position and specific requirements, is based on the control of the singer and vocal tone. Folk requirements for this decorative sound should have a "Sheep voice" feel.

Second or third degree sound decoration. This is very common in Tibetan folk songs and is one of the most important decorative techniques, the same decorative techniques used in Tibetan Zhanianqin, Niujiahuqin performances, generally decorated with second or minor third intervals, folk songs are free, not fixed, not constrained by rhythm, time value, place, decorative notes have greater randomness and expansion, it is connected to the melody, too, Unconstrained by time, this gives the singers a complete space and entertainment area, and each singer can sing freely according to his own conditions, characteristics and interests . The song, "On the Golden Mountain in Beijing," became popular across the country and was originally a working Archery song. The melody of Tibetan folk songs often features a distinctive ornamentation that is both intricate and improvisational, reflecting the rich cultural heritage of the region. Singers employ these decorative techniques to express a wide range of emotions and stories, from the joys of daily life to the reverence for nature and the spiritual world. The ornamentation is not just an embellishment but a fundamental aspect of the song's structure, allowing for a personal interpretation that can vary with each performance. This style of singing is deeply rooted in the oral tradition of Tibet, where songs are passed down through generations, each singer adding their own nuances and variations. The freedom in the melody allows for a dynamic interaction between the singer and the audience, as well as among the singers themselves, creating a communal and participatory experience. The lack of strict rhythmic constraints means that the music can adapt to the natural flow of speech and the spontaneous expression of feelings. The song "On the Golden Mountain in Beijing" exemplifies how a work song can transcend its original context and become a beloved piece of folk music. Originally sung by archers during their work, the song's melody and lyrics resonated with the people, and it was gradually adopted into the broader repertoire of Tibetan folk music. This adoption is a testament to the adaptability and inclusiveness of Tibetan musical culture, which embraces and celebrates the diversity of its people's voices and experiences.

4.2.1.2 Duet Song

4.2.1.3 Duet Song

Duet Song in Tibetan, its called Le Her. It can be a duet between a man and a woman, between people of the same gender, or even a form of mutual debate,

seeing who can sing the most beautiful, vivid, and interesting lyrics, with the most melodious tunes. The performance can take place at family gatherings, weddings, or in the Tibetan region, competitions are held where the one with the most lyrics and the strongest ability to respond and keep singing will be the champion. I interviewed a singer who participated in a competition in the 1990s. The competition was intense, with singers brought from all over Tibet, and it took three days of non-stop lyrical debate to finally choose the first place winner. Its a very interesting form of singing that requires not only a strong literary foundation but also a quick wit and a beautiful voice to defeat opponents and achieve ultimate victory.

Regarding Tibetan debate songs, it may be a relatively special or specific form of Tibetan music, but in the common Tibetan musical culture, there is no direct concept that exactly corresponds to debate songs. However, I can introduce some content related to Tibetan music from the richness and characteristics of Tibetan musical culture.

Tibetan musical culture has distinct characteristics and a variety of genres. It is deeply influenced by Tibetan history, culture, religion, and natural environment. Tibetan folk music can be divided into three musical styles based on the popular regions and dialects: Ü-Tsang, Kham, and Amdo. Each region has its own unique musical characteristics. The genres within these musical style regions, including folk songs, dances, storytelling, instrumental music, and operas, collectively form the diverse face of Tibetan music. These songs not only have beautiful melodies but also poetic lyrics, expressing the Tibetan peoples love for life and deep affection for their homeland.

Although the specific form of Tibetan debate songs may not be well-known, there are indeed rich forms of call-and-response singing and duet singing in Tibetan music. These forms are very common in Tibetan folk music, such as when Tibetan young men and women express their affection for each other through call-and-response singing during festivals or gatherings. These duet songs often have cheerful melodies, brisk rhythms, and lyrics that are humorous and wise.

In addition, Tibetan music is also deeply influenced by religious culture. In Tibetan temples, monks often pass on and promote Buddhist culture through chanting scriptures and singing. These religious songs have unique melodies and rhythms,

giving a solemn and sacred feeling. Of course, folk singing is for entertainment, while the debate in the monastery has no melody; it's a competition to see who has deeper knowledge of Buddhism and greater ability. They are fundamentally different. In summary, although the specific form of Tibetan debating songs may not be clear, there are indeed a variety of interactive forms such as duets and antiphonal singing in Tibetan music, as well as music types deeply influenced by religious culture. These forms of music collectively constitute the unique charm of Tibetan music, which is worth our in-depth understanding and appreciation.

4.2.1.3 Love Songs

Tibetan culture, as a shining pearl in the treasure house of Chinese multi-culture, has long attracted the world's attention with its unique art form, profound cultural connotation and rich forms of expression. Among the many forms of Tibetan music, "Laii" (also known as "Laii" and "Laio"), as a romantic love song genre, carries the yearning, pursuit and praise of the Tibetan people for love, and is an important window to understand the Tibetan emotional world and cultural traditions.

The lyrics of Laii love songs often directly and ardently express the love between young Tibetan men and women, and reveal their inner emotional world without concealing. These lyrics may praise the beauty and kindness of the other side, or express their own desire and pursuit of love. Their emotions are sincere and touch people's hearts. Tibetan Rai love songs are good at using natural scenery as the carrier of emotion expression, such as snow-capped mountains, grasslands, lakes, cattle and sheep, etc., closely connecting the beauty of nature with human feelings, creating a pure and romantic atmosphere. This fusion not only enriches the imagery of the lyrics, but also enhances the artistic appeal of the songs. In Rye love songs, symbolism and metaphor are common rhetorical devices. Through delicate brushwork, the singer concretizes abstract emotions, such as using "moon" to symbolize his sweetheart, and "wind" to symbolize the impenetrability of love. These techniques make the lyrics profound and catch the imagination. Tibetan love songs have smooth melodic lines and wide vocal range, with both high and passionate expressions and low and graceful expressions of tenderness. At the same time, the song has a distinct sense of rhythm, often accompanied by the unique rhythm of Tibetan dance, so that people can feel the happy songs and laughter on the grassland when listening. Because the Tibetan people

live in a wide range of areas, the melody of Laii love songs from different regions shows certain differences. For example, the melody of Laii love songs in Amdo region is broad and bold, while that in Kang District is more delicate and soft. These regional characteristics make Laii love songs more colorful. Tibetan singers often use glissando, trill, falsetto and other skills to make their singing more expressive and appealing. At the same time, they also adjust the timbre and volume according to the emotional changes of the song to make the singing more vivid and expressive. The singing of Laii love songs is often accompanied by the sincere emotional input of the singers, who often improvise according to the scene atmosphere and their own feelings during singing. This improvisation not only enhances the sense of the scene of the song, but also shows the freedom and flexibility of Tibetan music art.

As an important part of Tibetan culture, Laii love songs carry rich historical and cultural information and national memory. It is not only a way for the Tibetan people to express their feelings and exchange ideas, but also an important carrier for the inheritance of national culture. In Tibetan society, Laii love songs also play an important role in social communication. By singing it, young men and women express their love for each other, enhance understanding, and promote the emotional connection and social harmony within the ethnic group. With its unique singing characteristics, the Tibetan Laii love songs show the rich emotional world and profound cultural heritage of the Tibetan people. From the richness and symbolism of the lyric content, to the uniqueness and regionality of the melody characteristics, to the diversity and individualization of the singing style, as well as the cultural background and social functions behind it, the unique charm of the Laii love song as a treasure of Tibetan music is reflected. In the future development, we have reason to believe that with the continuous exploration and dissemination of Tibetan culture, the traditional art form of Laii love song will glow with more brilliant brilliance.

The Tibetan word for "Laii". Reality is cruel, life is tortuous, wandering love is often destroyed by wind and frost swords, lovers, singing to each other and spitting out sadness. Singing is a very common form of entertainment in Tibetan life. There are very few songs, whether it is a festival party or singing and dancing under labor or moonlight. There is singing, including between men and women, between friends, and from village to village. People use this song to exchange emotions, to

communicate feelings, to use song over wisdom, to sing, to compete with who is more song, humor, humor, joy. The song should artfully ask questions and the answers should be answered with figurative metaphors. Take metaphor as metaphor, noumenon as metaphor, and interweave metaphor with noumenon, paying attention to the unity of the rhythm and rhythm of the language. There are certain rules and procedures for each song, there are three parts, and there are three songs with the same number of syllables and lines. If your song is less than three sections, you will be seen as disrespectful to the other person and will be laughed at and laughed at by people. This kind of program uses a stove in life, putting up a "song" tent, then a "song" stove, then a "song" mat, but also led by famous singers. The song just made it to the official song and had to bless each other at the end. Because there is less of this singing process and it is hard to see in life these days, do some explaining: nomads, living in water and grass, each place first pitch a tent, build a stove, which is covered with thick cushions, and then start the day's work. The use of this metaphor for a "song tent" is not intended to set up a tent, but rather a symbolic ritual. Conforms to:

Above the green prairie
 Here is a tent with a lotus flower,
 The lotus master's dharma there,
 If you want to learn from them, you should go there.
 In the middle of the green prairie,
 Where there are tents made of Chinese brocade,
 Where the brave riders were gathered,
 If you want to go to the horse race, you should go there.
 Under the green grassland
 A tent full of cattle wool,
 Where all the singers were gathered,
 And if you want to sing about you, go there.

This is to stir up each other's songs, the songs of the tent I built, below you
 To be able to build the furnace of song. The other side starts singing "The stove that starts the song" :

Where the singers gather together,
 I will build a turquoise fire,

And let the singers cook the nectar tea.
 Where the singers congregate,
 I will build a red coral furnace,
 And let the singers drink a cup of fragrant Chinese tea.
 Where the singers congregate,
 I would play with agate stoves,
 And let the rest of the hands respect each other for the fragrant milk tea.
 When the song begins, the other side sings "the mat on which the song is spread"; Lu (

Before the duet
 The golden sun swings to the right,
 The Mosaic moon is placed on the left,
 And twinkling stars spread out across the ground.
 Before the first song was finished,
 The dignitaries sat to the right,
 The living Buddha sits on the left,
 And singer-guests wait in line.
 Before finishing the first song,
 To the right of the male singer's station,
 The female singer on the left,
 Countless songs are laid out.

This is the prelude to the song, the lyrics are gorgeous, the atmosphere is warm, the mood is presented, the environment is decorated, the interest is aroused, and then it begins to move into the formal song.

4.2.1.4 Wine song

Qinghai, a land surrounded by snow-capped mountains and crisscrossed by rivers, has been an important area for Tibetan people to multiply and live since ancient times. Tibetan wine culture has a long history. As an indispensable part of the life of the Tibetan people, wine is not only used for daily drinking, but also plays an important role in celebration, sacrifice, marriage and other important occasions. It is in this context that Tibetan wine songs came into being. Accompanied by the mellow

aroma of wine, they flow in the hearts of the sons and daughters of Tibetans and become a bridge connecting people's emotions.

Qinghai Tibetan wine song is famous for its unique melody and bright rhythm. The melodies are melodious and sometimes loud, like the wind at the top of a snow-capped mountain; And now low and gentle, like streams on the prairie. The rhythm is focused on the combination of dance, so that people can enjoy the wine at the same time, but also dance with the music, creating a happy and peaceful atmosphere.

The lyrics of wine songs are broad in content, including praise of nature, such as carols to snow-capped mountains, grasslands and rivers; They also reminisce about history, telling stories of ancient legends and heroes. There is also a love for life and a vision for the future, expressing the positive, optimistic and open-minded attitude of the Tibetan people. The lyrics often contain profound philosophy and meaning, which makes people think deeply. Tibetan wine songs in Qinghai are sung in various forms, including solo singing, duet singing, chorus singing and rotation singing. In important festivals or celebrations, it is common to see a group of Tibetan men and women dressed in traditional costumes sitting together, holding wine glasses, singing and drinking. The songs are intertwined with the aroma of wine, forming a moving picture. Qinghai Tibetan wine song is not only a musical art form, but also an important part of Tibetan culture. It records the historical changes, living customs and spiritual pursuits of the Tibetan people, and is an important window to understand Tibetan culture. At the same time, wine songs are also an important way for the Tibetan people to pass on their culture and promote their national spirit. In singing, people convey friendship and love, which enhances the cohesiveness and centripetal force of the nation.

The melodies of the Tibetan wine songs are characterized by their unique tonal structure and the use of traditional instruments such as the dramyin, a six-stringed lute, and the gyaling, a type of trumpet. These instruments, along with the human voice, create a harmonious blend that resonates with the soul of the listener. The rhythm of the songs often reflects the natural environment, with beats that mimic the sound of a flowing river or the wind rustling through the grasslands.

The wine songs are not merely a form of entertainment; they are a cultural practice that fosters a sense of community and shared identity. During these gatherings, the songs serve as a platform for storytelling, where the elders pass down tales of their ancestors and the values that have shaped their society. The songs also act as a medium for expressing gratitude to the deities and spirits believed to inhabit the natural world, thus maintaining a harmonious relationship with the environment.

In the context of the Tibetan diaspora, the wine songs have taken on a new significance as a means of preserving cultural heritage and fostering a sense of belonging among those living away from their homeland. The songs are a reminder of the resilience of Tibetan culture and its ability to adapt while retaining its core essence. As such, the wine songs continue to be a vital aspect of Tibetan life, a testament to the enduring spirit of the Tibetan people, and a bridge that connects the past with the present and the future.

4.2.1.5 “Ma Ni” song

In the Tibetan Buddhist cultural system of Qinghai, "hum" (short for Om, ma,ni, ba, mi, hum), as a carrier of faith, has been widely sung among mountains and rivers, forming the unique Qinghai mantra. The purpose of this paper is to explore the characteristics of Qinghai Masha tune and reveal its cultural connotation and artistic charm.

The formation of Qinghai MaNi tune can be traced back to the ancient Tibetan Buddhist tradition. In Tibetan Buddhism, followers believe that reciting the six-character mantra can accumulate merit, purify the mind, pray for good fortune and avoid evil. With the passage of time, this belief and custom has gradually been integrated into the folk music of Qinghai, forming the regional characteristics of the melodies. It is not only sung in religious ceremonies, but also becomes a part of the daily life of local people, carrying their beliefs and emotions.

The melodies of Qinghai Maomaidiao are famous for their melodious and soaring melodies, which fully demonstrate the natural features and national character of the Qinghai-Tibet Plateau. The melody lines are smooth and varied, and there are often big jumps, giving people a strong auditory impact. At the same time, the melody often integrates elements of Tibetan folk songs, such as the use of trills, glissando and other grace notes, making the music more vivid and delicate. The rhythm of Qinghai

MaNi tune is often free and elastic, and does not stick to a fixed rhythm pattern. This rhythmic feature not only reflects the flexibility of Tibetan music, but also ADAPTS to the need for spiritual communication during chanting. In some of the melodies, we can also see the rhythm form of "scattered plate" and "Youban", which increases the sense of hierarchy and expression of the music.

In terms of lyrics, the six-character mantra is the core, but other scriptures or words of prayer are also incorporated according to specific occasions and needs. The repetition and variation of the lyrics not only deepens the believers' devotion to their faith, but also enhances the appeal of the music. He sang in various forms, including solo, duet, chorus and accompaniment. In religious ceremonies, lamas or eminent monks usually lead the singing, and believers follow and echo, forming a grand and solemn wave of chanting. In folk singing, more families and villages are used as units to carry out collective singing activities.

QinghaiMaNiTune is not only the expression of music, but also the epitome of Tibetan culture. It embodies the Tibetan people's deep understanding and reverence for nature, life and the universe, and reflects the Tibetan people's yearning and pursuit of a better life. Through the singing of the melody, believers are able to communicate with the gods at the spiritual level and seek inner peace and tranquility. At the same time, it also promotes the unity and harmony of Tibetan society and deepens the sense of identity and belonging of the national culture. As an important part of Tibetan culture, Qinghai Masha Tune has won wide praise and attention for its unique musical charm and cultural connotation. It is not only a cultural name card of Qinghai region, but also a bright pearl in the treasure house of multi-culture of the Chinese nation. In the future development, we have reason to believe that Qinghai will continue to glow with new vitality and vitality, and make greater contributions to the inheritance and promotion of the excellent traditional culture of the Chinese nation.

4.2.1.6 “ZhaNianDongLer” Playing and singing

Zhanian Qin, as the treasure of Tibetan traditional plucking instrument, not only carries profound cultural heritage, but also occupies an important position in Tibetan music culture with its unique timbre and production technology. Zhanian, also known as "six-stringed Qin", has a long history, dating back to before the Tang

Dynasty. It is an artistic crystallization created by the ancestors of the Tibetan people in their long-term production and living practice. It not only witnessed the development of Tibetan culture, but also reflected the Tibetan people's love and pursuit of music.

The body of the Zhanian qin is usually made of a whole piece of wood, mostly high-quality wood such as red pine and spruce. These woods are hard and flexible, which is conducive to sound transmission and resonance. The body is shaped like a flat gourd, the upper part is smaller as a sound box, and the lower part is larger as a base. The overall line is smooth, and the shape is simple and elegant. The panel is made of thin and tough wood, such as buttonwood, to increase the brightness of the sound; The back is made of thick wood to enhance resonance. The panel and the back board are closely connected through side panels to form a sealed resonating chamber.

Zhanian is usually equipped with six strings, mainly silk or nylon strings, which are soft in quality and have a soft and expressive tone. The strings are fixed to the body through the qin horse (also known as the "qin bridge"), and the position and shape of the horse are crucial to the adjustment of the timbre. The neck is the part that connects the body and the head of the instrument, and is mostly cylindrical for easy holding. The neck is equipped with a column (or "tone"), which is used to divide the scale and help the player find the note accurately. The material, height and arrangement of the pillars will affect the comfort and intonation of the performance. The head of the instrument is often carved with exquisite Tibetan patterns or symbols, such as lotus, auspicious clouds, animals, etc., which not only reflects the aesthetic pursuit of Tibetan culture, but also increases the artistic value of the instrument. In addition, there are also permanent tuning buttons on both sides of the head, which are used to adjust the tightness of the strings to change the pitch.

The Zhanian has a unique tone that is crisp and bright like a plucked instrument, yet soft and deep. Its rich and varied timbre is an indispensable element in Tibetan folk music, showing a variety of emotions from delicate crooning to impassive and loud. When playing, it can create colorful sound effects through different playing skills and strength control. The Zhanian has a variety of playing techniques, including playing, picking, sweeping, and turning, which require players to have high finger flexibility and musical expressiveness. In Tibetan folk, Zhanian is

often used for solo, ensemble and accompaniment. It is an indispensable musical tool for festivals, weddings, funerals and other occasions. At the same time, it is also an important carrier for inheriting Tibetan musical culture and telling historical stories.

Zhanian Qin is not only one of the representative Musical Instruments of Tibetan music, but also an important part of the spiritual life of the Tibetan people. It carries the Tibetan people's longing for and pursuit of a better life, and is a cultural link between the past and the future. Through the performance of Zhanian Qin, people can feel the unique charm and profound heritage of Tibetan culture. To sum up, Zhanian Qin occupies an irreplaceable position in Tibetan music culture with its unique shape and structure, beautiful timbral characteristics, rich playing techniques and far-reaching cultural significance. It is not only a kind of musical tool, but also a kind of cultural inheritance and expression. The Zhanian Qin's cultural significance extends beyond its musical capabilities. It is often seen as a symbol of Tibetan identity and resilience. The instrument's construction, typically from wood and animal skin, reflects the Tibetan people's deep connection with nature and their sustainable way of life. The crafting of a Zhanian Qin is a meticulous process that requires skill and patience, often passed down through generations within families or communities. In the contemporary world, the Zhanian Qin faces challenges from modernization and globalization. However, there is a growing movement to preserve and promote this traditional instrument. Music schools and cultural organizations are working to educate younger generations about the importance of the Zhanian Qin, ensuring that its legacy continues. The instrument has also gained international recognition, with performances and exhibitions that showcase its unique sound and cultural importance. This has led to collaborations with musicians from different backgrounds, creating a fusion of traditional Tibetan music with other genres, thus expanding its appeal and relevance. In conclusion, the Zhanian Qin is more than just a musical instrument; it is a cultural treasure that embodies the spirit and history of the Tibetan people. Its enduring presence in the fabric of Tibetan society is a testament to its resilience and adaptability. As we look to the future, it is clear that the Zhanian Qin will continue to play a vital role in the cultural landscape of Tibet and beyond, resonating with people through its timeless melodies and profound cultural heritage.

4.2.1.7 "ZeRou" Song and dance

Tibetan "ZeRou", It is a unique form of song and dance that is unique to the Qinghai region, mainly prevalent in the areas around the lake. as a shining pearl in the treasure house of Tibetan culture, is not only a comprehensive art form integrating song, dance and music, but also a vivid display of the history, life, emotion and spiritual style of Tibetan people. It is deeply rooted in the natural environment and social life of the plateau, carrying rich cultural connotations and unique national characteristics. The following is an in-depth analysis of the characteristics of Tibetan "ZeRou".

The history of Tibetan "ZeRou" can be traced back to ancient times, and it was closely connected with the production and life of the Tibetan ancestors. In ancient times, "ZeRou" was not only an important facility for heating and cooking in Tibetan families, but also the center of tribal gatherings, celebrations, sacrifices and other activities. Over time, gatherings around "ZeRou" gradually evolved into a cultural and artistic form integrating dance, singing and instrumental music, and became an important way for Tibetan people to express joy, celebrate harvest and pray for peace.

One of the biggest features of Tibetan "ZeRou" is its strong collectivity and wide participation. No matter men, women and children, all can participate in the "ZeRou" dance, and jointly interpret the cheerful melody, showing the spirit of Tibetan people's unity. The movement design of "ZeRou" dance is often closely related to the production and life of Tibetan people, such as imitating the ploughing, harvesting, hunting and other movements, showing a primitive and simple aesthetic feeling. At the same time, these movements have been artistically processed to form a unique dance rhythm, which is not only rough and bold but also delicate and soft. In "ZeRou" dance performance, dancers wear colorful and intricately decorated ethnic costumes, which not only adds to the visual effect of the dance, but also reflects the Tibetan people's pursuit of beauty and confidence in their national culture.

The musical accompaniment of Tibetan "ZeRou" is usually composed of traditional Tibetan Musical Instruments such as Zannian qin, horn hu, flute and string bells, which have unique timbre and can create a strong plateau style. The music rhythm is bright and varied, with both cheerful melodies inspiring and melodious tunes intoxicating. They complement each other with dance movements, and together constitute the unique charm of "ZeRou" art.

"ZeRou" dance is an important way for Tibetan people to express their emotions. Through dancing, people can release their inner joy, sadness, or love and yearning for life, which enhances the cohesion and sense of belonging of the community. In the performance process of "ZeRou" dance, people of different ages and genders can communicate and interact freely, which promotes communication and understanding within the community and enhances social harmony. "ZeRou" dance, as an important part of Tibetan traditional culture, carries rich historical memory and cultural connotation. By learning and inheriting "ZeRou" dance, the younger generation can better understand and identify with their own national culture, and realize the inheritance and development of culture. As a treasure of Tibetan culture, Tibetan "ZeRou" is deeply loved and respected by the Tibetan people for its unique art form, profound cultural deposits and extensive social functions. It is not only an indispensable part of the life of the Tibetan people, but also a wonderful flower in the treasure house of the diverse culture of the Chinese nation. With the development of The Times and the progress of society, the Tibetan "ZeRou" will surely continue to glow with more brilliant brilliance and contribute its own strength to the diversity of world cultures.

In the contemporary era, the preservation and promotion of "ZeRou" have become a collective endeavor, involving not only the Tibetan community but also the broader Chinese society and the international community. Cultural exchange programs and international festivals have provided platforms for "ZeRou" to be shared with the world, allowing for cross-cultural dialogue and appreciation. This

global exposure has led to a greater understanding and respect for Tibetan culture and its contributions to the world's cultural mosaic. Efforts to safeguard "ZeRou" have also been bolstered by the inclusion of the dance in the UNESCO Intangible Cultural Heritage list, which has brought international recognition and support for its conservation. This designation has encouraged the documentation of "ZeRou" performances, the creation of educational materials, and the establishment of training centers where the dance can be taught by experienced masters. The dance continues to adapt to modern times while maintaining its traditional essence. Innovations in choreography and music have been introduced, reflecting contemporary themes and stories, yet still rooted in the ancient traditions of Tibet. This dynamic evolution ensures that "ZeRou" remains relevant and resonant with new generations of Tibetans and global audiences alike. As "ZeRou" continues to flourish, it stands as a testament to the resilience and creativity of Tibetan culture. It is a dance that transcends borders and speaks to the universal human experience, a dance that will continue to be celebrated and cherished for generations to come. Through its enduring presence, "ZeRou" not only preserves the past but also inspires the future, weaving a continuous thread of cultural identity and expression.

4.2.1.8 Children's song

Children's songs, known as "XiBaQiong QiongLerYang", are songs sung by Tibetan children and are an important part of Tibetan folk songs. Children's songs are widely spread in Tibet. Wherever there are children, there are cheerful and cheerful songs. Children's song music has its own unique characteristics, with relatively short, lively, lively tunes. A song is sung repeatedly, along the way, and the tone is usually easy to sing. Rhymes can be divided into four parts: a play song sung by a child at play; The second is the story song; The third is the life songs that children sing in their daily life; And the fourth is the songs that children sing during specific activities.

Games are an important and indispensable part of young children's lives. Therefore, game songs are the most important and numerous part of Tibetan children's life. Here are some game songs: "Skipping rope song", "Lifting the sedan Chair", "Stone Throwing Song", "Tug-of-war Song", "Relieving Hand Song"; Listening to stories is one of the common activities in children's lives. It is an important way for

children to learn and understand traditional culture and history and improve their own knowledge. Story songs are divided into two situations: songs that children sing when they tell each other stories, and tunes that adults sing when they tell them stories at night before they go to bed; Life songs are songs that children sing when they have something going on in their lives, including "blessing songs," "fulcrum songs," and lullabies. Lullabies are found in all peoples and groups all over the world. These are the songs that lures children to sleep. Although the song is not sung by children, it is sung specifically for children and has children's characteristics; Songs composed for specific occasions Such songs are relatively rare and are only sung in some places during the Tibetan New Year, when children gather together to sing, and stage as ritual songs sung by adults at festive events. Tibetan children's songs show the unique charm of Tibetan musical art with their unique song form structure, melodic features, rhythm beats and tonality. These children's songs are not only spiritual food for Tibetan children in the process of growing up, but also an important carrier for inheriting and carrying forward Tibetan culture.

In Tibetan children's songs, there are many vivid depictions of natural landscapes such as snow-capped mountains, grasslands and lakes on the plateau, reflecting the Tibetan people's attitude of living in harmony with nature. For example, "Under the blue sky and white clouds, the snow mountains are shining silver, the grasslands are green like grass, and the cattle and sheep run in herds", such lyrics are not only vivid, but also inspire children's love and yearning for the natural beauty of their hometown. Many children's songs convey Tibetan life customs, festival celebrations, religious beliefs and other cultural information through edutainment. For example, the story of the Tibetan New Year is told through children's songs, so that children can understand the significance of traditional customs; Tibetan children's songs often contain profound fables and moral education, such as diligence, bravery, honesty, kindness and other virtues, through vivid storylines, imperceptibly influence the formation of children's values.

Many melodious and broad melodies of Tibetan children's songs can be well integrated with the natural environment of the plateau, showing an ethereal and profound aesthetic feeling. Their rhythm is often more free, not stuck to a fixed beat, and this flexibility makes the song more appealing. Tibetan children's songs often use

unique musical elements, such as long tone, short tone, vibrato, glissando, etc., as well as unique musical accompaniment, such as Zamni (six-stringed qin), Niu Jiao hu, etc. These elements together constitute the unique musical style of Tibetan children's songs. Tibetan children's songs are sung in the Tibetan language, which is simple and natural and full of appeal. The unique pronunciation and intonation of the Tibetan language make children's songs more lively and interesting, and easy for children to accept and understand. In the creation of Tibetan children's songs, they attach great importance to the harmony of rhyme. By means of rhyming and repeating words, they make the lyrics sound catchy, full of rhythm and beauty of rhythm. This kind of harmony of rhyme not only enhances the artistic expression of the song, but also lets the children feel the charm of the language in singing.

Tibetan children's songs are an important medium for emotional communication between parents. By teaching children to sing children's songs, parents can not only let children learn the language and understand the culture, but also enhance the emotional connection between their children. As an important part of Tibetan culture, children's songs play an important role in inheriting national history, cultural customs and moral concepts. Through the singing of children's songs, the younger generation can understand and inherit the wisdom and cultural heritage of their ancestors. To sum up, Tibetan children's songs, with their unique artistic charm, rich cultural connotation and far-reaching social functions, have become an indispensable part of Tibetan culture. They are not only a lullaby for children to grow up, but also a cultural link connecting the past and future, inheritance and development.

4.3 Conclusions

This Chapter focuses on the **historical development, cultural context, and categorization** of Tibetan folk songs in Qinghai, providing insight into their origins, functions, and current status within Tibetan society.

-Historical and Cultural Origins

- Tibetan folk songs are deeply rooted in the daily life, spirituality, and oral traditions of the Tibetan people.
- The origin of these songs is linked with the ethnogenesis of Tibetans, whose culture blends agricultural, pastoral, and Buddhist traditions.

- Singing is seen as essential to life, equated with nourishment for the soul.

-Environmental and Social Influences

- Qinghai's unique natural landscape its mountains, grasslands, and climate deeply influence the style and thematic content of its folk songs.
- Social functions such as work, rituals, festivals, and storytelling are all reflected in the songs.
- Folk songs are often performed outdoors, in communal settings, without formal staging.

-Classification of Tibetan Folk Songs

The chapter classifies Tibetan folk songs into various types based on function, lyrical content, and performance style, including:

- **Pastoral Songs:** Related to herding life.
- **Labor Songs:** Sung during work and reflecting admiration for nature and labor.
- **Wedding Songs:** Used in matrimonial celebrations.
- **Religious Songs:** Such as "Mani" chants, linked to Buddhist devotion.
- **Love Songs:** Expressing romantic emotions and social values.
- **Drinking Songs and Children's Songs:** With playful, educational, or humorous content.

Each song type has distinct melodic and lyrical features, reflecting the diverse socio-cultural life of Tibetan communities in Qinghai.

-Key Findings

- Tibetan folk songs remain vibrant but are vulnerable due to modernization and cultural shifts.
- They serve as living documents of Tibetan history, values, and identity.
- The oral tradition remains central, though classification helps preserve their diversity and structure for further analysis and transmission.

This table summarizes the findings from Chapter 4, which examines the historical background, cultural environment, and classification of Tibetan folk songs in Qinghai. It highlights how these songs serve as vital expressions of Tibetan identity and social life.

Table 1. Presentation Summary: Status of Tibetan Folk Songs

Title	Description
Historical Origin	Tibetan folk songs are rooted in the ethnic origins of Tibetans, blending agricultural, pastoral, and religious influences.
Cultural Significance	Singing is considered essential to life; songs express emotions, beliefs, and everyday experiences.
Environmental Influence	Songs reflect the natural surroundings of Qinghai, including mountains, grasslands, and open-air communal life.
Social Functions	Performed during labor, rituals, weddings, religious ceremonies, and festivals.
Classification of Songs	Types include pastoral songs, labor songs, love songs, religious chants, wedding songs, children's songs, and drinking songs.
Musical and Lyrical Features	Each category has distinct melodies, rhythms, and lyrical themes.
Preservation Status	Songs are still vibrant but face risks from modernization, needing systematic documentation and transmission.
Role in Identity	Folk songs preserve Tibetan historical memory and cultural identity across generations.

CHAPTER V

The music characteristics of Tibetan folk songs

According to the classification of the above eight kinds of Tibetan folk songs, this chapter will select representative works from each kind of Daqu for analysis. These songs were collected by the author through field research in the first half of 2022. Through the study of "lyrics, melody characteristics and singing characteristics", we can understand the musical characteristics of Tibetan folk songs in Qinghai. Next, there will be 10 songs corresponding to eight types as analysis objects.

1. "MangLer" -- folk song
2. "LeHer"—Debate Song
3. "RaYi" -- Love songs
4. "QiangLer" -- Wine song
5. "MaNi" -- Ma Ni song
6. "ZhaNianDongLer" playing and singing
7. "ZeRou" -- Song and Dance
8. "XiBaQiongQiongLerYang" - Children's song

Tibetan folk songs from China's Qinghai province are characterized by long pitches. The tones of Tibetan folk songs are time-honored and can express deep and broad emotions. Wide range. Tibetan folk songs have a wide singing range and can cover multiple octaves, showing rich musical colors and expressive power, with free rhythm. The rhythm of Tibetan folk songs is relatively free, not subject to strict rhythmic restrictions, and can be played freely according to the singer's emotions and needs. A wide range of themes. Tibetan folk songs have a very wide range of themes, including songs about work and songs about life. Labor songs mainly praise mountains, rivers and productive labor, while life songs mainly express the love between men and women and the love and hatred towards people, things and life, in various forms. There are many forms of Tibetan folk songs, including fruit harmonies, string songs, pile harmonies, Myanmar songs, wine songs and pastoral songs, each of which has its own unique style and characteristics. Full of emotion. Tibetan folk

songs are full of rich feelings, whether joy or sadness, which can be expressed most vividly through songs. Cultural influences. Tibetan folk songs not only occupy an important position in Tibetan culture, but also interact with the dance cultures of neighboring countries to form a unique Tibetan culture in the Qinghai-Tibet Plateau region of China.

5.1 Main characteristics of Tibetan folk songs

5.1.1 Regional style

Due to the influence of different regions and cultural environments, traditional Tibetan folk songs can be divided into pastoral songs and agricultural songs. Pastoral music is rough, bold and unfettered, and its tone is similar to Mongolian folk songs. Agricultural songs are beautiful, quiet and deep in style.

5.1.2 Pattern types

The pattern types of traditional Tibetan folk songs are mainly pentatonic pattern and feather pattern, while positive pattern and business pattern are also common.

5.1.3 Phrase structure

In typical traditional folk songs, the lyrics are mostly one, two, four sentences and sentences, so the melody is mostly composed of two or two sentences in the composition of phrases, the single sentence of folk songs is more common. In some songs, long sentences and short sentences may appear.

5.1.4 Typical rhythm

Since the Tibetan accent usually falls on the last syllable, short and long rhythmic patterns in the back and forth are often found in folk songs.

5.1.5 Common beats

Because of the simple emotional and musical structure of traditional folk songs, their rhythms are usually dominated by 2/4, 3/4, and 3/8 beats, followed by 4/4 beats. Mixed beats may occasionally occur, while 6/8 and 9/8 beats are very rare.

5.1.6 Melodic structure

Five-degree structure: Five-degree structure is often found in good solid folk songs. The fifth structure means that in a two-phrase mono song, the second phrase often repeats or changes the first phrase in the fifth section below. Sometimes, this

repetition is just the beginning and end of such a trunk or a phrase. Generally, pastoral music uses this technique to develop music rather than right and wrong songs. The fourth triad is the basis for melody formation. Syllables are mainly sequences, jumps: The crescendo is the basis of the melodic line in traditional folk songs. Many folk songs consist almost exclusively of progressive music, and the jumps after progressive music are mostly four or five degrees up and down. The melody of Tibetan folk songs is deeply influenced by the region's topography and the cultural ethos of its people. The music often features a slow and meditative pace, with a focus on the purity and resonance of the notes. The use of drones is prevalent, providing a continuous harmonic foundation that supports the melody and adds depth to the overall sound. Tibetan singers employ a unique vocal technique that involves a wide vibrato and a nasal quality, which is believed to enhance the emotional expression of the lyrics. This style of singing, combined with the use of ornamentation such as trills and glissandos, creates a distinctive and evocative sound that is instantly recognizable. The lyrics of Tibetan folk songs are rich in poetic imagery, often drawing from the natural world and the spiritual beliefs of Tibetan Buddhism. Themes of love, loss, and the pursuit of enlightenment are common, and the verses are frequently structured in couplets that rhyme and complement each other. In performance, Tibetan folk songs are often accompanied by traditional instruments such as the *dramyin*, a stringed instrument with a long neck and a round body, and the *damaru*, a small two-headed drum. These instruments, along with others like the *piwang* (a type of flute) and the *gyaling* (a type of trumpet), are played with great skill and add a rich tapestry of sound to the vocal melodies. The structure of Tibetan folk songs can be quite free-form, with a focus on the natural flow of the melody rather than strict adherence to a set rhythm or meter. This fluidity allows the music to ebb and flow, mirroring the vast and open landscapes of Tibet and the spiritual journey of its people. The music is not just entertainment but a form of cultural expression and spiritual practice, deeply intertwined with the daily life and religious ceremonies of the Tibetan people.

5.2 Musical analysis of Tibetan folk songs in Qinghai, China

5.2.1 “MangLer” folk songs

“Mang Ler” folk songs have a wide and stretching vocal range, free and arbitrary rhythm, and beautiful melodies, showing the wonders of the great rivers on the Qinghai-Tibet Plateau and the beauty of the grasslands and white clouds. A large number of decorative notes are used in the melody. The decorative notes are like prayer flags blown by the wind or pearls falling on the stone, which become the beautification and decoration of the melody. Integrated with the melody, they form a unique flavor of the wilderness and a strong local style, giving people a feeling of infinite time and space and magnanimity, with a kind of artistic effect of refreshing and lingering sounds. Grace notes seem to dazzle people because of their changeability and flexibility. Depending on the type, it can be divided into several categories like this.

Ornamentation of coloratura. It is to organize some of the more gorgeous short-term music to form a colorful movement and increase the flow and color of the melody. The Tibetan folk songs have less pitch words and longer tones, and the dense music sounds make the song seem to go with the wind and dance with the wind, paying attention to nature, fluency and coherence. There is such a folk metaphor as "the eagle flies into the sky and the wind crosses the river".

Bead style decoration. Is the continuous decoration of the same tone, it is more free and random, there is no fixed position and specific requirements, is based on the singer's control of the breath and the tension of the vocal cords and issued a spring of the same tone. The folk requirements for this grace note should have the feeling of "Mamobajun". "Mamo" refers to the ewe, and "bajun" refers to the ewe bleating and running, which means the rippling sound caused by the vibration when the ewe bleats and runs down the hill.

The ornamentation of the second and third tones. This is very common in Tibetan folk songs, but also one of the important decorative techniques, and the Tibetan Jialing, Zannian qin, Niu horn Hu used the same decorative techniques, generally in the second degree or minor third interval decoration, plays the role of enriching the cavity and expanding the phrase.

Folk songs are free, not fixed, not restricted by rhythm, time value, place, and grace notes have greater randomness and flexibility, it is attached to the melody, the same is not restricted by time, which gives singers a full play of the space and the

field of creation, each singer can according to their own conditions, characteristics and interests to sing, play to the fullest.

MangLer (Hainnan1)

Allegretto ♩=120

Ohye Yarele

2 anzuoSuo Loulou

5 Xlongyale Yarelian

9 Anzhuosuoloulou Lezilian

14 Gel ca ri De Na Anzhuo suo lou

18 Lou Nei ler zi Lian Ni nang la

22 Meng Jiu An zhuo suolou Lou Kuan

26 ge zi Le Deng Nakuange yang Ge

30 Wa Anzhuosuoloulou Denizi le ing

Figure 11. The Section1 of “MangLer” Song

Source: Cai Rangcuo(2024)



The gist of the lyrics:

Dont keep the beautiful Tibetan attire in the closet; wear it to dress up and look beautiful;

A voice as golden as gold should be used to sing often, for it will only get better with practice;

My singing may not be the best, but I send everyone my best blessings...

Analysis of lyrics:

This is a Tibetan pastoral song, expressing the singers good wishes for everyone, a positive and optimistic state of life.

The performer is Gengtaiji, a 37-year-old singer from the southern part of Huan Lake. She was married from the agricultural Tibetan area of Qinghai Guide to the pastoral region in the south, hence her singing style combines the deep and gentle demeanor of a farm girl with the passionate and high-pitched voice of a pastoral woman. In her daily life, she is a diligent homemaker with two children, while her husband works away from home for long periods. She manages all household chores, and the harsh weather of the highlands makes her look older than her actual age. However, this does not change her cheerful and lively personality. During our conversation, I learned that she has been passionate about singing since childhood and showed musical talent at a young age. She has participated in numerous performances within her community and can be considered a local folk singer. Her voice is naturally rich and sonorous, with a wide range, and her lyrics are rich and interesting. Her phrases are coherent, with strong control and expressiveness.

The song features a traditional Tibetan tonality and concludes on the tonic. The melody begins with a shadow form, using Oh yeah to introduce the unique Tibetan vocal style that carries the entire songs content. The song is structured in a ternary form, with each section having the same melody but primarily varying in lyrics, expressing the singers intended message line by line. It encourages women to dress up and live a happy life, to be grateful for the beautiful life... The use of syncopation and after-sixteenth notes makes the rhythm distinct and the melody flowing.

Tibetan songs generally have a characteristic where the beginning of the entire song is always a long introductory phrase. This part of the song does not have much in terms of lyrics and typically starts with oh ye and ends with ler zi lian ya.... The most significant technique in the melody is the unique vibrato of Tibetan folk songs, and the highest range of the entire song is showcased here. Singers use continuous

vibrato and good breath support to sing a melodious song, taking the listener into that mysterious and beautiful snow-covered plateau. The entire song does not span a wide range of pitches and ends in the key of A minor. The main feature is the rhythm, which repeatedly presents the rhythm of the after-sixteenth note and dotted note. The main phrase is repeated four times, with each time the lyrics changing to emphasize the narrative aspect.

MangLer (Haibel1)

Adagletto $\text{♩} = 65$

Ou Ye Ai -
 Ah Diwu lou Yare --
 Yari Ye Yewullliangou
 - dourage Ye -- Wuragou ni
 Ye ---- Ai wu li ha
 Gou Jiwama ye - - Aiwulouchong
 Chongge he Dadan zhiye - Aiwulou
 gou qi maqi Ye - -- Wuloukani
 ye Damader ye Yawulouqi gou

Figure 12. The Section I of “MangLer” Song

Source: Cai Rangcuo (2024)



General lyrics:

The rainbow hanging on the mountaintop is a sign of the living Buddhas incarnation; the lake surface freezing into pure white ice is a sign of good omen; the long-lasting beautiful singing among the crowd is a sign of our gathering together.

Music Analysis:

Tibetan Shepherd Song, an ancient poem in Chinese folk literature, tells the story of a shepherd boy. With a smooth rhythm and harmonious rhythm, the poem embodies the Tibetan people's deep understanding and value of family, affection and friendship through the perspective of a shepherd boy. At the same time, the poem also expresses people's longing for freedom and a better life, reflecting the Tibetan people's love for life and their good hopes for the future.

The artistic characteristics of Tibetan pastoral song are not only reflected in its profound ideological connotation, but also in its unique artistic expression form. The rhythm and rhyme of the poem are catchy and easy to sing, which is also an important feature of folk literature. Through the eyes of the shepherd boy, readers can see the style of Tibetan society and the living conditions of the people, and feel their attachment to their families, the value of family love and the importance of friendship. In addition, the yearning for freedom and a better life in the poem also reflects the Tibetan people's positive attitude towards life and good outlook for the future.

This singer has a high and clear voice, typical of a nomadic singer. I conducted interviews with her for two years. Initially, we chatted during the interviews and learned about the rich and colorful folk songs in the area north of the lake, a region that is often overlooked. When people think of pastoral areas in Qinghai, they usually think of Guoluo and Yushu, but in reality, this area is quite important for the development and changes in Qinghais folk song culture. This region is located in the heart of Qinghai, with a tradition of folk song culture and the impact of new music. They were exposed to many cultures early on, and in the past, when transportation and communication were not convenient, this was a necessary passage to various places. Therefore, music from all over flowed into this area. During the interviews with this singer, she also mentioned that various folk song competitions and exchange meetings are often held here. Many excellent singers have been discovered in this region who have won awards in various competitions. Another

heartening fact is that with the efforts of several early excellent singers, a folk organization called the Tibetan Folk Song Intangible Cultural Heritage Association was established in Gangcha, Haibei. She serves as the vice president of this association, which has also received support from the local government.

5.2.2 "LeHer"—Debate Song

The Tibetan Lehe duet from Qinghai is a traditional musical form with profound cultural depth and unique artistic charm. Lehe is a form of singing where Tibetans engage in a lively and exaggerated exchange of words, a back-and-forth banter that originated from the ancient Tibetan peoples labor and struggles. In the Qinghai region, this form of singing is widely used during festivals, wedding banquets, and other occasions, serving as a way to create atmosphere and entertain guests.

The Qinghai Tibetan Lehe duet mainly takes place between two people and cannot be performed solo. Its melody is distinctive, with tunes flowing like a gentle stream and a strong sense of daily life. The rhythm is composed of a free and relaxed beat and a strict, orderly cadence, presenting an image of vast, open, and free 草原 music. The lyrics typically use animals, mountains, landscapes, or other elements as metaphors, focusing on praising nature, singing the praises of heroic deeds, describing ethnic customs, and wishing for happiness and good fortune.

During wedding celebrations, if there are relatives, especially opposite-sex relatives present, the singing often centers on the wit of the singers, praising beautiful things and blessing a happy life. The Qinghai Tibetan Lehe duet is mainly used during Tibetan festivals, wedding banquets, and other events, and is an indispensable form of entertainment in these activities. In these settings, singers express their longing for a good life and their blessings through Lehe duets. Although the representative songs and artists may vary due to regional and temporal changes, the Qinghai Tibetan Lehe duet has a wide tradition and development in the Qinghai area.

In recent years, with the in-depth development of intangible cultural heritage protection work, the Qinghai Tibetan Lehe duet has also received increasing attention and protection. For example, the Arou 逗曲 a unique form of Qinghai Tibetan duet has been included in the national intangible cultural heritage list, receiving more effective

inheritance and protection. At the same time, a number of outstanding Lehe artists and inheritors have emerged in the Qinghai region. They actively promote the inheritance and development of this traditional art form by holding training classes and participating in competitions.

In summary, the Qinghai Tibetan Lehe duet is a traditional musical form with profound cultural depth and unique artistic charm. It is favored for its unique singing style, rich lyrical content, and wide range of applications. In the future, we should continue to strengthen the work of inheriting and protecting it, allowing this traditional art form to be more widely spread and developed throughout the Qinghai region and nationwide

LeHer 1

Allegretto ♩=120

Ai - Xiongyali liangou Daya (Ye)

7

13 Li lian gou Nexiangjia wei hua da lezi lian gou

17 Ye - - - Nei (Ye)

Ne daqiaoguo dama zi lian zha

Figure 13. The Section1 of "LeHer"—Debate Song

Source:Cai Rangcuo(2024)



General lyrics:

We two are not only of the same age, but also sworn brothers. We had a promise not to compete, but when we saw the flat grassland, we wanted to have a contest;

we two are of the same age and sworn brothers. We had a promise not to compete, but when we saw the rough stones, we didnt want to sharpen our knives, but when we saw the fat meat, we wanted to sharpen them a bit;

the singer sitting opposite us, we are of the same age and sworn brothers. We had a promise not to compete, but when the crowd gathered, we wanted to see who could sing better!

Music Analysis:

Tibetan folk dueling songs, commonly known as Lerher in Tibetan, are a form of Tibetan folk songs with profound historical depth and unique artistic charm. Tibetan folk dueling songs are a type of folk poetry created by the ancient Tibetan people during their long-term labor and production processes. The most basic reason for their creation was to express emotions and exchange thoughts with each other. Over time, this form gradually evolved into a pleasant and peaceful form of artistic performance, where the joy comes from intellectual dueling and debating on various matters.

The lyrics are rich in content, often using metaphors involving animals, mountains, rivers, and landscapes, creating vivid and lifelike imagery. The tunes are unique, with a melodious and rhythmic tempo, composed of free beats and a well-ordered rhythm, giving the music a vast and expansive, relaxed and unrestrained character. These songs are not meant to be sung alone; they are typically performed by two or more people in a duet form, requiring a certain style of singing to showcase their artistic charm. The forms of dueling songs are diverse, including variations with the same melody but different lyrics, as well as the same lyrics set to different melodies. During the performance, both parties engage in a singing duel to display their talents and intelligence.

Leher is a very interesting form of Tibetan folk song singing, which mainly features antiphonal singing, which can be either AA or AB referring to gender. The content can be mutual teasing and joking, or a contest of who can sing with more

depth and who can use language more learnedly. Therefore, this kind of singing can attract listeners and is more easily accepted and loved by everyone. The music can be either melodious and slow or rhythmically lively. During the singing, many singers also accompany their performance with some body movements to express the artistic conception of the song, achieving a better live effect.

Lerher

ohYe - - Gulongyalong gulongya

7
Lon nigulonsilalezillian gulongyalon gulonyalon xireganne

15
zongu gulonyalon gulonyalon gannimazudugudonbu

23
gulonyalon gulonya lon dugu deza dine yamu

28
gu lon ya lon gu lon ya lon

Figure 14. The Section1 of "LeHer"—Debate Song"

Source:Cai Rangcuo(2024)



General lyrics:

People who have coral and turquoise jewelry at home; don't hide them at home, wear them out, the more you wear them, the more beautiful they become; people who have beautiful traditional costumes at home, don't keep them in the boxes, put them on, the more you wear them, the more beautiful they become...

Musical analysis:

Lerher, or Tibetan debating songs, have become one of the best forms of entertainment for the Tibetan people. Regardless of whether a family is poor or wealthy, tugqū is an indispensable part of wedding feasts and is the best way to create a festive atmosphere. The content of Lerher is all-encompassing, including debates on the mysteries of the universe, the formation of nature, the wonders of birds and beasts, the praise of heroic deeds, and descriptions of ethnic customs, serving a function of imparting knowledge and experience.

Lerher not only showcases the wisdom and talents of the Tibetan people but also passes on Tibetan culture and art. The transmission of Lerher is characterized by its social and loose nature, mostly relying on listening at feasts or oral tradition. In some areas, those who carry on the tradition, through continuous refinement and learning, have become capable of composing and singing a vast repertoire of Lerher songs.

With the development of society and cultural exchange, Lerher is also evolving and innovating. New elements and forms are being introduced into Lerher, making it more colorful and contemporary. Tibetan folk Lerher is a form of Tibetan folk song with profound historical depth and unique artistic charm. It serves not only as entertainment and education but also as a means of preserving Tibetan culture and art. In future development, we should continue to strengthen the protection and transmission of tugqū, ensuring that this precious cultural heritage continues to be preserved and celebrated.

5.2.3 "RaYi" -- Love songs

Love songs, also known as "rye", are rich in variety and quantity, covering all aspects of love life. Complete songs have certain procedures, such as introduction songs, greeting songs, love songs, love songs, miss songs, contrary songs, separation songs and end songs. Laii's tunes have various styles depending on different regions.

Some emphasize the language of music and have a tight rhythm. Some melodies are deep and melodious, forming a free and graceful style of long folk songs. Some melodies are sweet and rhythmically regular, forming an elegant and dignified lyric style. Laii is a wonderful song in Tibetan folk songs. It is a love song for young Tibetan men and women to pour out their love, so it can not be sung at home or in the village, but can only be sung in the mountains. Its melody is euphemistic lyrical, the rhythm is slow, although there is no big change in the melody, but by the singer's feelings expressed, the same moving, it has no fixed lyrics, is the singer touched the scene, with the music, skillfully using metaphors and other methods, image and vivid to express the singer's feelings, there are many lyrics using the sixth Dalai Lama Cangyang Gyatso love poems.

LaYi(Haibei1)

Ala rou - ah --

Ah - - Ya la zi ya la re

ya rou Hui zu Ou Ah --

Loulou Lou- Ezu Lou ri gou

Figure 15. The Section1 of “love Song”

Source: Cai Rangcuo(2024)



General lyrics:

This is the opening song of a Tibetan love song from Qinghai, which means:
 My love song is sung to the azure sky;
 to the vast earth;
 to the adorable little animals;
 to the one I love the most...

Music Analysis:

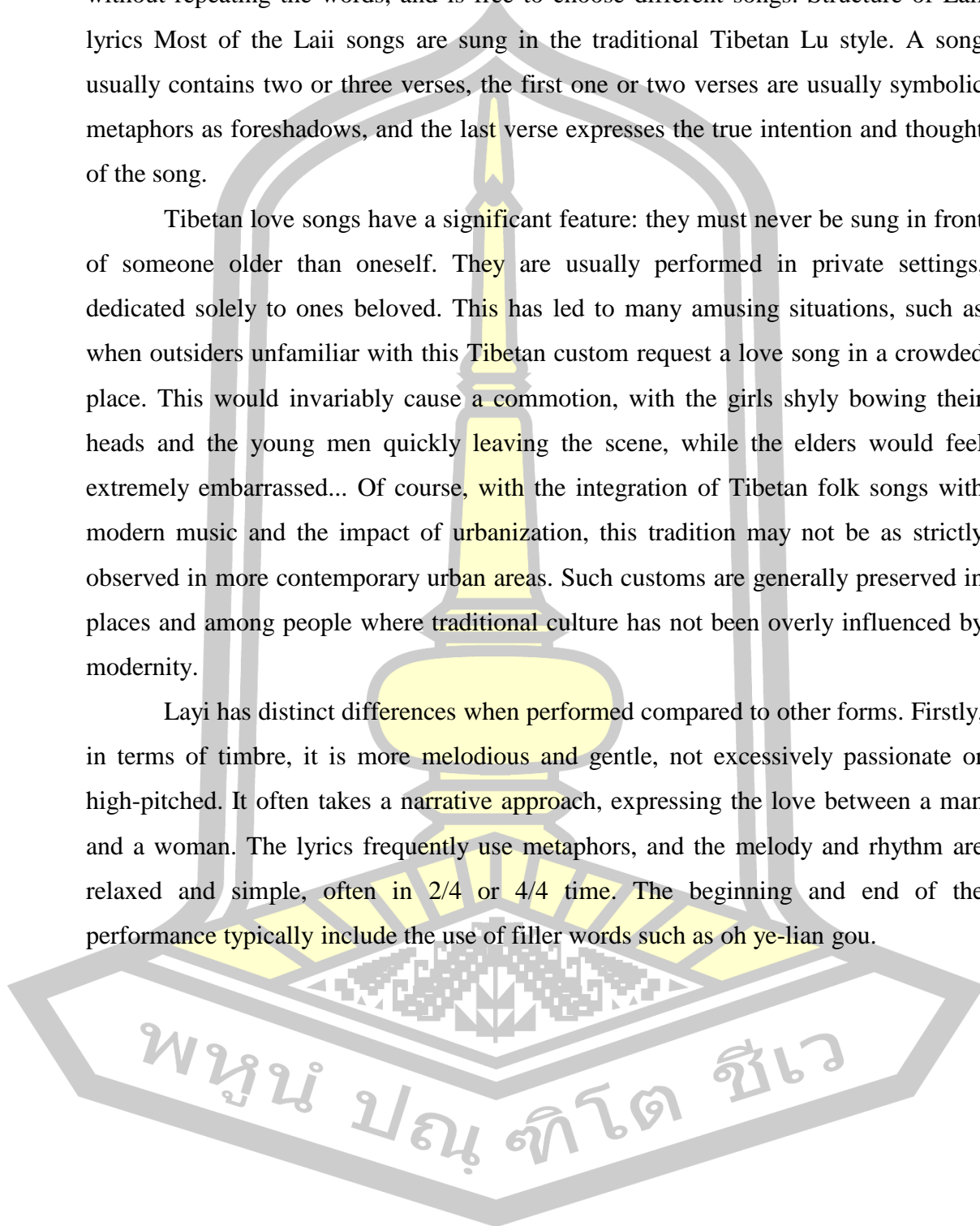
Love song, Qinghai area called "Laii". This kind of song has different tunes and lyrics from different places. Most of the music is free and smooth, close to the style of folk songs, but there are also some songs with deep and beautiful tunes, stable rhythm and standard rhythm. The most typical Tibetan love song is Laii in Qinghai Province. The lyrics and tunes are very rich. Rai is a popular folk song in the Amdo dialect area. According to the word, it should be "folk song", but because the content of its lyrics is mostly about love, it is often called "love song" locally. Laiduo is sung by young people alone or by men and women singing to each other. During holidays, celebrations, gatherings, informal gatherings, or when young people are grazing alone on the grassland, people often sing Rai to express love or express feelings.

According to the customs in Qinghai, people must avoid their elders and family members when singing rai, otherwise it will be considered an extreme faux pas. Therefore, in public gatherings, young people usually sing folk songs about gathering and feasting, and then ask the elders to allow the young people to sing Rai songs. At this time, the young people's parents, relatives and the old people would leave the venue one after another. The young people are then free to sing Rai. While the boys sing rai about love at the top of their voices at the concert, the girls sit in the audience, often looking timidly at the ground. Singers sing rai in different ways, depending on the content and mood of the words. Sometimes they are passionate,

sometimes they are quiet. A good singer is able to sing multiple rai songs in a row without repeating the words, and is free to choose different songs. Structure of Laii lyrics Most of the Laii songs are sung in the traditional Tibetan Lu style. A song usually contains two or three verses, the first one or two verses are usually symbolic metaphors as foreshadows, and the last verse expresses the true intention and thought of the song.

Tibetan love songs have a significant feature: they must never be sung in front of someone older than oneself. They are usually performed in private settings, dedicated solely to ones beloved. This has led to many amusing situations, such as when outsiders unfamiliar with this Tibetan custom request a love song in a crowded place. This would invariably cause a commotion, with the girls shyly bowing their heads and the young men quickly leaving the scene, while the elders would feel extremely embarrassed... Of course, with the integration of Tibetan folk songs with modern music and the impact of urbanization, this tradition may not be as strictly observed in more contemporary urban areas. Such customs are generally preserved in places and among people where traditional culture has not been overly influenced by modernity.

Layi has distinct differences when performed compared to other forms. Firstly, in terms of timbre, it is more melodious and gentle, not excessively passionate or high-pitched. It often takes a narrative approach, expressing the love between a man and a woman. The lyrics frequently use metaphors, and the melody and rhythm are relaxed and simple, often in 2/4 or 4/4 time. The beginning and end of the performance typically include the use of filler words such as oh ye-lian gou.



LaYi (Hainan2)

Ah La Xi mu - Wu -Ya la ya la
 Gu Layin Daga Layin Du Dazi
 nireniregu JIgejieggu Yena la ye La
 Jloru du zu Yalayalagu --

Figure 16.The Section1 of “love Song”

Source: Cai Rangcuo(2024)



General lyrics:

Beautiful girl, I ride alone on the grasslands, hoping you can accompany me to tend the livestock and enjoy the beautiful scenery...

The Tibetan Lai of Qinghai is a traditional music form from the Hainan Tibetan Autonomous Prefecture in Qinghai Province and is one of the national intangible cultural heritages. Lai originated from Tibetan mountain songs, and the division of the three major Tibetan regions in the 7th century facilitated the widespread dissemination of Lai in the Lower Dukung Amdo Tibetan area. Lai has evolved alongside the growth of the Tibetan people, carrying the nations creativity and inspiration. Lai is mainly spread in the vast Amdo dialect Tibetan areas of Qinghai, Gansu, Sichuan, etc., with its distribution centered around the region

surrounding Qinghai Lake and the Yellow River Basin especially in Hainan and Huangnan Prefectures, radiating outwards in all directions.

The lyrics of Lai are simple and passionate, with a high and broad tone, soft and delicate, making it a unique form of folk song. Lai is rich in variety and quantity, covering all aspects of love life. A complete singing session has a certain procedure, including introductory songs, greeting songs, songs of courtship, songs of love, songs of longing, songs of separation, songs of parting, and concluding songs. The tunes of Lai vary due to regional differences, with some emphasizing the linguistic aspect of music, having a more compact rhythm; others have deep and melodious melodies, forming a free and melodious, elongated mountain song style; still others have sweet melodies and regular rhythms, forming an elegant and dignified lyrical style. Lai not only displays distinct regional characteristics and unique artistic styles but also, with its rich forms of expression, embodies unique and significant cultural value. It holds significant value in anthropological, ethnological, and folklore studies.

Singing Lai has become an indispensable cultural activity in the daily life and spiritual life of the local people. For example, the Lai festival at the West River Beach in Guide County is a grand singing competition that attracts people from hundreds of miles around. On May 20, 2006, the Tibetan Lai was approved by the State Council of the Peoples Republic of China and listed in the first batch of national intangible cultural heritage lists. In addition, places like Qilian County have made many beneficial attempts in the protection and development of Tibetan Lai and have achieved significant results.

In summary, the Tibetan Lai of Qinghai is a traditional music form with profound historical roots and unique artistic characteristics. It carries the creativity and inspiration of the Tibetan people and holds significant value in anthropological, ethnological, and folklore studies. At the same time, singing Lai has also become an indispensable cultural activity in the daily life and spiritual life of the local people.

5.2.4 “QiangLer” Wine song

QiangHer 1

Lento $\text{♩} = 77$

ai - - - Lewalou Lonya

relian ezulianya (yi) ezudajinajide yangdeni

jigou Lewalou Lonyareai - Azulinya (yi)

Figure 17Figure 18. The Section 1 of “ Wine Song”

Source:Cai Rangcuo(2024)



General lyrics:

A man on the grasslands must race horses in this life; when you pass away, you cant race horses there. I use this example to say that today we all race horses together;

Dear friends, if you want to sing, you must sing while youre alive; when you die, you cant sing there. I use this example to say that we should all sing now;

Dear brothers, if you want to drink, you should drink heartily while youre alive; when you die, you cant taste the fine wine anymore. I use this example to say that we should all raise our glasses and drink heartily now!

Music Analysis:

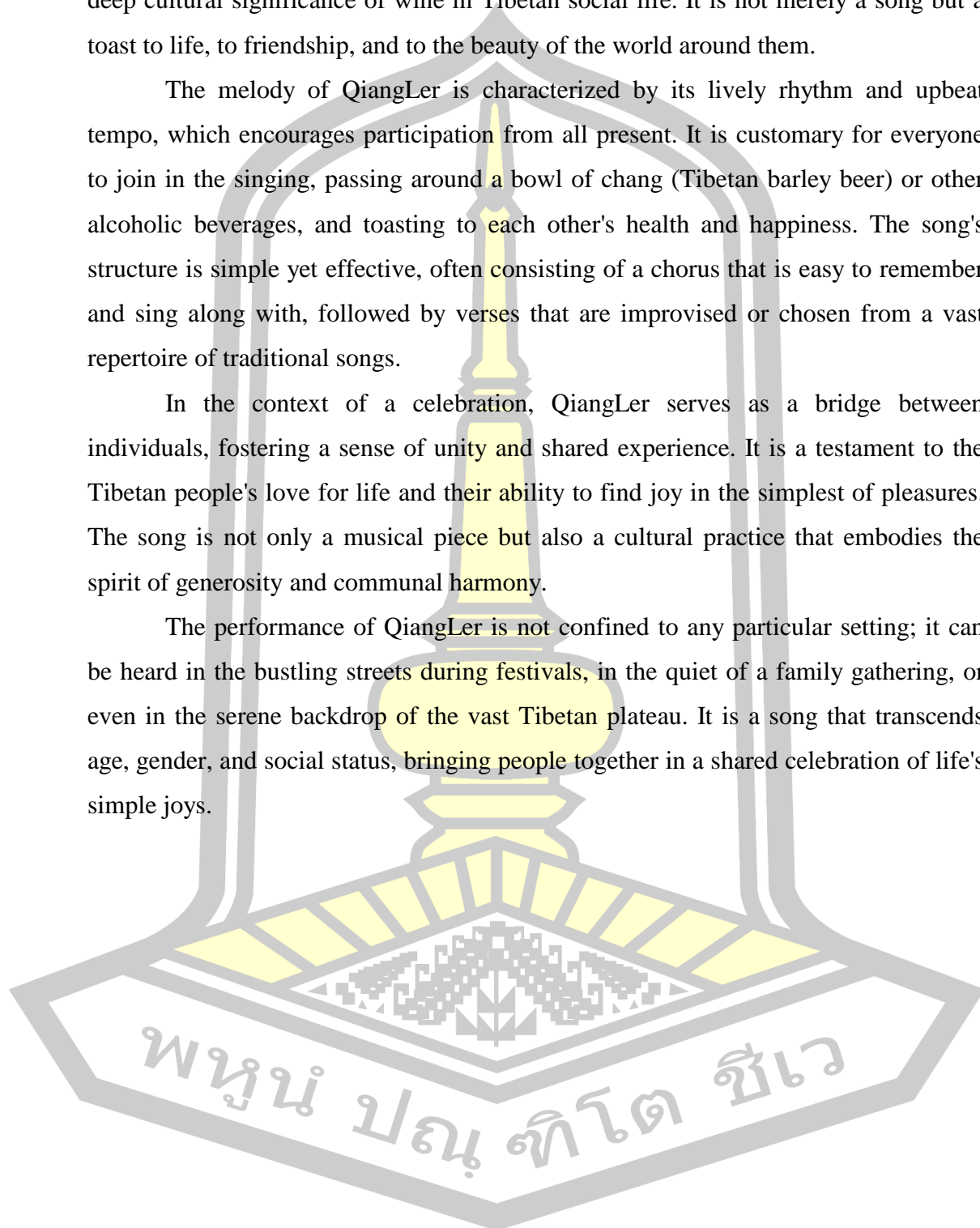
QiangLer, a traditional Tibetan wine song, is a vibrant expression of joy and camaraderie that often accompanies festive occasions and social gatherings. The

lyrics of QiangLer are typically filled with good wishes and blessings, reflecting the deep cultural significance of wine in Tibetan social life. It is not merely a song but a toast to life, to friendship, and to the beauty of the world around them.

The melody of QiangLer is characterized by its lively rhythm and upbeat tempo, which encourages participation from all present. It is customary for everyone to join in the singing, passing around a bowl of chang (Tibetan barley beer) or other alcoholic beverages, and toasting to each other's health and happiness. The song's structure is simple yet effective, often consisting of a chorus that is easy to remember and sing along with, followed by verses that are improvised or chosen from a vast repertoire of traditional songs.

In the context of a celebration, QiangLer serves as a bridge between individuals, fostering a sense of unity and shared experience. It is a testament to the Tibetan people's love for life and their ability to find joy in the simplest of pleasures. The song is not only a musical piece but also a cultural practice that embodies the spirit of generosity and communal harmony.

The performance of QiangLer is not confined to any particular setting; it can be heard in the bustling streets during festivals, in the quiet of a family gathering, or even in the serene backdrop of the vast Tibetan plateau. It is a song that transcends age, gender, and social status, bringing people together in a shared celebration of life's simple joys.



QiangLer(Haibei2)

oh ye ya ri

3 asenkou yarelin Lindi de duogerzu ah

5 ah regen asenkou magaye jiazhei

Figure 19. The Section 1 of “Wine Song”

Source: Cai Rangcuo (2024)



General lyrics:

Fog rises over the high mountains in the east, and the mountains shrouded in fog attract wild yaks;

The sacred lake, pure and foggy, attracts golden fish;

The official in the village below has a kind heart, and many people will gather around him...

Music Analysis:

Tibetans are a hospitable people, singing wishing songs at weddings and welcoming guests. At weddings, in-laws always give wine to each other. During the festival, Tibetans always prepare the best highland barley wine and fill the glasses for relatives, friends or guests. The Tibetan custom of "singing and drinking together" has always been an unwritten rule on the grasslands. In Tibetan custom, wine is usually served by two glasses. A guest must not refuse the host's wishes, or it will be seen as disrespectful or unfortunate to the host. Guests should apply both hands and the middle finger of the right hand and wine three times to show respect for Heaven, worship, worship ancestors, drink without doing, may be appropriate a little, express the wish to entertain cattle and sheep or the meaning of the annual surplus.

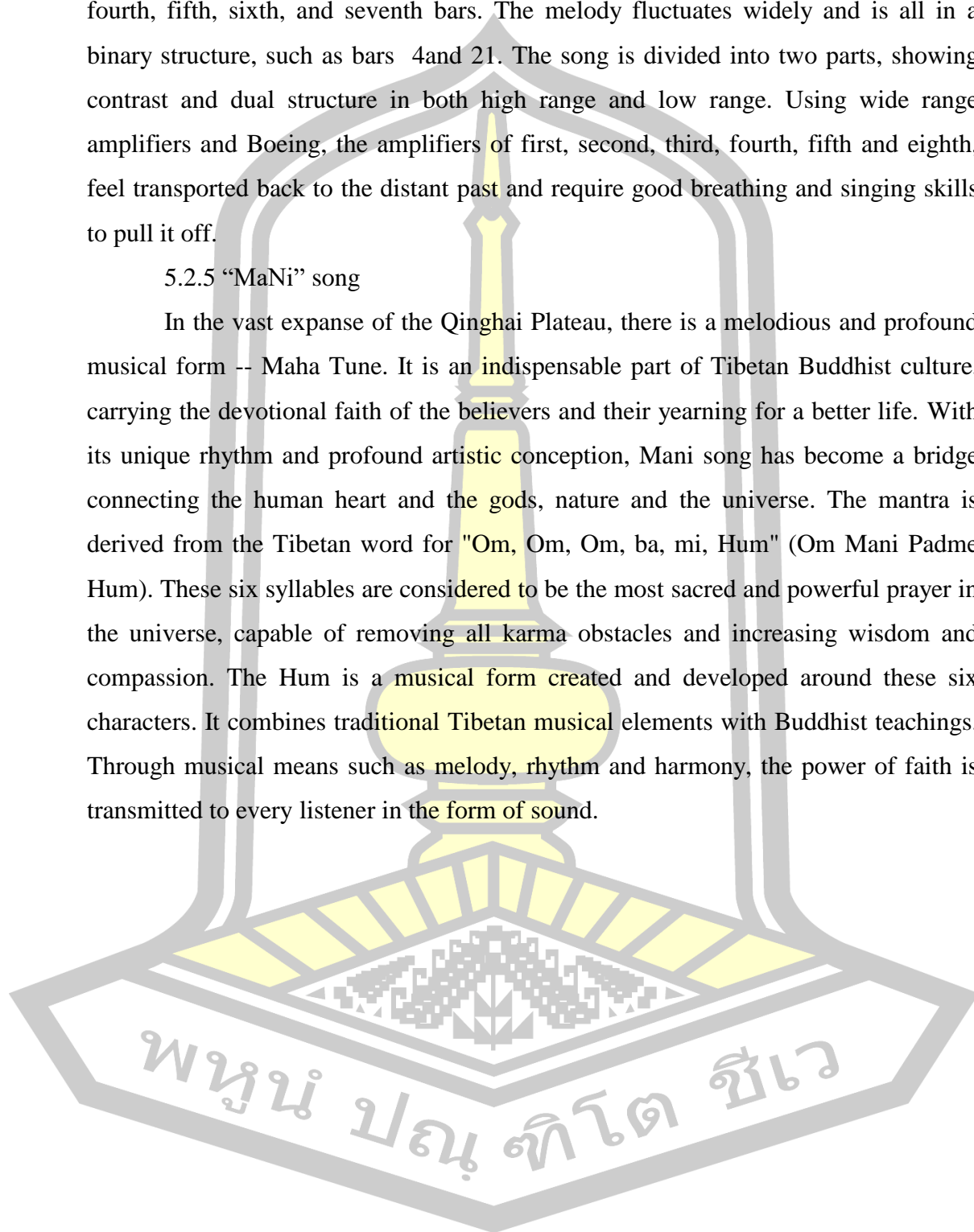
Musical analysis:

The toast song is a six-tone electronic undertone that changes the tone of the palace, appearing only once throughout the song. The structure of the song replicates this two-segment format. The first part has a pleasant introduction, the second part repeats and the mood is the same. The copy part of the song copy is not obvious, only four phrase variations are copied. The scales in bars 5 and 7 are based on the fourth and third notes, and the melody is mostly progressive. The fourth, fifth, and eighth jumps make the tone euphemistic and fluid. The melody seems to ebb and flow; A phrase or melody in a section with two sparse and dense passages in between, and the song ending with a micro above the tonic. The rhythm of Qinghai Tibetan folk songs is very free, and the melodic structure basically takes the form of an independent song. In general, the next two phrases or two or three phrases make up the musical passages, and the second phrase is repeated or changed during singing. Common tunes in Tibetan folk songs are Feather, Shang, and Livy, with a pentatonic melody with a wide range and wide fluctuations. The lyrics are mostly three paragraphs, with the first two often using comparative techniques, and it is not until the third paragraph that the theme is indicated. Tibetan long songs mostly start with a loud and clear tone that not only expresses feelings, but also has national characteristics. It is often called "Mangler". "Mangler" was developed from the cries of herdsmen on the grassland, and Qushou usually contains the highest tone of the entire song. The first part of the song uses the flower of "Song No. 1", which is also the core tone of the song. The

folk song is characterized by a relatively free rhythm, with triplets used in the second, fourth, fifth, sixth, and seventh bars. The melody fluctuates widely and is all in a binary structure, such as bars 4 and 21. The song is divided into two parts, showing contrast and dual structure in both high range and low range. Using wide range amplifiers and Boeing, the amplifiers of first, second, third, fourth, fifth and eighth, feel transported back to the distant past and require good breathing and singing skills to pull it off.

5.2.5 “MaNi” song

In the vast expanse of the Qinghai Plateau, there is a melodious and profound musical form -- Maha Tune. It is an indispensable part of Tibetan Buddhist culture, carrying the devotional faith of the believers and their yearning for a better life. With its unique rhythm and profound artistic conception, Mani song has become a bridge connecting the human heart and the gods, nature and the universe. The mantra is derived from the Tibetan word for "Om, Om, Om, ba, mi, Hum" (Om Mani Padme Hum). These six syllables are considered to be the most sacred and powerful prayer in the universe, capable of removing all karma obstacles and increasing wisdom and compassion. The Hum is a musical form created and developed around these six characters. It combines traditional Tibetan musical elements with Buddhist teachings. Through musical means such as melody, rhythm and harmony, the power of faith is transmitted to every listener in the form of sound.



ManiLer

Grave $\text{♩} = 40$

(领) Oun Ma ni

Ban Mi Hon -

Ma Ni Ban Mi Hon

(齐) Oun Ma Ni Ban Mi Hon

Ma Ni Ban Mi Hon

Figure 20. The Section1 of “MaNi Song”

Source:Cai Rangcuo(2024)



Synopsis: This mantra contains endless blessings and mercy of all Buddhas, and is the sound manifestation of the mercy and wisdom of all Buddhas. The six-character Great Ming Mantra is an extension of the three characters "om (ong) a (e) Hung". It has an extremely rich connotation and infinite mystery, containing great power, great wisdom and great mercy in the universe.

Musical analysis:

"Chanting Sutra" is a famous Tibetan narrative song. Tibetan singing songs in Qinghai all have titles and lyrics, which belong to oral literature in temple literature. The classic popular singing style consists of three sections, "Singing Tunes", "Singing Mirazba and duet Style" and "protecting Tunes", which have musical singing and

instrumental performance, with more than 100 singing methods. According to the singing tone, the singing tune can be divided into "nickel hole" and "suitable hole", according to the form of singing, it can be divided into "solo" and "singing", and according to the content, it can be divided into "consolidation note", "funeral note" and "blessing note". Miraziba and Qu Lele sing duets and teach the Dharma to the devotees in a beautiful form. The Dharma Deity has a strong original religious flavour and is mainly sung at various large legal conferences. Tibetan songs in Qinghai are deeply loved by the Tibetan people for their concise and elegant, clear and graceful folk tones. Representative works include the Song of Melodic melodies are often long and varied, which can guide people's hearts into a quiet and far-reaching realm. The melody not only contains expectations for the future, but also contains reflections on the past, reflecting the philosophical thought of "the third cause and effect" in Tibetan Buddhism. The rhythm is steady. The rhythm of the Maha melody is usually calm and is dominated by continuous repetition. This rhythm is not only conducive to meditation and concentration, but also symbolizes the constancy and immutability of the Dharma. It can also create an atmosphere of solemnity and mystery during certain ceremonies or practice occasions. This long, customized song tone is simple, with four-degree three-tone sequences forming a scale that acts as a musical structure. In the first and second parts, the lead vocalist accompaniment is used, in a 2/4 beat. The song is free and soulful, and full of rich ethnic characteristics. The song has the lowest note #A and the lowest note set #E in a very narrow range. Verses 1, 45, and 46 show the beginning and end of the song. The timbre is rich. Traditional Tibetan Musical Instruments, such as Fala, diamond Bell, and six-stringed qin (Zamni), are often used to play or sing the tune. The unique timbre of these instruments adds a strong regional color and religious atmosphere to the tune. At the same time, the harmonious resonance between different Musical Instruments also symbolizes the immensity and inclusiveness of Buddhism.

It is a typical progressive traditional Tibetan folk song. The rhythm of the song consists of the first 8 of the 16 bars and syncopated notes of the rhythm type, such as bars 1, 3, 5 and 7. The beat is 2/4, and the tempo is slow and not sung too fast, reflecting the sad tone of the song. There are some elegant notes here such as note 4 and note 8. The song has 8 # es, starting with #e and ending with #e. The range is

narrow throughout the song, with the lowest note being #E and the highest note reaching #a. This is a typical song of the Gur ethnic tradition.

Music Example 2



Ma ni

ong ma ma(ou) mei hong

ong ma mei (ou) mei hong

ong ma ne ban mei ma ne ban mi

hong

Figure 21. the Section I of "MaNi Song"

Source: Cai Rangcuo (2024)

General lyrics:

The six words are "Om hum." The specific meaning of these six words is as follows: Om: A tribute to transformation. This is a Buddhist pearl that can be changed at will and used as a metaphor for the human mind. Bami: It is a red lotus and is often used to describe the purity of the mind. Hum: To appear quickly, to achieve your goals, to destroy obstacles. These six words are the most revered mantras in Tibetan Buddhism. The metric school considers this to be the basic mantra of the "Secret lotus" part, the real mantra of the "Lotus Avalokitesvara" part, so it is called the six-character mantra.

Musical analysis:

Mani tune, also known as Tibetan tune, is an important musical form in Tibetan culture. It originates from Tibetan Buddhist chanting and prayer, which is

used to express respect and prayer for Buddha through singing. The singers of the Mani tune usually point to the picture with the axis of the story when telling the story. This art form is not only popular among temples, but also widely spread among the people, serving as a bridge between faith and life. The songs, which usually include Buddhist sutras and six-character mantras called "bead poems", are carved into stones or wooden planks and piled into wooden heaps to become unique landscapes in Tibetan areas. By turning and praying, devotees express their admiration and prayers for the Buddha, and the manicure pile keeps growing to form a spectacular wall of blessings. Mani tunes are not only a form of music, but also a cultural heritage.

The pattern is G-quotient five-tone pattern; Re, MI, sol, la, do, and re appear in concentrated symmetry, as in bars 2-4; From verses 1 to 10, the main G is used throughout the song, with four lines sung in one verse and the lyrics danced lively; A single musical form is repeated several times; And a narrow tone range of eight bars. There are two standard and standard drawbars in the ninth and tenth bars. The tones are mostly gradual, with the only four-degree jump occurring at the last slow. The length of the notes matches the length of the notes, creating a type of rhythm with short front and long back, such as bars 7, 8, and 9. The variation form of the melody is relatively simple, with the latter two lines repeating the melody of the first two, and the technique is simple; Stopping is leading D to jump four degrees into main G.

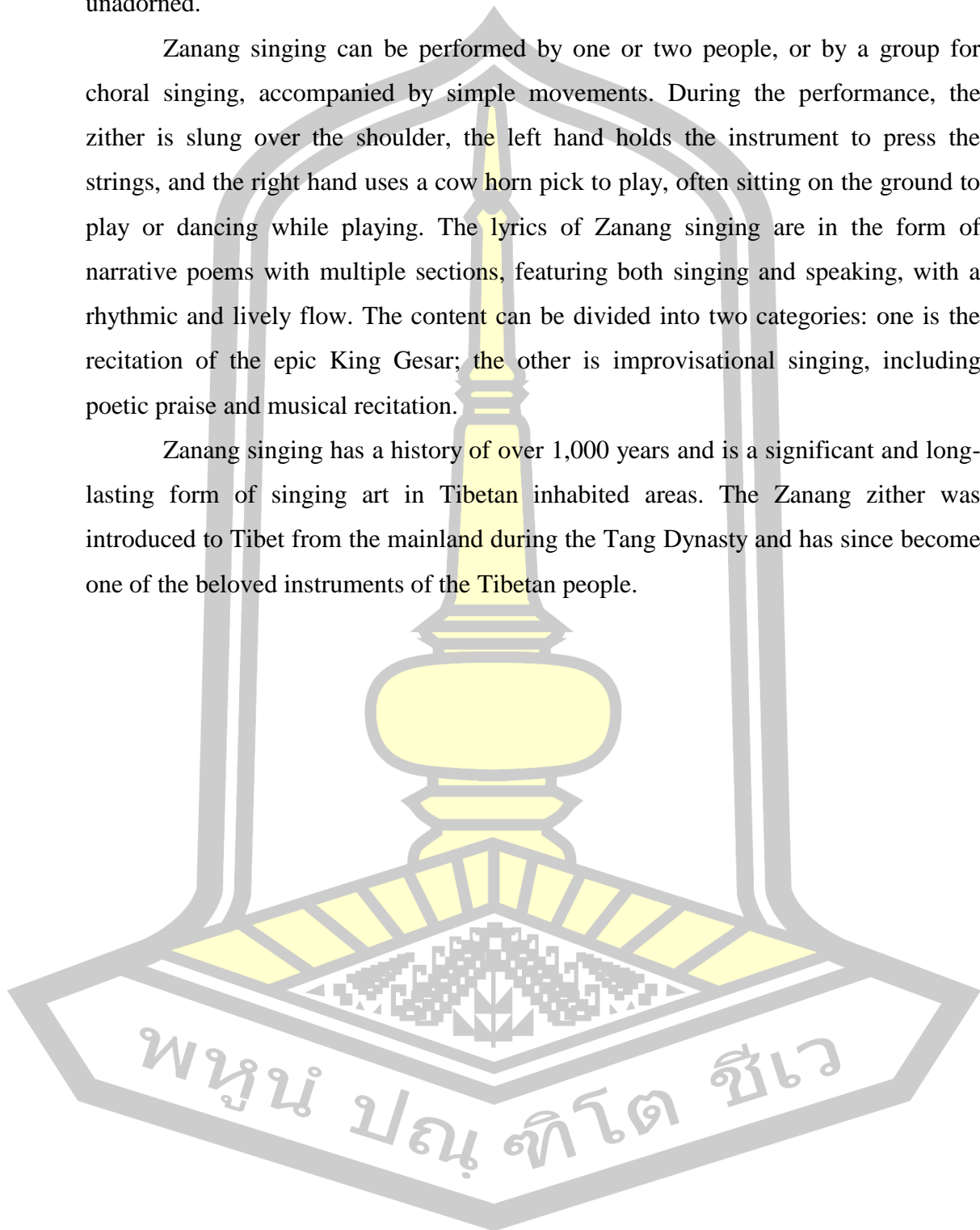
5.2.6 "ZhaNianDongLer" playing and singing

The Tibetan Zanang zither performance is a form of art with profound historical depth and unique artistic charm. The Zanang zither, also known as Zhamu Nie or the six-stringed zither, is a traditional plucking instrument of the Tibetan people. It has a long history and is mainly spread in Lhasa, Shannan, Ali, Lazi Baqie, Sakya, Angren, and Dingri, among other places. It is the primary accompaniment for folk dances such as Duxie and Nangma, as well as Zhamu Nie singing, and can also be used for self-entertainment in daily life. The size and shape of the Zanang zither vary greatly, with the body typically made from rosewood, walnut wood, or sandalwood, measuring 108 centimeters in length. The soundbox is semi-gourd-shaped, with the upper part smaller and diamond-shaped, and the lower part larger and oval-shaped, covered with goat or musk deer skin. The neck is long and slender, the fingerboard has no frets, and the head bends backward in a semi-arc shape, with

six tuning pegs arranged on both sides, often topped with dragon head carvings or left unadorned.

Zanang singing can be performed by one or two people, or by a group for choral singing, accompanied by simple movements. During the performance, the zither is slung over the shoulder, the left hand holds the instrument to press the strings, and the right hand uses a cow horn pick to play, often sitting on the ground to play or dancing while playing. The lyrics of Zanang singing are in the form of narrative poems with multiple sections, featuring both singing and speaking, with a rhythmic and lively flow. The content can be divided into two categories: one is the recitation of the epic King Gesar; the other is improvisational singing, including poetic praise and musical recitation.

Zanang singing has a history of over 1,000 years and is a significant and long-lasting form of singing art in Tibetan inhabited areas. The Zanang zither was introduced to Tibet from the mainland during the Tang Dynasty and has since become one of the beloved instruments of the Tibetan people.



ZhaNianDongLer1

Moderato ♩=65

Akebanma

7
ye gudongedongeye gi jia qia ne yin

14
ya repenagongge jia ni hezi re

21
Akebama ye mawana

28
Ge ri qir zi zellaye quzumeina zhetinm

31
zhu na rei

Figure 22. the Section1 of “Zanian” harp playing and singing”

Source: Cai Rangcuo(2024)



พหุ ประถมศึกษา

General lyrics:

Akbanma, you are an eagle spreading its wings, soaring to the clouds is the glory of the blue sky, descending upon cliffs is the pride of the mountains, without you, the heart always feels empty and hollow.

Akbanma, you are a mandarin duck with golden feathers, strolling by the lakeside is the glory of the green meadows, frolicking on the water is the pride of the lakes, without you, the heart always feels empty and hollow.

Akbanma, you are a strong and valiant man, turning away is the glory of the village, returning is the pride of your companions, without you, the heart always feels empty and hollow.

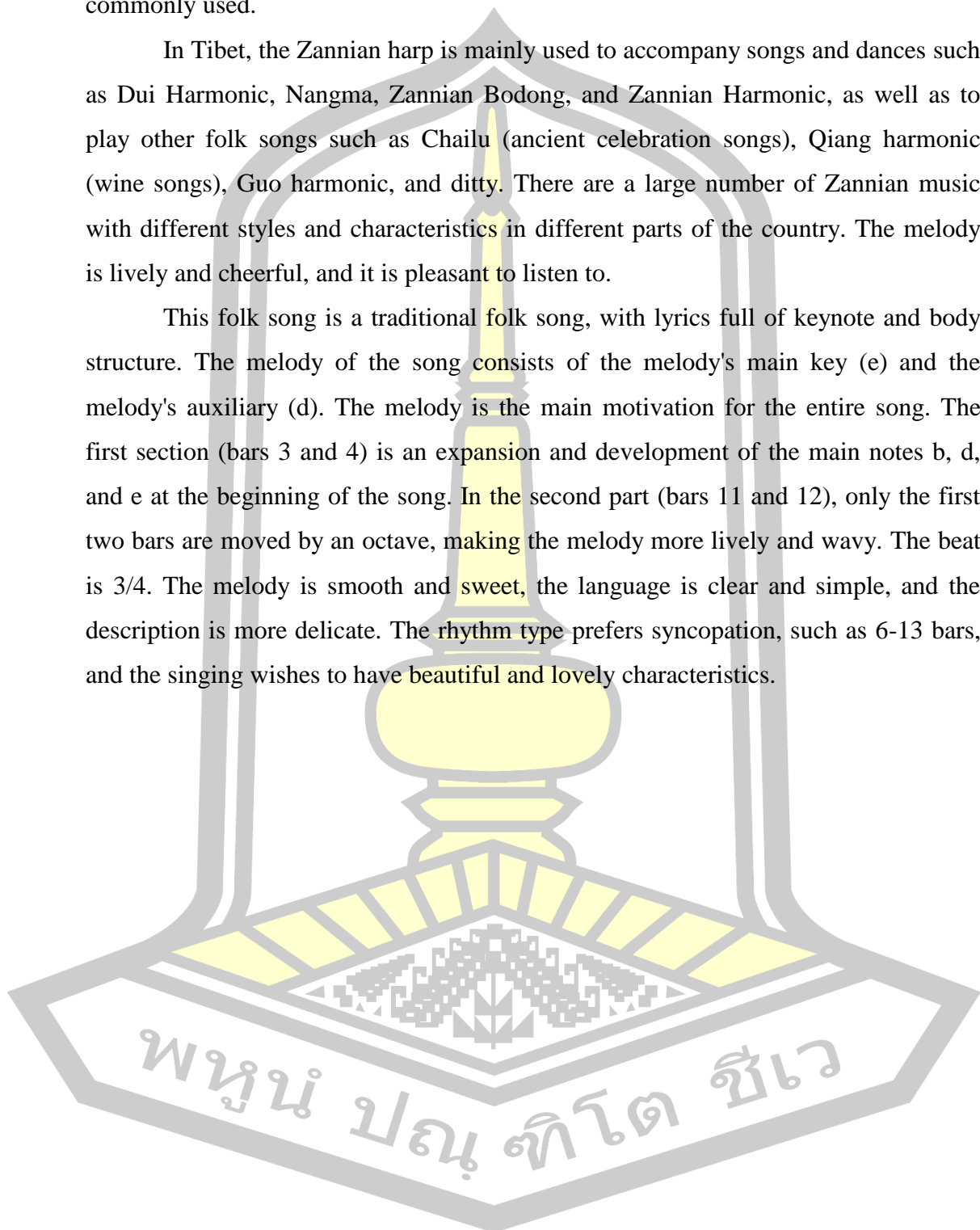
Music Analysis :

The size of zannian piano has no certain specifications, according to the general specifications used everywhere and the personal preferences of the player to make. As far as the general rule is concerned, the Zannian harp made in the past is relatively small, generally about 800 mm, small and refined; The modern Zannian harp body is large, most of them are 1000 mm left and right, and some of them are larger than 1000 mm. The shape of the Zannian harp is divided into three parts, namely, the head, the body and the sound box. The head of the piano is divided into crescent shape, called "Daguo" (that is, horse head), with six chord shaft holes, and three chord shafts are placed on the left and right; The body is called "male", narrow on the lower width, the upper part is the fingerboard, the lower part is connected to the sound box, the middle of the body is hollowed out, communicated with the sound box, covered with thin wood; The speaker part is called "mixed ma" (that is, the jar), at the bottom, the speaker is divided into two parts, small on the lower part, connected to each other. Zannian harp Zhang six strings, two strings for a group, set the string la-re-sol or mi-la-re, individual places Zannian harp with five strings, bass only one string. In the past, the seven-string Zannian was also used in the Lhasa Kal band. Basang Dondup, the last Kalben (official in charge of the Kalben) of the Tinkar Song and Dance Troupe of the Potala Palace, once told the author in person that the axis of the highest string of the seven-stringed Zarken was on the outside of the middle of the body. The Zannian was plucked with a wooden or bone plectrum. The strings of the

Zannin were traditionally made of sheep intestines, but now nylon strings are commonly used.

In Tibet, the Zannian harp is mainly used to accompany songs and dances such as Dui Harmonic, Nangma, Zannian Bodong, and Zannian Harmonic, as well as to play other folk songs such as Chailu (ancient celebration songs), Qiang harmonic (wine songs), Guo harmonic, and ditty. There are a large number of Zannian music with different styles and characteristics in different parts of the country. The melody is lively and cheerful, and it is pleasant to listen to.

This folk song is a traditional folk song, with lyrics full of keynote and body structure. The melody of the song consists of the melody's main key (e) and the melody's auxiliary (d). The melody is the main motivation for the entire song. The first section (bars 3 and 4) is an expansion and development of the main notes b, d, and e at the beginning of the song. In the second part (bars 11 and 12), only the first two bars are moved by an octave, making the melody more lively and wavy. The beat is 3/4. The melody is smooth and sweet, the language is clear and simple, and the description is more delicate. The rhythm type prefers syncopation, such as 6-13 bars, and the singing wishes to have beautiful and lovely characteristics.



ZhaNianDongLer2

Andante $\text{♩} = 75$

5
A rou huo

10
huo oh

14
zaquyazhumo rarenma qulu deqimei lonbiwu qu dun

19
zhan razi mer tumaxiegumuaramer oh tumaxiegumu

24
Aramer

29

Figure 23. the Section1 of ““Zanian ”harp playing and singing”

Source:Cai Rangcuo(2024)



General lyrics:

On the mountain, the long-horned female yak, your mother has died in a hunters trap, and you are still playing with bees with your horn tips, please dont be like this, long-horned yak;

Lovely cow, your calf has been taken away by the owner, you point your spear at the dog, dont be like this, lovely cow;

There are proud people in the world, you flatter and please the rich, but look down on the people around you, please stop doing this...

Music Analysis:

Zha Nian singing typically has a vocal range of about eleven degrees, using a pentatonic scale, mainly in the Shang and Zhi modes, as well as the Gong mode, with some pieces also using a hexatonic scale. The Zha Nian lute has a rich and loud timbre, making it suitable for accompanying songs and dances. Zha Nian singing has a strong ethnic character, fully demonstrating the wisdom and creativity of the Tibetan people. Through various forms such as music, dance, and lyrics, it records the historical changes and cultural heritage of Tibetan society in modern times.

Zha Nian singing has a high research value in art, as it integrates various elements of Tibetan music, dance, and literature, forming a unique artistic style. It not only provides the Tibetan people with rich spiritual and cultural enjoyment but also makes an important contribution to the diversity of world cultures.

In summary, Tibetan Zha Nian singing is a performance form with profound historical depth and unique artistic charm. It is not only an important part of the cultural life of the Tibetan people but also an important part of the excellent traditional culture of the Chinese nation. We should strengthen the protection and inheritance of Zha Nian singing, allowing this ancient art form to shine with new vitality and vigor in modern society.

5.2.7 “ZeRou” -- Song and Dance

The performance form in the video below, in Tibetan, is called ZeRou. It is an ancient traditional performance style that involves dancing with singing, popular in the farming or semi-agricultural and pastoral areas of Amdo Tibetans. The ZeRou video at the top is said to be the performance style from my hometown in Hualong, unfortunately, the video is too short, so I chose two slightly longer ones from different regions. In fact, the movements of ZeRou are simple, and the melodies are quite similar across regions. I believe the main charm of ZeRou lies in the rich and colorful lyrics, which are humorous and witty. the Amdo region is located in the

northeastern part of the Tibetan Plateau. Due to geographical reasons, it has always been on the fringe of the central Tibetan area and has been closely connected with the Han culture to the east and the Altaic culture to the north since ancient times. Historically, this area has also been a place where many ethnic groups lived together, including the Tubo, Xiongnu, Tuyuhun, Mongols, Tu, Hui, and Salar. The ancestors of these ethnic groups have gradually formed today's unique Amdo culture through mutual integration and exchange over the course of history. My superficial understanding of Amdo ZeRou is that it is an art form that is neither gender nor age-specific, with a variable number of performers, and the length of the song and dance can be adjusted. The lyrics can be both simple and profound. Due to the differences in the Amdo region, the performance styles vary slightly, although the movements are quite similar, the content of the lyrics is vastly different. My understanding of the lyrics of ZeRou is only at the level of knowing one ZeRou children's song. When I was a child, we went back to Hualong from Golog for a family visit, and we played with the children of my aunts' family, including interactive children's songs. At that time, I was only seven or eight years old and didn't understand Chinese. My little cousin who didn't understand Tibetan, somehow learned a Chinese children's song and told it to us, which made us who were learning Chinese but not Tibetan very happy. She recited it as: I am a big apple, all the little friends love me, please wash your hands well, if your hands are dirty, don't touch me. She memorized it by rote and swallowed it whole, reading it as: I am a big butt, all the little friends love me, please wash your hands well, if your hands are dirty, don't touch me. In turn, she taught me to imitate her in learning the Tibetan ZeRou children's song, but there were problems with inaccurate pronunciation, incorrect phrasing, misreading words, and misunderstanding the meaning. Although I gradually understood the general meaning of the lyrics as I got older, I still don't understand what the Sala la, so lo lo in this ZeRou children's song means. Is it ancient Tibetan? Or is it a Tibetan auxiliary word? Or has it absorbed or borrowed words from other ethnic groups? It's unknown. Because the Tu ethnic songs in Qinghai have the word so lo lo, the Hui ethnic songs also have the words Sala la la, so lo lo lo, and even the northern Shaanxi folk songs have the words Cha la la la, so lo lo lo. The ZeRou short video triggered my childhood memories of learning ZeRou children's songs, and I roughly translated them. One

reason is that some friends or classmates in my social circle sometimes ask me what the meaning of the Tibetan transliteration is or what the meaning of the lyrics of a certain Tibetan song is. Since I don't understand Tibetan, I only know spoken language and some simple and popular vocabulary, for deeper phrases and sentences, I can only awkwardly reply with 'I'm sorry'. For this children's song, I also don't understand the meaning of some phrases, I can only say the general idea of the lyrics, please forgive me. Tse means playing, frolicking, and Rou probably means a kind of skill. The two words together roughly mean — the art of frolicking. Below are the lyrics of the ZeRou children's song I know, haha Does it look quite childish?

First Stanza

A tse come play, playing playing up to the sky,
Over there Sala la la, little playmates also so lo lo.
The Qinglong beast dances, we also dance,
Over there Sala la la, little playmates also so lo lo.

Second Stanza

A tse come play, playing playing up to the high mountains,
Over there Sala la la, little playmates also so lo lo.
The wild yak dances, we also dance,
Over there Sala la la, little playmates also so lo lo.

Third Stanza

A tse come play, playing playing to the dance floor,
Over there Sala la la, little playmates also so lo lo.
The lead dancer dances, we also dance,
Over there Sala la la, little playmates also so lo lo.

พหุณฺ์ ปณฺุ ทิโต ชีเว

4 aze de gu cangge sa qala di ga di xia la

8 der xi guo ma ga xia mu der xi guo der Xi guo

12 der xi guo aze de gu cangge mer cula de

16 me cula de na yi rangrang dexi deyi zhuo dexi deyi zhuo

20 qia di ma ci qia Di mi ah ze

qia Di ma ze qia di ma ze

Figure 24. the Section1 of “ZeRou” -- Song and Dance
Source:Cai Rangcuo(2024)



General lyrics:

Girl: Look at how our boy wears his hat when hes happy like this, and when hes not happy, he wears it like that...

Boy: Look at the girls here, when theyre happy their sleeves are like this, and when theyre not happy, they like that...

Chorus: Together we play joyfully, dance and sing...

Lyrics Analysis:

“ZeRou” song and dance music has a strong style and characteristics of Tibetan areas, is a typical Tibetan song and dance. In Tibet, regardless of men, women and children, everyone can dance “ZeRou”, wherever there are crowds of people, there are such dancing activities. “ZeRou” can be sung and danced not only at any time in peacetime, but also at festivals, weddings, housewarming and other major festive activities. But this kind of occasion is not as a celebration ceremony singing and dancing, but after the celebration ceremony activities spontaneous singing and dancing entertainment activities, enjoy singing and entertainment, catharsis emotion.

When singing and dancing “ZeRou” songs and dances, men and women hold hands in a circle, singing and dancing. When singing Guozhuo songs, men and women take turns to sing, the man sings a section, the woman sings again and again, and then repeats until the end. The musical structure of “ZeRou” song and dance is divided into two parts: adagio and allegro. Adagio rarely has dance, moving slowly in clockwise circles along with the singing; the rhythm of the lead, at the same time with the rhythm of the foot to kick off the allegro singing and dancing. There is a clear distinction between “ZeRou” adagio and allegro. The adagio is slow and melodious, with a loud singing voice. Allegro is cheerful and passionate, and the mood is intense. Generally, “ZeRou” adagio and Allegro are the same song, only the allegro speeds up. But there are places where the “ZeRou” adagio and the allegro song are two different songs; In some places, the Gozo song is sung in a supported, multi-part music.

“ZeRou” song and dance rough, bold, like an eagle soaring in the blue sky, vigorous, majestic, with a kind of male resolute beauty, reflecting the Tibetan man's brave, bold temperament. The form of “ZeRou” song and dance music is the same as that of Guo Xie, beginning with adagio song and dance, followed by allegro, and the distinction between adagio and allegro is obvious. The allegro songs of “ZeRou” are the same as the allegro songs. The allegro songs are formed by appropriate additions and subtraction on the basis of the melody skeleton of the adagio songs. In some places, the allegro songs of Guozhuo are simply the adagio songs accelerated without any change in melody. “ZeRou” song and dance repertoire is very rich, the first song is fixed at the beginning of each time, and the following singing order is relatively free.

ZeRou is an art form that combines sound, dance, and poetry, performed with singing and dancing. During the performance, pairs of men and women, ranging from as few as two to as many as hundreds, enter from both sides, interweaving, dancing in pairs, or forming a circle, with the scene constantly changing. The movements of ZeRou progress from simple to complex, starting with just a few dance tunes and later developing into over twenty variations. Before the performance, the dancers extend their hands to the sides, wrap the sleeves of their chubas around their left wrists, and let the long sleeves hang naturally down to the lower left with their right hands, creating a pose reminiscent of the wings of a black eagle. As they dance, the upper body leans forward, the legs are slightly bent, and the knees tremble slightly, simulating the free flight of an eagle in the sky. The dance steps are slow, with softness and trembling within the slowness, bearing the distinct traces of primitive totemic animal dances. At the same time, the dance includes mimetic performances such as hunting, carrying knives, dressing, and plowing. The melody and lyrics of ZeRou are relatively regular, with the music composed of a single phrase with a basic melody that continuously changes and repeats. The music starts with the long tones of a ZeRou— at the beginning of the phrase, then proceeds with combinations of minor third intervals, creating a three-part structure. The lyrics can vary in length and are diverse, meeting the needs for improvisation and randomness in content. Through the form of song and dance, ZeRou expresses an infinite reverence and love for one's homeland and natural scenery. It also praises the joyous scenes of labor and the ethnic customs of singing and dancing among the Tibetan people, denouncing evil.

ZeRou often appears at celebratory events such as weddings, welcoming guests, celebrating birthdays, and the birth of children, and is an important part of folk festival culture. It is also a casual singing activity for the Tibetan people during herding, resting, and leisure times, a collective form of entertainment, and is passed down through communal practices. ZeRou has extensive representativeness and significant typicality in Tibetan dance, revealing the profound thoughts and bold personalities of the Tibetan people. It holds important value in the studies of anthropology, ethnology, folklore, and more, and is also a brand force in the construction of modern spiritual civilization. However, facing the strong impact of

modern culture, ZeRou is facing a severe survival crisis. Renowned artists and key dance leaders have passed away one after another, and the growth of new key figures is slow, leading to a gap in artists and important leaders. At the same time, the loss of the concept of original art has also caused the artistic style of ZeRou to become increasingly distorted, losing its original style and characteristics.

In summary, Qinghai ZeRou is a traditional dance with profound historical depth, unique artistic charm, and rich cultural connotations. However, its inheritance and development are also facing many challenges and require more attention and protection.

5.2.8 8. "XiBaQiongQiongLerYang" Children's song

Tibetan childrens songs are an important part of Tibetan traditional music and are widely popular among Tibetan children in towns, farming, and pastoral areas of Tibet. These songs not only have the charm of childrens interests but are also deeply rooted in the soil of Tibetan traditional music, presenting a unique style.

The musical style of Tibetan childrens songs is heavily influenced by Tibetan traditional music, featuring distinct ethnic characteristics. Their melodies are beautiful and melodious, rhythms are lively and brisk, and they are highly infectious, capable of stimulating childrens interest and enthusiasm for singing. At the same time, Tibetan childrens songs often adopt a rap style, making the songs more lively and interesting.

The content of Tibetan childrens songs is mostly closely related to the games and life of Tibetan children. Children sing corresponding songs, which not only enrich the content of the games but also increase the fun of the games. In addition, some songs also contain knowledge-based content, popularizing simple and easy-to-understand natural and life knowledge to children.

Due to the vast territory of Tibet, different regions have different dialects and climatic environments, and therefore Tibetan childrens songs also present a diverse regionalFeatures. For example, in farming areas, the terrain is relatively flat, the climate is better, and children have longer playtime, so the folk songs that are passed down are mostly game-related; while in pastoral areas, the climate is more severe, and the childrens songs that are passed down are more narrative and story-like. This regionalFeatures makes Tibetan childrens songs even more colorful. Tibetan childrens songs not only have entertainment functions but also have important educational

functions. Many songs contain profound educational significance, and by singing these songs, children can learn many lessons and knowledge. They educate children to develop good habits of loving labor and maintaining hygiene.

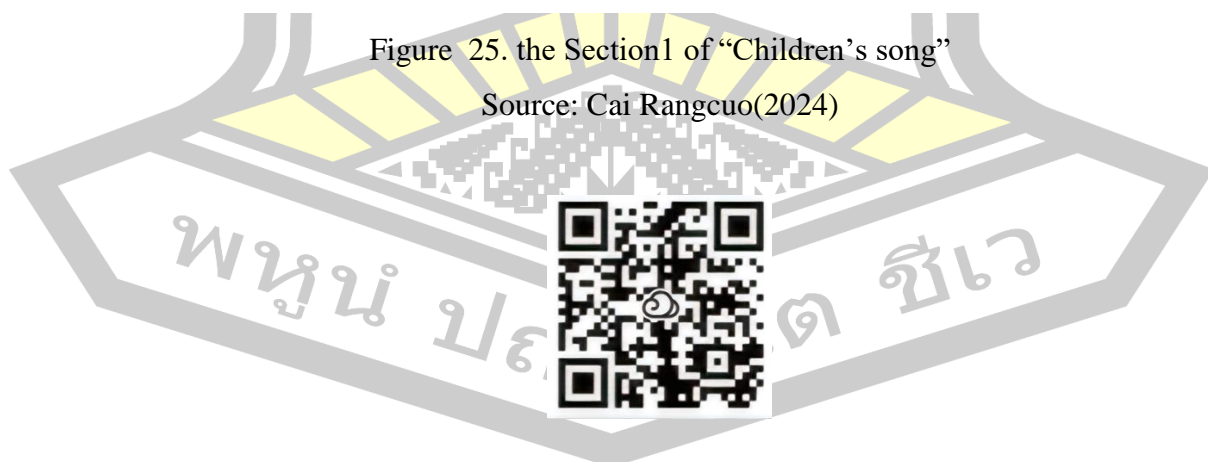
XiBaQiongqiongLerYang1

Allegro J = 110

5 ga ka ga na Jia qia Jia nia da ta da na
 9 ba pa wa ma za ca za wa
 13 xia sa a ya ra La ha sa ha
 17 a ra La ha sa ha a
 21 a ge er a xiangqu ni a ge er a na ru
 25 ou a ge er a xiangqu ni a Zhangwi ni a
 na ru ou

Figure 25. the Section1 of “Children’s song”

Source: Cai Rangcuo(2024)



General lyrics:
 Tibetan alphabet song,

All the letters of the Tibetan alphabet have been sung into a song, making it easy for children to memorize.

Music Analysis:

Tibetan children's songs have various forms and structures, but most of them are characterized by short, concise and clear structure, which is convenient for children to sing and remember. Single phrase is the most common form structure in Tibetan children's songs. It is usually composed of several phrases, each of which is independent and interrelated to form a complete musical image. This kind of structure is simple and clear, and the melody is smooth, which is easy for children to grasp. Three Dan Style (ABA) But three Dan style also appears in Tibetan children's songs. This structure usually consists of A reproduced segment A, inserted in the middle with A contrasting segment B, and finally segment A appears again, creating an effect of beginning and end echoing, enhancing the unity and integrity of the music. The melody of Tibetan children's songs is characterized by its broad, long and high tone, rich in singing and dancing. The melodic lines are often wavy or parabolic, with ups and downs, which not only reflects the magnificent scenery of the plateau mountains and rivers, but also reflects the open-minded character of the Tibetan people. In addition, grace notes such as glissando and trill are often used in the melody, which increases the national characteristics and local flavor of the music.

The rhythm and rhythm of Tibetan children's songs are flexible and changeable, with regular duple time, triple time, and free rhythmic forms. The use of these rhythms and beats not only accords with the lively nature of children, but also shows the unique sense of rhythm and rhythmic beauty of Tibetan music. In some children's songs, rhythm elements of dance are also incorporated to make the songs more performative and appealing. The pentatonic mode, based on the five scales of Gong, Shang, Jiao, Zheng and Yu, forms a rich and colorful musical color. Among them, Gong mode and Yu mode are more common. These two modes have distinct national characteristics and can well express the emotional world and aesthetic pursuit of the Tibetan people. In addition, some children's songs also use the technique of modulation, through the change of tone to increase the sense of layer and expression of music.

XiBaQiongqiongLerYang2

Andante ♩ = 75

Ze wa mu ge dong yi dangla mu ji jie wa

zedeng a mi zhen yin ne mu wu ji xia deng

ah - a ma Luo qu rang ni

san na you a mi Luo te ji qie

Figure 26. the Section1 of “Children’s song”

Source: Cai Rangcuo(2024)



General lyrics:

Gracious mother, thank you for always accompanying me as I grow up; teaching me the nuances of life, gracious mother I bless you with health and longevity...

Music Analysis:

This is a song sung for a mother, expressing a child's longing and gratitude for their mother. The child's name is Zhuoma, a lively and adorable little one who, among

the three interviewed children, is the most enthusiastic about singing and dancing. She knows many songs, and during the interview, I was touched by her simple and innocent nature. She has a natural musical talent and can accurately convey the content of the songs. Children living in the Tibetan region are not confined by the hustle and bustle and academic pressures of big cities; they retain their natural and open personalities. The land here nurtures them, and their parents encourage them to sing and dance from a young age. Both she and her sister are talented in singing and dancing. It is hoped that they will grow up healthily and pass on the culture of their ethnicity. The melody of this children's song is soothing and melodious, with gentle undulations, mainly featuring syncopation and after-sixteenth notes. The structure is well-organized, and the use of *ah* throughout the song builds up to a climax, enhancing the longing and gratitude for the mother.

In recent years, as Tibetan music has increasingly attracted attention, significant human and material resources have been invested in the protection of traditional music, achieving certain results. Tibetan children's songs, as part of Tibetan traditional music, have also been effectively inherited and developed. Many excellent Tibetan children's songs have been rearranged and performed in ways that better align with modern aesthetics, presented to a wide audience. In summary, Tibetan children's songs possess unique musical styles, rich game content, diverse regional characteristics, educational functions that combine learning with enjoyment, and characteristics of inheritance and development. These features make Tibetan children's songs a bright spot in Tibetan cultural life and one of the treasures of our national music.

Qinghai Tibetan folk songs are treasures of Tibetan culture, characterized by their distinct features and unique artistic charm. The themes of Qinghai Tibetan folk songs are very extensive, covering all aspects of Tibetan society, such as daily customs, religious beliefs, natural landscapes, historical stories, and more. These folk songs, through vivid lyrics and melodies, showcase the rich and colorful life scenes and profound cultural heritage of the Tibetan people. The melodies of Qinghai Tibetan folk songs are typically long and beautiful, with a wide range of pitches and a free and varied rhythm. This melodic characteristic allows Tibetan folk songs to fully express the bold character of the Tibetan people and their love for nature when sung. At the

same time, such melodies easily resonate with the audience, allowing them to feel the unique charm of Tibetan culture. In the creation and performance of Qinghai Tibetan folk songs, various artistic techniques are employed, such as metaphor, personification, hyperbole, and puns. These techniques make the lyrics of the folk songs more vivid and expressive, full of appeal. In addition, Tibetan folk songs often use rhetorical devices such as repetition, parallelism, and antithesis, making the structure of the songs more compact and the melody more harmonious.

The performance of Qinghai Tibetan folk songs is highly improvisational, with singers often engaging in spontaneous creation and expression based on their emotions and the atmosphere of the moment. This improvisational approach not only demonstrates the wisdom and talent of the Tibetan people but also makes the folk songs more lively and creative.

Among Qinghai Tibetan folk songs, drinking songs are a very important form. Drinking songs are usually sung at celebrations, entertainment, gatherings, and other occasions, with a strong folk tradition and mass appeal. The content of drinking song lyrics is extensive, including praises for the snow-covered mountains and rivers, expressions of gratitude to loved ones, and good wishes for a longing for a happy life. These drinking songs, through beautiful melodies and heartfelt performances, convey the emotions and aspirations of the Tibetan people.

Qinghai Tibetan folk songs are often combined with other art forms, such as dance and rap. This combination not only enriches the forms of expression of folk songs but also makes them more lively and interesting, easier to spread and accept. For example, during some traditional Tibetan festivals and celebrations, people sing folk songs while dancing, and this combination of song and dance has become an important feature of Tibetan culture.

In summary, Qinghai Tibetan folk songs have characteristics such as a wide range of themes, melodious tunes, free rhythms, diverse artistic techniques, creative improvisational singing, and unique drinking song culture. These characteristics make Tibetan folk songs occupy an important place in Tibetan culture and have become one of the important ways for people to understand and appreciate Tibetan culture.

This chapter provides an in-depth analysis of the musical features of Tibetan folk songs in Qinghai, using representative examples from eight song types, including

MangLer (folk song), *LeHer* (debate song), *RaYi* (love song), *QiangLer* (wine song), *MaNi* (religious chant), *ZhaNianDongLer* (harp-accompanied song), *ZeRou* (song and dance), and *XiBaQiongQiongLerYang* (children's song).

The chapter reveals that Tibetan folk songs in Qinghai are characterized by:

- **Long pitch ranges** that span multiple octaves, allowing rich emotional expression.
- **Free rhythm**, where singers flexibly interpret timing based on emotion.
- **Diverse themes**, ranging from daily labor and pastoral life to love and spirituality.
- **Regional variation**, with pastoral songs being bold and vigorous, while agricultural songs are more delicate and lyrical.
- **Distinct musical patterns**, primarily pentatonic and feather scales, with some use of positive and business patterns.
- **Simple lyrical structures**, often in 1-2-4 line groupings, which shape the melodic phrasing.

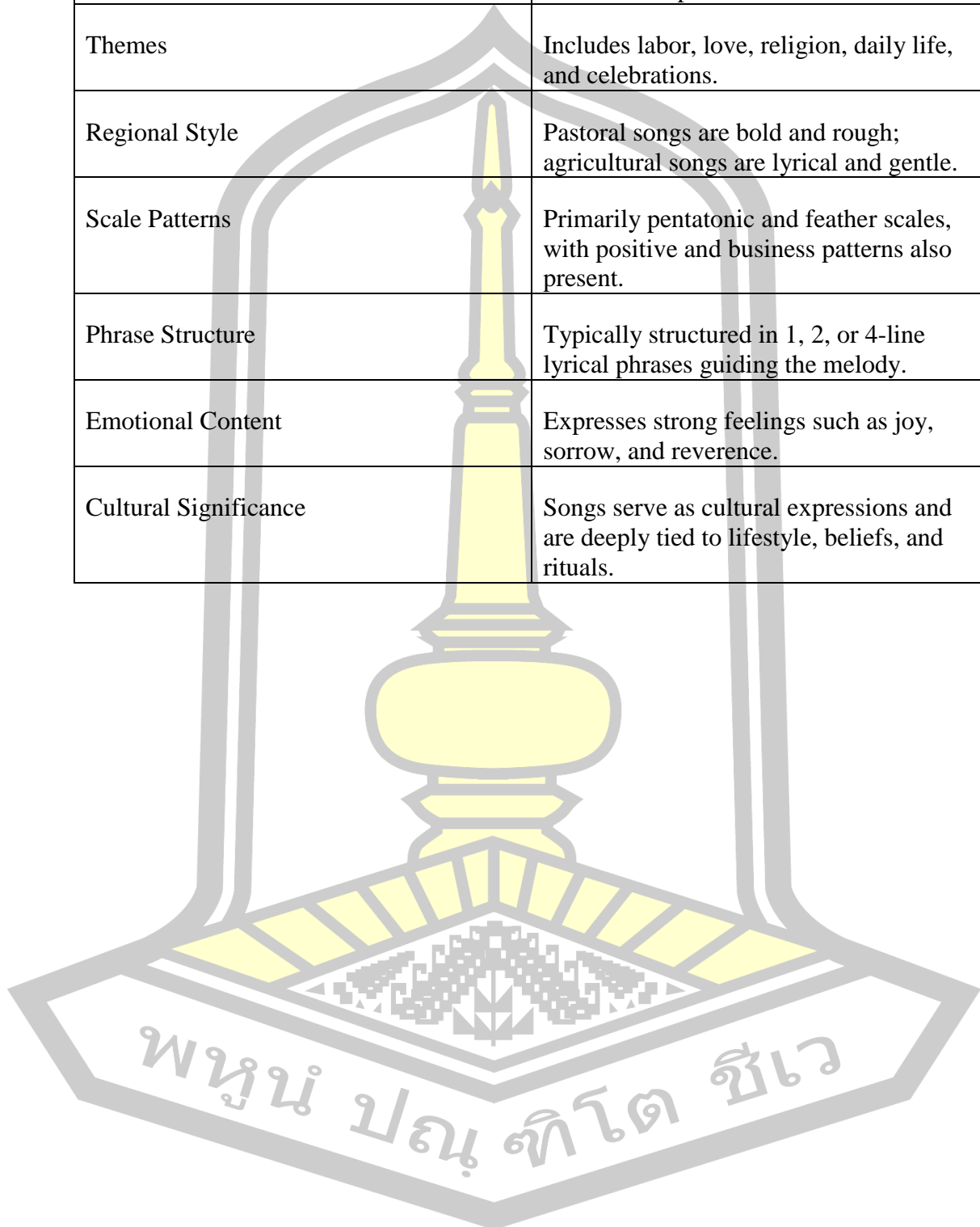
These musical elements not only reflect the artistic aesthetics of the Tibetan people but also demonstrate the influence of natural, social, and religious environments. The songs are vibrant carriers of cultural memory and social identity, blending vocal expressiveness with spiritual resonance

This summary presents the key findings from Chapter 5 of the dissertation, focusing on the musical characteristics of Tibetan folk songs in Qinghai. The table below highlights the major features analyzed in the study, based on representative song types from eight categories.

Table 2. Summary: Musical Characteristics of Tibetan Folk Songs

Musical Characteristic	Description
Song Types Analyzed	MangLer, LeHer, RaYi, QiangLer, MaNi, ZhaNianDongLer, ZeRou, XiBaQiongQiongLerYang
Pitch Range	Covers multiple octaves, allowing deep and broad emotional expression.
Rhythm	Free rhythm that adapts to the singer's

Musical Characteristic	Description
	emotional expression.
Themes	Includes labor, love, religion, daily life, and celebrations.
Regional Style	Pastoral songs are bold and rough; agricultural songs are lyrical and gentle.
Scale Patterns	Primarily pentatonic and feather scales, with positive and business patterns also present.
Phrase Structure	Typically structured in 1, 2, or 4-line lyrical phrases guiding the melody.
Emotional Content	Expresses strong feelings such as joy, sorrow, and reverence.
Cultural Significance	Songs serve as cultural expressions and are deeply tied to lifestyle, beliefs, and rituals.



CHAPTER VI

The preservation and transmission of the Tibetan folk songs

The protection and transmission of Tibetan folk songs in Qinghai refers to the guidelines for the protection and transmission of Tibetan folk songs in Qinghai. This chapter mainly discusses the protection and transmission of Tibetan folk songs in Qinghai. Through field investigation and reading of books about Tibetan folk songs in Qinghai, including interviews, videos, audio recordings, written records, etc., through my interviews, I obtained information about the historical process and the important basis for the protection of folk songs, and drew relevant conclusions from the discussion.

1. Preservation of Tibetan folk songs
2. Transmission of Tibetan folk songs
3. Summary

6.1 Preservation of Tibetan folk songs

Tibet, a mysterious and magnificent land, is not only famous for its majestic snow-capped mountains, vast grasslands and unique Tibetan Buddhist culture, but also breeds colorful folk songs with profound emotions. As an important part of Tibetan culture, Tibetan folk songs carry the nation's historical memory, religious belief, social life and emotional expression. They are a valuable window to understand the spiritual world and cultural transmission of the Tibetan people. With the acceleration of the modernization process, how to effectively preserve and protect this intangible cultural heritage has become an urgent problem to be solved. Its cultural value is an important carrier of Tibetan history and culture, reflecting the life style and thoughts and emotions of the Tibetan people. The artistic value is of high musical artistic value, and its unique musical style and expression form add rich colors to the world music culture. The educational value is that through the transmission of folk songs, it can enhance the sense of national identity and pride, and promote national unity and social harmony. In recent years, as the country has attached importance to the protection of intangible cultural heritage, remarkable results have been achieved in the preservation and protection of Tibetan folk songs.

The government has increased its support for folk song inheritors, established folk song databases and archives, and held a number of folk song concerts and academic exchange activities, raising the popularity and influence of Tibetan folk songs.

Likewise, he is also facing the challenges of The Times, such as the impact of modernization. With the popularization of modern media and entertainment, young people's interest in traditional folk songs is gradually waning, and the transmission of folk songs is facing a generational crisis. The loss of materials is also a real problem. Due to historical reasons, some original materials and performance forms of folk songs have been lost, which is in urgent need of urgent recording and sorting. Due to the shortage of funds and talents, the protection work needs a lot of funds and professional support, but the current investment is still insufficient. In the late 1970s, China began to implement the policy of reform and opening up, which saw major changes in social, economic and cultural fields. After the reform and opening up, Tibetan folk songs were revived and developed. Many traditional folk songs have been excavated and reorganized, while new creations have emerged. (Zhang wei 2021)

6.1.1 Changes in the characteristics of Tibetan folk songs

The style of Tibetan folk songs shows a trend of diversification and individuation. Themes: In addition to traditional themes, it also touches on aspects of modern life, love and so on. Skills: It absorbs modern musical elements and presents richer expression skills. The reform and opening up has brought about the liberation of minds and enhanced cultural exchanges, enabling Tibetan folk songs to absorb new elements and ideas while maintaining their traditions. The reform and opening up have provided a more relaxed environment and more opportunities for the development of Tibetan folk songs. At the same time, the government's support and promotion also played an important role.

6.1.2 Cultural exchange and innovation of Tibetan folk songs

Cultural exchange and integration. In the new century, with the acceleration of globalization and cultural exchange and integration, Tibetan folk songs are also facing new challenges and opportunities. During this period, the exchanges between Tibetan folk songs and other ethnic cultures became more and more frequent, and the phenomenon of cross-reference and integration became more and more common.

While maintaining its traditional characteristics, Tibetan folk songs have absorbed elements and techniques from other folk music, presenting a more diversified and innovative style. It incorporates a variety of musical styles, such as rock music and electronic music. Thematic things should focus more on social issues, personal emotions, etc. The technology uses more advanced recording and production techniques to present more delicate and rich musical effects. In order to protect and inherit the intangible cultural heritage of Tibetan folk songs, the government and all social strata have taken a series of measures such as establishing a folk song database, holding folk song competitions and performances, and training inheritors. In recent decades, Tibetan folk songs have gone through a process from collectivization to revival and from closure to opening up. In the new era, we should pay more attention to the protection and transmission of Tibetan folk songs, and at the same time, we should encourage innovation and explore new ways of expression and communication. In the future, with the development of science and technology and the exchange and integration of cultures, Tibetan folk songs are expected to show more unique charm and value on the stage of globalization.

There are many kinds of Tibetan folk songs, Each kind of folk song has its own unique musical characteristics, such as beautiful melody, bright rhythm, and unique timbre. In terms of tonal transformation, Tibetan folk songs tend to adopt the same tonal transformation, which allows the melody to have rich variations while maintaining overall unity. The evolution of Tibetan folk songs is influenced by many factors such as social and historical background, living environment and cultural heritage. Among them, the social and historical background has exerted a profound influence on the formation and development of Tibetan folk songs. In different historical periods, Tibetan folk songs have shown different contents and forms. At the same time, the unique living environment of the Tibetan people also provides rich materials for the creation of folk songs. In addition, cultural heritage, as an important way to inherit Tibetan folk songs, plays a key role in the development and evolution of Tibetan folk songs. In the digital age, how to protect and inherit Tibetan folk songs has become an urgent issue that needs to be solved. First, strengthen the collection, collation and research of Tibetan folk songs, and establish a sound archive system; Second, the use of modern technology to protect and disseminate Tibetan folk songs;

Third, strengthen the education and transmission of Tibetan music culture, and cultivate a new generation to inherit it; Fourth, promote the integration and innovation of Tibetan folk songs and modern music forms to inject new vitality into them. (Li xiao domg 2021)

6.2 Protection and transmission status of Tibetan traditional music

Driven by the socialist reform, Tibetan folk songs have gradually developed in the direction of collectivization and standardization. Many traditional folk songs have been rearranged and adapted, and new elements and themes have been incorporated, such as praising labor and praising socialism. Traditional Tibetan music can be divided into three categories: classical music, folk music and religious music. Abstract Through field visits, interviews and the collection of first-hand and secondary sources, the author divides the protection and transmission of Tibetan music at all levels of government into six forms.

6.2.1 Rescue projects

Since the 1980s, institutions for rescuing, sorting out and researching ethnic cultural heritage in cities such as the Tibet Autonomous Region have turned to the masses of the people to find old artists and collect and organize Tibetan folk music. His published works include Nanjing Qu folk songs and collections of Chinese folk songs. Tibetan roll (Shannan Folk songs), etc., Chinese folk songs? The main body of the Tibetan scroll has been compiled.

6.2.2 Intangible cultural Heritage items

The Tibetan traditional music project has applied for national "intangible cultural heritage" protection. In the Tibet Autonomous Region, for example, there are 58 items of "intangible cultural heritage" in the three batches of the national intangible cultural heritage list, accounting for 32 items of traditional music.

6.2.3 Mode of natural transmission

It is a model of musical transmission based in the region, mainly through word of mouth. This transmission is often done unwittingly, and the transmission of many folk songs falls into this category.

6.2.4 Performance items

Tibetan traditional music is closely related to religious activities and is often spread through some fixed religious ceremonies and festival celebrations, which is also an important way to inherit Tibetan traditional music at present. For example, popular in Lhasa, Shigatse, Shannan and other places, every festival, the local herdsmen will pour out of the village to "limit the land, pray for a good harvest" legal parade activities. People constantly chant slogans, praise the gods, pray for a good harvest, and do the "God of Entertainment" dance. After opening the wheat fields, we will also hold large-scale entertainment activities in the square, including Tibetan opera, singing and dancing, horse racing, archery, tug-of-war, etc. The scene is very warm. In addition, in order to cooperate with the development of tourism resources in Tibet, local cultural departments will also organize, plan and produce some related projects. For example, live performances of Princess Wencheng in Lhasa, Tibetan opera using Dandong song and dance and Tibetan art forms, religious music, artificial stages and natural mountains, high-tech means to present intangible cultural heritage, drama, music, dance and modern stage means, constitute a colorful movement that attracts many tourists to watch. (Zhang xiaomei 2019)

6.2.5 Community transmission model

In order to encourage and support Tibetan rural folk artists to carry out the rescue and transmission of traditional music on the spot, while building platforms for vulnerable groups in remote areas to urban and international stages, establishing folk art groups, expanding transmission carriers, and promoting the transmission of traditional music. For example, the Folk amateur Troupe of Niangre Township, Lanzhou City, Lhasa, is a Tibetan opera troupe founded in the 1970s. It is made up of local herdsmen and temporary workers. They work for farmers during the day and insist on rehearsals and performances at night. After more than 20 years of constant exploration and bold innovation, they have achieved fruitful results. In 2008, the troupe won the "National Advanced Collective Farmers' Service for Grassroots Cultural Construction" awarded by the Publicity Department of the CPC Central Committee, the Ministry of Culture, the State Administration of Radio, Film and Television and the General Administration of Press and Publication, and participated in the opening ceremony of the 2008 Beijing Olympic Games to present Chinese Tibetan opera to a global audience. Through the government's support and

encouragement for the transmission of social associations, folk art groups have been established in 67 out of 74 counties in the Tibet Autonomous Region, accounting for 90 percent of the total. These achievements have not only preserved traditional music from hundreds of years ago, but also laid a solid foundation for future generations to study traditional Tibetan music.

In February 2014, the Ministry of Culture commissioned the Qinghai Provincial Department of Culture and Press to form the Qinghai Tibetan Song and Dance Troupe, which traveled to San Francisco, California, USA, to hold a series of Happy Spring Festival events. Invited by the Pan-Asian Music Festival Committee at Stanford University, the troupe performed two shows at the Bing Concert Hall for students, families, and local community members, held a lecture on traditional Tibetan music and performance at the Campbell Recital Hall, and conducted three smaller performances at the San Francisco Consulate-General, Huaqiao City, and the Apple Inc. marketing department. These events fully showcased the comprehensive protection and transmission of Tibetan ethnic traditional culture, allowing local residents and overseas Chinese to experience and understand Tibetan traditional music and folk dance arts up close, effectively promoting and displaying the ethnic and folk culture of Qinghai, which is mainly Tibetan culture. The activities received strong support from the San Francisco Consulate-General, the Stanford University Board of Trustees, and local Chinese community organizations, successfully completing various cultural exchange tasks.

To comprehensively showcase Tibetan traditional culture to the American public, the department selected key performers from the Qinghai Provincial Performing Arts Group and the Huangnan State Ethnic Song and Dance Troupe to form a 28-member performance team. These two professional artistic performance groups have a full range of artistic genres and a strong lineup of performers. Productions such as Tibetan Antelope and Re-Gong Divine Charm have been selected as national stage art fine works and have won gold medals at the Chinese Ethnic Minority Art Festival. Despite the small number of personnel and heavy performance tasks, the department adapted to local conditions and staged 13 programs of various artistic genres, including Tibetan opera, Gesar recitation, Zerou, Zhanianqin singing and playing, and Zhuo dance. All members played multiple roles and undertook

different performance tasks, with the busiest performers having to perform nine programs in one show. (Baidu 2014)

During the performances, the original ecological Tibetan ethnic culture and arts were warmly welcomed by the local audience. At Stanford University, except for two dances that used backing tracks, other programs were either a cappella or accompanied only by drum beats and folk music, highlighting the original ecological and ethnic characteristics of the entire performance. Original a cappella Auspicious Chant, Amdo Zerou Gala Zhuo, Bagaer table singing As Desired, and ethnic dance Spring on the Plateau were among the performances. The performers brought the audience a feast of visual and auditory arts with their joyful dancing, heavenly singing, humorous Tibetan opera performance styles, and exquisite ethnic costumes, presenting the colorful Tibetan traditional song and dance arts in their purest form. Local Tibetan compatriots watched the entire performance with tears in their eyes, confirming that Tibetan traditional culture in China has been well protected and inherited.

6.2.6 is the transmission model of universities

It is mainly initiated in institutions of higher learning. For example, in 2002, the Music Professional (Tibetan Music) Art College at Tibet University was approved by the Academic Degrees Office of The State Council as a master's authorization and began recruiting and training students in Tibetan music to cultivate more inheritors of traditional Tibetan music. Qinghai Nationalities University, Qinghai Normal University, and Qinghai Vocational College of Art have all admitted students skilled in singing Tibetan folk songs, fostering outstanding new generation talents in folk song transmission, such as Zhou Xingcailang, who made it to the top five on Chinas Got Talent. He brought the traditional Tibetan instrument, the zha nian qin, to the most prestigious stages in China, allowing young people across the country to understand that Tibetan folk instruments can be integrated with modern music, which also sparked considerable excitement at the time. In recent years, Zhou Xingcang has been studying in Japan and has obtained a Masters degree in ethnic music from a Japanese university. He is currently preparing for his doctorate at a Japanese university and also spends his spare time promoting Tibetan music in Japan, including

playing the zha nian qin and singing, which has gained him a certain level of recognition. (Cai Rangcuo 2024)

6.3 Preservation and Protection Policies and Suggestions

6.3.1 Strengthen education and transmission

Incorporate Tibetan folk songs into the music curriculum of primary and secondary schools, and stimulate students' interest and love of folk songs through classroom teaching and extracurricular activities. Cultivate inheritors, give more support to them, provide them with a platform for learning, communicating and displaying, and encourage young people to participate in the study and transmission of folk songs.

6.3.2 Digital protection and recording

Establish a database, use modern information technology means to comprehensively and systematically record and sort out Tibetan folk songs, and establish a folk song database and archives. Digital display: The use of network platforms and multimedia technology to digitally display and disseminate folk songs to expand their influence and spread.

6.3.3 Policy and financial support

To provide policy guidance, formulate and improve relevant policies and regulations, and provide legal guarantee for the preservation and protection of Tibetan folk songs. To increase capital investment in the protection of folk songs, and support the collection, sorting, research and publication of folk song materials.

6.4 Problems existing in the protection and transmission of Tibetan traditional music

The diversified and multi-level mode of protection and transmission has enabled the relative development of traditional Tibetan music and the cultural stability of the Tibetan people. At present, however, the protection and transmission of Tibetan traditional music mainly uses traditional means, namely oral media and musical media. In the past, collecting and arranging has been aimed at "following customs, knowing the thickness" and focusing on lyrics. Today, the popular "Naqu Folk songs" and "Shigatse Folk songs" have only the lyrics recorded, and some are only available

in Tibetan version. A collection of Chinese folk songs. In the Tibetan Volume (Shannan Folk songs), only five songs were recorded to music, with mistakes and errors in the sheet music, and the others were recorded only as lyrics. These methods and methods are not conducive to preserving the charm of folk singing, nor are they conducive to transmission and protection. In addition, with the change of people's production and life style, a new generation of young people has given up the life of farming and animal husbandry to work in cities, improving the material living standards of people on the plateau, but also constantly affecting traditional Tibetan culture. Religious sacrifice and the reduction of civil society activities have made the closely connected folk music gradually lose its foundation for survival, many traditional music works have declined or even disappeared, and people's initial worship has become a trouble. Once these cultural treasures created and inherited by ancestors disappear, they mean the interruption of the lifeblood of Tibetan culture for thousands of years, and the architecture of Tibetan culture worshipped by the world may shake in the wind and rain. The first China-Tibet Music Summit forum, Echoes of Tibet, was held in Lhasa in 2012. During the meeting, experts pointed out that there is still a big gap between Tibetan music and ethnic music. There is a lack of music creation, a lack of musical talents, an imperfect mechanism for musical groups, a lack of commercial experience in the market, and a lag in the development of modern society. Many problems still need further thought and solution. Protecting, inheriting and developing traditional Tibetan music is the goal of the future development of Tibetan music. (Li xiaodong 2012)

6.5 The Guideline of Tibetan folk music

Faced with such a serious form, the author believes that the problem of the protection and transmission of Tibetan traditional music can be fundamentally solved by innovative means of media, the development of The Times, and explore new paths for the protection and transmission of Tibetan traditional music. The author tries to discuss the issue from the following aspects. (1) Innovating media methods and establishing audiovisual (audio) resource database

Folk music is often an art passed on by word of mouth. The oral nature of the communication mode facilitates the transmission and transmission of traditional

musical styles, verve, subtle emotional experiences and artistic expressions, and also promotes the expression of ideas. Music media make music not easy to lose and forget. But both media are geographically limited to some extent. Therefore, the author believes that it is necessary to make up for the shortcomings of traditional media through innovative media methods. Integrating folk music workers' on-site work on traditional music audiovisual (audio) materials collected over the years across the country, classifying Tibetan traditional music database to realize resource sharing, changing the original transmission mode through this new technology, making it more convenient and effective to protect transmission, and breaking the historical situation of traditional music being "born, long and present".

6.5.1 Pay attention to talent training and strengthen talent management

In view of the problems existing in folk song collection, the author believes that on the one hand, it is necessary to strengthen the musical literacy of folk music workers who are familiar with the local environment and Tibetan language, master the skills and skills of on-site work, consider "field" and "learning", and as accurately as possible turn folk singing into musical symbols. On the other hand, government departments can take the lead in setting up a special fund to encourage and support professionally trained young people to work in Tibetan areas and protect the declining traditional music.

6.5.2 Integrate the teaching of traditional Tibetan music into basic education

Among the current educational institutions participating in the succession, colleges and universities are the main ones. However, the country's education system, from pre-school to university, should undergo a comprehensive review and reflection to re-examine the status of music courses in the curriculum and what is actually taught. Traditional music should be the focus of teaching, local music experts should be invited to schools to participate in transmission work, students should learn to listen, and teachers should be asked to improve their interest and skills in traditional music teaching. On the other hand, basic education in Tibet also has its own particularities and advantages. At present, 32 middle schools in 21 provinces, including Beijing, Shanghai and Guangdong, and mainland Tibet classes, 44 Tibetan Vocational schools in Hunan National Vocational College and 56 model high schools affiliated to Fudan University recruit Tibetan classes, more than 170 universities,

including Peking University and Tsinghua University, recruit mainland Tibetan students, and mainland Tibetan classes enroll 43,200 junior middle school students from Tibet. 28,900 senior middle school students. Adding traditional music to basic education can not only enhance the national pride of mainland Tibetan students and enhance their sense of identity, but also spread to students of other ethnic groups so that more people can feel original Tibetan music.

6.5.3 Strengthen international cooperation and exchanges

Strengthen exchanges and cooperation with the international community in the field of folk song protection, and learn from foreign advanced protection concepts and technical means. Cultural export, through international cultural activities and exhibitions, will promote Tibetan folk songs to the world stage and enhance the international influence of Chinese culture. Tibetan folk songs are the precious cultural heritage of the Tibetan people. The preservation and protection of Tibetan folk songs is not only a reflection of respect for the history, but also a reflection of responsibility for the future. With the joint efforts of the whole society, we are confident that this ancient art form will glow with even more brilliant splendor in the new era.

6.6 Conclusion

In the long history, Tibetan folk songs were initially spread among the people mainly through word of mouth. Although this mode of transmission is primitive, it has great vitality, which enables the folk songs to be widely spread among the Tibetan people, passed down from generation to generation, and constantly enriched and developed. Religious activities and festival celebrations are important occasions for the spread of Tibetan folk songs. In Tibetan Buddhist ritual meetings, temple fairs, festival celebrations and other activities, folk song singing has become an indispensable link, which not only enhances the festive atmosphere, but also promotes the spread and exchange of folk songs in different regions and different ethnic groups. With the development of The Times, the rise of modern media such as radio, television and the Internet has opened up new channels for the spread of Tibetan folk songs. Especially in recent years, the popularity of digital audio and video platforms has enabled Tibetan folk songs to spread rapidly across geographical restrictions and all over the world. At the same time, some professional musicians and singers,

through adaptation and innovation, combine traditional folk songs with modern musical elements to create new works with a sense of The Times, further expanding the spread and influence of Tibetan folk songs.

With the development of globalization, the international spread of Tibetan folk songs is accelerating. More and more international music festivals and cultural exchange activities have invited Tibetan singers to sing Tibetan folk songs, allowing global audiences to feel the unique charm of Tibetan music. In addition, some internationally renowned musicians have also begun to try to incorporate elements of Tibetan folk songs into their creations, further promoting the international spread of Tibetan folk songs. In Tibet, the government and all sectors of society attach great importance to the transmission and protection of Tibetan folk songs. Efforts have been made to train a new generation of inheritors by setting up folk song courses in schools, holding folk song competitions and funding folk song inheritors, so as to ensure that Tibetan folk songs can be passed on continuously. At the same time, recording and preserving folk song materials through digital means also provides valuable resources for future research and dissemination.

Tibetan traditional music is a treasure of folk art that has experienced a long history of precipitation, accumulation and development. It is the natural sound of Tibetan singing, an inexhaustible musical material for music creators, and of high artistic value. However, with the change of people's production and lifestyle, the acceleration of urbanization and the gradual integration of cultures, the living space for traditional Tibetan music is gradually decreasing. This paper first analyzes and studies the current situation of the protection and transmission of Tibetan traditional music. In view of the existing problems, the corresponding countermeasures are put forward. Its protection is to ensure and promote the benign operation of folk natural heritage. Benign and "living" natural heritage can make the protection effective and sustainable, and make Tibetan traditional music bloom more brilliant. The spread of Tibetan folk songs is not only an important embodiment of the transmission of national culture, but also an important way to promote cultural diversity and world cultural exchanges. In the future development, we should continue to explore more diversified communication methods, strengthen international exchanges and

cooperation, so that the gem of Tibetan folk songs can shine on a broader stage and contribute to the prosperity and development of world culture.

Summary of Protection and Transmission Methods for Tibetan Folk

Songs

Table 3. Protection Methods

Guideline	Description
Rescue Projects	Collecting and documenting songs and finding old artists since the 1980s.
Intangible Heritage Registration	Inclusion in national and regional intangible cultural heritage lists.
Policy and Financial Support	Government support through policies and funding for preservation.
Digital Archiving	Recording and storing songs using modern digital technology.
Community Support Platforms	Platforms to help rural and minority artists continue folk traditions.

Table 4. Transmission Methods

Guideline	Description
Oral/Natural Transmission	Word-of-mouth tradition passed through generations.
Religious/Festival Performances	Performed during religious rituals and local festivals.
University Programs	Tibetan music programs in institutions like Tibet University.
Basic Education Integration	Inclusion of folk songs in primary and secondary school curricula.
International Exchange	Cultural performances and educational programs abroad.

CHAPTER VII

Conclusion, discussion, and suggestions

In this study, there were three objectives:

- Investigate the development and classification of Tibetan folk songs in Qinghai, China.
- Analyze the musical characteristics of selected Tibetan folk songs in Qinghai, China.
- Describe the social function and time value of Tibetan folk songs in Qinghai, China.
- Based on the field data collection method, including documented data, the study results can be summarized as follows:

7.1 Conclusion

This study set out with three main objectives: (1) to investigate the status of Tibetan folk songs in Qinghai, China; (2) to analyze the musical characteristics of these songs; and (3) to propose guidelines for their preservation and transmission.

Through fieldwork, interviews, and musical analysis, the research found that Tibetan folk songs are deeply intertwined with the daily lives, spiritual beliefs, and historical identity of the Tibetan communities in Qinghai. The songs span various categories—such as pastoral songs, labor songs, religious chants, and wedding songs—each reflecting distinct regional and cultural attributes.

Musically, these songs exhibit a wide range of melodic, rhythmic, and vocal characteristics, shaped by both local dialects and environmental context. Analysis revealed unique features such as tonal variation, call-and-response forms, and modal scales specific to Tibetan traditions.

Regarding preservation and transmission, the study found a blend of traditional and modern strategies in practice: oral and natural transmission, community performances, formal education, digital archiving, and cultural exchange. However, challenges remain, including generational gaps, limited documentation, and commercialization pressures.

In conclusion, the research affirms that Tibetan folk songs in Qinghai are a living cultural heritage that must be safeguarded through integrated and community-driven strategies.

7.2 Discussion

The findings of this study reveal that Tibetan folk songs in Qinghai represent not only a distinctive form of artistic expression but also a living tradition that reflects the spiritual, social, and cultural life of the Tibetan people. Through interviews and musical analysis, this research has shown how these songs act as carriers of memory, identity, and belief in both everyday and ritual contexts.

One of the core observations is the *regional specificity* of singing styles and performance practices. This aligns with Nettl's (2005) assertion that musical behavior must be interpreted within its cultural context, as variations across Qinghai's Tibetan communities reflect different ecological environments, modes of subsistence, and local customs. The clear distinctions between pastoral songs, drinking songs, and religious chants illustrate a dynamic relationship between form, function, and community life.

The tension between *preservation and modernization* is also prominent. Previous scholars such as Tuohy (2007) and Rees (2000) have noted the dual impact of modernity on minority music traditions in China—bringing both increased visibility and a risk of dilution. This study confirms those concerns: younger generations increasingly gravitate toward popular music, and traditional forms are being transformed to suit commercial or staged performances. However, unlike many urban regions, rural Qinghai retains a stronger oral tradition and a deeper integration of music into daily life, suggesting a more resilient cultural framework.

The discussion of *authenticity versus accessibility* is particularly relevant. While preserving authenticity is crucial for maintaining the identity of Tibetan folk music (Fan, 2007), adaptability can serve to expand its reach and relevance. This echoes Chen and Yu's (2003) argument that folk music preservation should accommodate creative evolution without sacrificing cultural essence. In Qinghai, this may include school-based music education, bilingual performance formats, or the incorporation of digital media for archiving.

Moreover, this study highlights the unique *cultural interactivity* in Qinghai, especially between Tibetan and Hui communities. As Ma (1993) observed, musical hybridity in Qinghai has led to the development of distinctive genres such as *Hua'er*, which serve as bridges between ethnic groups. Yang (2021) describes this kind of hybridity as a vital feature of ethnomusicological landscapes in multiethnic regions, and the data from this study affirm that perspective.

Finally, this study identifies a pressing need for *systematic documentation and protection*. Seeger (1992) pointed out the methodological challenges in recording and representing oral traditions accurately. In Qinghai, these challenges are compounded by a lack of funding and aging knowledge-bearers. Although government support exists in the form of intangible cultural heritage recognition (Zhao, 2020), this study recommends the establishment of comprehensive digital archives, oral history projects, and local mentorship programs to ensure intergenerational transmission.

In summary, this research demonstrates that Tibetan folk songs in Qinghai are deeply embedded in local identity and social function. Their continued vitality depends on thoughtful preservation that balances tradition with transformation, and cultural specificity with broader accessibility.

7.3 Suggestions

Suggestions for future research:

1. There should be comparative research with music in other areas to see the differences.
2. There should be studies on the relationship between music and performance.
3. People should study music in the integration of tourism beyond entertainment and education.

Suggestions for applying the results of the study:

1. Educational agencies can use my information to create a curriculum for studying folk songs for those who are interested.
2. Cultural agencies can use my work to set up policies and strategies to support and develop this folk song.

REFERENCES

- A group of Beijia. (2007). Culture and art in Tibet.
- Chen Rong, & Yu Zizheng. (2003). Folk singing and thoughts on inheritance and development of Chinese singing. *Journal of Starry Sky Conservatory of Music*, 4.
- Chen, H. (1996). *Review of Gesar epics and the study of rappers*.
- Chen, R., & Yu, Z. (2003). *Inheritance and development—Thoughts on folk singing and "Chinese singing"*. Beijing: Music Publishing House.
- Fa Shi Tai, & Geng Sheng. (1989). The oath ceremony of the Treaty of the Tang-Tibetan Alliance in the eighth and ninth centuries. *Journal of Tibetan Studies*, 4.
- Fan, X. (2007). Thinking caused by original ecological folk songs. *Wuhan Conservatory of Music*, 1.
- Fan, Z. (2007). Thoughts on the inheritance of original ecological folk songs. *Chinese Music Education*, (2), 15–18.
- Ge Sheng, & Qu Jie. (2015). Tibetan art studies: Regional cultural architecture under the Tibetan traditional music style district.
- Gesang Gudje. (2008). *Tibetan Art Research Journal*, 38, 1.
- Gong, H. (2019). Western Tibetan music in Qing Dynasty. *Journal of Central Conservatory of Music*, 1.
- Guan, J. (2011). Thinking and writing of post-modern musical anthropology. *Music Art (Journal of Shanghai Conservatory of Music)*.
- Guo, X. (2010). Changes in the traditional period of new music culture.
- Hsieh, S.-y. (2014). On the protection of Chinese Tibetan folk music art. *Drama Home*, 8.
- Li, S., & Li, N. (2012). Ando steppe love letter: An analysis of the Ganzang love song Lai. *Music Creation*.
- Luo, X. Z. (2016). *General theory of Tibetan culture*.
- Ma, Y. (2007). On the inheritance of primitive ecological folk songs.
- Ma, Z. (1993). Qinghai Hui folk songs overview. *Qinghai Ethnic Studies*, (3), 21–26.
- Ma's China. (1993). *Journal of Qinghai Normal University (Social Science Edition)*, 4.
- Merriam, A. P. (1964). *The anthropology of music*. Northwestern University Press.

- More by Dui, P. (2003). *History of Tibetan music*.
- Nettl, B. (2005). *The study of ethnomusicology: Thirty-one issues and concepts* (2nd ed.). University of Illinois Press.
- Pale. (1964). *A collection of Qinghai folk songs*. Qinghai People's Publishing House.
- Qiao, J. (2002). *An appreciation guide to classic Chinese folk songs*. Shanghai Music Publishing House.
- Rees, H. (2000). *Echoes of history: Naxi music in modern China*. Oxford University Press.
- Sander, N. M. (2004). *The music culture of ethnic minorities in China*.
- Seeger, A. (1992). Ethnography of music. In H. Myers (Ed.), *Ethnomusicology: An introduction* (pp. 88–109). Macmillan.
- Society for Ethnomusicology. (n.d.). About ethnomusicology. Retrieved March 29, 2025, from <https://www.ethnomusicology.org/page/AboutEthnomusicol>
- Sun, S. (2014). In college music education, there is a lack of thinking and reflection on original singing styles. *Art Science and Technology*.
- Tian, L. (2015). *Went to the ice and snow plateau: Tibetan music research*.
- Tuohy, S. (2007). The making of minorities in China: Ethnic classification and music in the 1950s. *Ethnomusicology*, 51(3), 500–527.
- Tuzi. (1966). *Tibetan folk songs*. Ancona.
- Wang, S., & Wang, M. (2015). Thinking of original vocal music teaching method as college vocal music teaching. *Folk Music*.
- Wang, Y. (2011). *Time and space in music*.
- Xu, S. (2014). On how to reflect Tibetan cultural characteristics in music teaching. *Journal of Chifeng University (Nature Edition)*.
- Yang, L. (2021). A study on the artistic and singing characteristics of the traditional song 'Le'. *Lanzhou University*.
- Yang, L. (2021). The singing tradition of "Le": Tibetan wine songs in Gannan. *Journal of Lanzhou University*, 37(4), 44–49.
- Zhang, B., Kelsang, K., et al. (2015). A study of musical culture in the region around the Himalayas.
- Zhang, J. (2005). Human-centered music epistemological anthropology. *Journal of*

Starry Sky Conservatory of Music, March 2005.

Zhao, H. (2011). Zuoquan folk song in the cultural change. *Huang Zhong: Journal of Wuhan Conservatory of Music*, 1.

Zhao, M. (2020). Protection and development of Tibetan folk music in the context of globalization. *Journal of Chinese Intangible Cultural Heritage*, (12), 59–63



BIOGRAPHY

NAME Ranguo Cai

DATE OF BIRTH September 27, 1982

PLACE OF BIRTH Qinghai, China

ADDRESS 59 Haixi Road, Chengbei District, Xining City, Qinghai Province, China

POSITION Teacher

PLACE OF WORK Qinghai Normal University

EDUCATION 2001 - 2005 (Bachelor's degree) College of Military Culture of the PLA National Defense University
2008 - 2010 (Master's degree) Majoring in Music, Northwest Normal University
2022 - 2025 (Ph.D.) College of Music, Mahasarakham University

