

Research on the Inheritance Path of Intangible Cultural Heritage of Ethnic Music in the "Tibetan-Yi Corridor"

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ABSTRACT

The intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor" contains rich content. The changes of cultural ecological environment and labor production mode make it necessary and urgent to inherit and protect the intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor" with endangered characteristics. This paper adopts qualitative research methods to sort out the relevant literature on the inheritance of intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor" and constructs the inheritance path's theoretical framework of intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor" combining the observation of the research objects and the interview of the inheritors. Under the agreements and work guidelines of the national intangible cultural heritage protection and guarantee mechanism, the work of corridor music intangible cultural heritage inheritance can be carried out by applying for intangible cultural heritage lists at all levels in China and foreign countries, establishing school education inheritance mechanism in the "Tibetan-Yi Corridor", strengthening the development of inheritance workshops, the construction of corridor intangible cultural heritage museums, and the construction of academic teams for corridor music intangible cultural heritage inheritance, as well as combining rural revitalization with corridor ethnic music intangible cultural heritage inheritance, so as to further create a cultural ecological protection environment suitable for the regional ethnic music intangible cultural heritage inheritance and ensure the protection of inheritance. Efforts should be made to respect the national regional, cultural and musical characteristics formed by the "Tibetan-Yi Corridor", find a path suitable for the inheritance of intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor", and explore the path of inheritance of intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor".

Keywords: *The "Tibetan-Yi Corridor", Intangible cultural heritage of ethnic music, Inheritance path.*

1. INTRODUCTION

In August 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions Concerning Further Strengthening the Safeguarding of Intangible Cultural Heritage.[1] The document points out that intangible cultural heritage is an important part of China's excellent traditional culture, a vivid witness of the continuous inheritance of Chinese civilization, and an important foundation for connecting national feelings and maintaining national unity. Well protecting, inheriting and making good use of

intangible cultural heritage is of great significance to continue the historical context, strengthen cultural confidence, promote cultural exchanges and mutual learning, and build a socialist cultural power. The "Tibetan-Yi Corridor" ethnic music intangible cultural heritage is an important part of the national corridor culture. Inheriting and protecting the corridor ethnic music culture is an important measure to stick to the Chinese national community. The Law of the Intangible Cultural Heritage Protection of the People's Republic of China,[2] which came into effect in June 2011, provides a policy guarantee for the inheritance of intangible cultural heritage, and also provides a huge opportunity for the inheritance of intangible

cultural heritage of ethnic music in the "Tibetan-Yi Corridor". Through policies, the country encourages scientific and technological research related to intangible cultural heritage and research on the protection and preservation methods of intangible cultural heritage, and encourages activities such as recording intangible cultural heritage and sorting out and publishing representative projects of intangible cultural heritage. The school also carries out education on intangible cultural heritage in accordance with the provisions of the competent education department of the State Council. The news media publicizes the representative projects of intangible cultural heritage and popularizes the knowledge of intangible cultural heritage. Public cultural institutions such as libraries, cultural centers, museums, and science and technology museums, and academic research institutions and protection institutions of intangible cultural heritage, as well as artistic performance groups and performance venue operating units that use financial funds, need to, according to their respective business scope, carry out sorting, research, academic exchanges of intangible cultural heritage, and publicity and display of representative projects of intangible cultural heritage. However, the existing "Tibetan-Yi Corridor" ethnic music related research materials are single, the inheritance of the intangible cultural heritage of ethnic music in this region lacks a holistic review, and it is even impossible to extract the path of the inheritance of intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor". Based on this, this paper reviews the research on the inheritance of the intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor" according to qualitative research methods, refines the path model to promote the inheritance of the intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor", and studies the inheritance at the current stage, with a view to providing theoretical basis and reference for the future development of the inheritance of the intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor".

2. THE INHERITANCE BACKGROUND OF INTANGIBLE CULTURAL HERITAGE OF ETHNIC MUSIC IN THE "TIBETAN-YI CORRIDOR"

The inheritance of the intangible cultural heritage of ethnic music in the "Tibetan-Yi

Corridor" discussed in this article mainly explores the inheritance path of intangible cultural heritage of ethnic music based on the ecological environment, cultural production space, the concept of ethnic regions, and cultural production and communication.

2.1 Living Environment of Music Culture from the Perspective of Ethnology

The "Tibetan-Yi Corridor" is a historical-national regional concept put forward by Mr. Fei Xiaotong around 1980, which mainly refers to the alpine and gorge region formed by a series of north-south mountains and rivers in the adjacent areas of Sichuan, Yunnan and Tibet.[3] It is the region with the most diverse ethnic groups, the most complex branches, and the best preservation of the original form of ethnic culture in China, characterized by cultural diversity, uniqueness, and complexity. At present, there are Tibetan, Yi, Qiang, Bai, Naxi, Lisu, Pumi, Dulong, Nu, Hani, Jingpo, Laku, Jino and other nationalities of the Tibeto-Burman languages living in the region, with the majority of Tibetan and Loloish languages nationalities, so the region is also called as the "Tibetan-Yi Corridor".[4] There are 16 ethnic minorities such as Tibetan, Qiang, and Yi in the corridor, creating rich ethnic cultures. Especially, Guozhuang, Xuanzi, jew's harps, folk songs, minor tunes, and religious music with strong regional characteristics have become important elements of the regional ethnic culture. The ethnic music of the "Tibetan-Yi Corridor" has unique and diverse characteristics with high protection and development value.[5]

2.2 Summary of the Research on the Inheritance of Intangible Cultural Heritage of Ethnic Music in the "Tibetan-Yi Corridor"

The inheritance of intangible cultural heritage of corridor ethnic music is an important part of the inheritance of Chinese traditional music, the accumulation of ethnic culture, and the witness of the historical process of ethnic society. From the research on ethnic music in the "Tibetan-Yi Corridor", the author has not found any relevant research results on the "Scholar Google", a foreign academic search engine, and there is still very little research in China. As of September 22, 2022, China National Knowledge Infrastructure (CNKI) showed that relevant research in China mainly focuses on two aspects. The first is the research on ethnic music in the "Tibetan-Yi Corridor", with only 20

articles, and the second is the research on the inheritance path of ethnic music, with 71 pieces of literature.

At the research level of the intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor", the most important research achievements in China at present focus on the research of music and dance in the "Tibetan-Yi Corridor", the exploration of musicology in the regional studies of the "Tibetan-Yi Corridor", the protection of the ethnic music heritage in the "Tibetan-Yi Corridor", and the review of the music and dance culture in the "Tibetan-Yi Corridor". From the perspective of the research on the inheritance path of ethnic music, the main research focuses on four aspects. The first is to take music culture and music communication studies as the breakthrough to explore and promote the strategy of minority music culture communication. The second is the reconstruction of cultural identity based on the inheritance of traditional ethnic music, so that the inheritance of traditional ethnic music can promote the ethnic members' understanding of national culture. The third is the study of the "heritage" tendency and life-oriented transformation of ethnic music inheritance, proposing that in the life-oriented reform of ethnic music inheritance, it is also necessary to form an inheritance model that is closely integrated with real life. Establishing this inheritance model can be considered from two perspectives: one is to adjust the existing inheritance model of ethnic music into a life-oriented one, and the other is to form a new inheritance model that is closely integrated with life. The fourth is to use the path of school music education to promote the inheritance of ethnic music culture, and using schools as the carrier of inheritance is an important path for the inheritance of ethnic music. Yang Minkang believes that the inheritance responsibility undertaken by art colleges should be based on the inheritance in a broad sense. The inheritance (communication) activities in a broad sense have multi-level and systematic characteristics, that is, those secondary inheritance and communication activities that focus on and target the narrow inheritance of minority music culture, integrate performance, creation, theory, academic history, intangible cultural heritage protection and other activity content, and combine actors, creators, and researchers as one.[6] In terms of practical guidance for the inheritance of intangible cultural heritage, the United Nations issued the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) in 2003, which

provides general guidance for the inheritance of intangible cultural heritage of ethnic music. However, the content of the research on the inheritance path of intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor" is still very weak. On the one hand, it is necessary to improve the effectiveness of the inheritance of ethnic music intangible cultural heritage in the "Tibetan-Yi Corridor" and construct a theoretical framework for the inheritance path of ethnic music intangible cultural heritage in the "Tibetan-Yi Corridor". This framework not only needs to cover the basic channels and elements of intangible cultural heritage inheritance of ethnic music in the corridor, but also needs to clarify the relationship and content among intangible cultural heritage inheritance policies, ethnic music ecological environment, inheritance methods, and ethnic music intangible cultural heritage inheritance. On the other hand, in order for theory to guide practice, specific measures need to be summarized from past experience. This study has collected and organized relevant research texts on the inheritance of ethnic music and intangible cultural heritage in the "Tibetan-Yi Corridor", and used qualitative research methods to construct a theoretical model for the inheritance of ethnic music and intangible cultural heritage in the "Tibetan-Yi Corridor", in order to provide a practical basis for the inheritance of ethnic music in the corridor and provide useful reference for the inheritance practice of regional ethnic music.

3. ANALYSIS ON THE INHERITANCE PATH OF INTANGIBLE CULTURAL HERITAGE OF ETHNIC MUSIC IN THE "TIBETAN-YI CORRIDOR"

The data of this paper is from the official website of China Intangible Cultural Heritage Network and CNKI. In the literature screening stage, firstly, the path of the inheritance of intangible cultural heritage of ethnic music is taken as the keywords, and the retrieved articles are screened according to the title, abstract and full text in turn. At the same time, it searches the intangible cultural heritage of music in the "Tibetan-Yi Corridor" and conducts multiple rounds of sample demonstration according to the principle of theoretical saturation.

3.1 Inheritance Conditions

After organizing literature, conducting field investigations, and conducting in-depth interviews, there are mainly four aspects that reflect inheritance. This is a prerequisite for completing the analysis of inheritance paths. Firstly, intangible cultural heritage resources are endangered. The ethnic music heritage of the "Tibetan-Yi Corridor" contains rich content, and due to various factors, it is in an endangered situation, making the protection of it urgent. Secondly, the intangible cultural heritage of ethnic music is rich in types. Whether it is rap music, religious music, folk music, or music and dance, they are all part of the cultural heritage of ethnic music. The "Gesar" talking-singing art, originating from Ganzi Prefecture, is widely spread in folk music and dance, as well as Guozhuang and Xianzi dances throughout the corridor. Tibetan religious music is composed of three parts, chanting music, "Qiangmu" music of music and dance, and temple instrumental music.[5] It mainly includes the Dongjing music of Bai, Yi, Nakhi and other ethnic groups widely spread in Yunnan, the "Daogan Festival" of Lisu people, the "Benqier Kuoqie" song and dance, the religious music sung by "Nippa", the "Wodede" music and dance of Nu people, "the Guozhuang of Nu people", and the "Le" and "Ge'er" folk songs and dances of Ando Tibetan region. Thirdly, it is the situation of inheritors of intangible cultural heritage. Many veteran artists have expressed the awkward situation of being unable to recruit young apprentices: "We don't want our craft to be lost, but we are helpless". The inheritors of ethnic music are generally elderly people. With the departure of the elderly, it is difficult to find inheritors of traditional ethnic music culture, which poses a great threat to the survival of traditional ethnic music in China. Fourthly, it is the form of intangible cultural heritage inheritance. Group inheritance and individual inheritance are the main ways of inheritance. Intangible musical heritage inherits the spontaneous generation in a specific context and uses oral transmission to externalize the inner experience into an improvised voice.

3.2 Inheritance Support

The inheritance of intangible cultural heritage of ethnic music needs support from many aspects. Policy, economy and personnel guarantee is indispensable. First, the management of intangible cultural heritage of ethnic music is an important path. At present, China's cultural heritage is

managed at different levels, and according to the principle of territorial management, the responsibility for cultural heritage management and protection is divided to governments at all levels. Second, the facilities for intangible cultural heritage inheritance are the basis for the protection of intangible cultural heritage of ethnic music. The successive opening of various ecomuseums and study halls of music intangible cultural heritage has greatly strengthened the inheritance of music intangible cultural heritage. It is important to establish a digital museum of China's intangible heritage, further improve the intangible cultural heritage ethnic music library of the digital system, and use virtual reality and other technologies to realize the digital reproduction of folk music intangible cultural heritage. Digital technologies such as pattern recognition and artificial intelligence can be used to recognize and extract the features of genetic information such as graphic symbols, colors, and textures of cultural heritage, and vectorize them for identification. Besides, it needs to provide protection for inheritors of intangible cultural heritage. It should increase financial support for inheritors of folk music intangible cultural heritage. Inheritors are not only a title and spiritual encouragement, which more need the guarantee of cultural inheritance — time and funding.

3.3 Inheritance Guidance

The path of inheritance development includes many factors, including the laws and regulations and management of intangible cultural heritage, the ecological environment of folk music for intangible cultural heritage, the life-oriented model of intangible cultural heritage and the guidance of local activities for intangible cultural heritage. Inheritors are the main carriers of folk music intangible cultural heritage inheritance. To protect the original appearance of folk music intangible cultural heritage, one must improve the social status of inheritors, improve their living standards, and enable them to have energy and ability to continue inheriting valuable music culture. Ethnic music is in a cultural inheritance process that has been passed down from generation to generation in various regions, and is also a cultural tradition of a group, which is slowly inherited through generations and is established in the diverse and distinctive production, living, and cultural environments of various ethnic groups.

With the continuous changes of social structure such as politics, economy and culture in ethnic areas, the economy in ethnic areas has achieved great development, and the speed of cities is accelerating day by day, but the cultural soil on which folk music intangible cultural heritage depends for survival is disappearing gradually. It is necessary to carry out a life-oriented transformation of the inheritance of ethnic music, construct a living mechanism for ethnic music education, promote the infiltration and integration of ethnic music in daily life, expand the life stage of ethnic music, and form a life-oriented inheritance model. In the life-oriented transformation of ethnic music inheritance, it is also necessary to form an inheritance model that is closely integrated with real life. Establishing this inheritance model can be considered from two perspectives: one is to adjust the existing inheritance model of ethnic music into a life-oriented one, and the other is to form a new inheritance model that is closely integrated with life. Governments at all levels should further encourage and support the performances of local ethnic singers, musicians' groups, folk music clubs, and related art festivals in ethnic minority areas in accordance with the central policies for the protection and development of ethnic minority culture.

3.4 Inheritance Development

The inheritance development of intangible cultural heritage of ethnic music has diversified characteristics. Campus inheritance, construction of teachers for intangible cultural heritage inheritance, construction of intangible cultural heritage majors and courses, collection and sorting of endangered works are all examples of inheritance paths. Realizing the large-scale inheritance of intangible local music in school music education has its inherent advantages. Schools are the main battlefield for Chinese people to receive education and classroom education is an effective way to strengthen the inheritance development of intangible cultural heritage of ethnic music. It is important to utilize the talent and ecological advantages of higher education institutions in ethnic regions, concentrate on offering relevant intangible cultural heritage local music and culture courses in art colleges, cultivate corresponding educational talents, and then assist national higher art and teacher training colleges to cultivate qualified educational talents for basic education. The protection of folk music intangible cultural heritage is not only to preserve documents, images,

original works and other materials, but also to focus on the training and support of folk music intangible cultural heritage inheritors, establish a reasonable and well-structured team of inheritors, and gradually transform to a dynamic, young and professional team. Schools can invite inheritors of intangible cultural heritage at all levels to serve as part-time teachers of intangible cultural heritage inheritance. The education department should unite with the local cultural departments of ethnic minorities, and organize relevant personnel to use the existing research results to launch targeted research on related topics, and transform the research accumulated over the past 20 years or more into scientific, systematic music textbooks for intangible cultural heritage with supporting audio-visual materials. Colleges and universities can apply for music intangible cultural heritage majors, carry out major construction, and carry out folk music intangible cultural heritage collection activities. Before the demise of those ancient music genres that have lost their living environment, a lot of careful collection, sorting, recording and preservation work should be carried out to ensure the relative integrity of the protection system of music intangible cultural heritage.

4. EXPECTATIONS OF INHERITING INTANGIBLE CULTURAL HERITAGE OF ETHNIC MUSIC

The inheritance of the intangible cultural heritage of ethnic music in the "Tibetan-Yi Corridor" has evolved from cultural production space, policy guidance, institutional creation, participation of inheritance related personnel, to cultural reconstruction, forming a diversified and ecological cycle of inheritance paths. Whether it is inheritance awareness, political intervention, or the needs of cultural development itself, the ecological balance of inheritance culture is the direction of the inheritance of intangible cultural heritage of corridor ethnic music.

4.1 Diversified Expansions of Inheritance Methods

The inheritance of intangible cultural heritage of ethnic music should not only learn from other intangible cultural heritage inheritance methods, but also maintain its uniqueness. With the support of government organizations, scholars, folk artists, the establishment of intangible cultural heritage museums, the increasing improvement of database resources, and the attention of schools to intangible

cultural heritage, the inheritance method of heritage with oral teaching that inspires true understanding within as the main way of inheritance has changed from the original single form to a diversified inheritance path.

4.2 The Inheritance Model Under the Integration Environment of Cultural Tourism and Intangible Cultural Heritage

Against the background of China's rural revitalization, cultural revitalization is an important part of rural revitalization. In fact, the combination of tourism and the inheritance of intangible cultural heritage has become an important way to inherit traditional music. When carrying out the inheritance development of ethnic music, ethnic minority areas can vigorously develop modern tourism with beautiful environments, unique customs and simple ethnic customs, and fully integrate ethnic music culture into the development process of tourism in ethnic minority areas, promoting the common development of tourism and music culture in ethnic minority areas. Music promotion activities can be carried out to transform the advantages of cultural resources into economic advantages and fully realize the value of music intangible cultural heritage. First, it is to promote the rational development of the tourism industry of music intangible cultural heritage projects. Second, it is to create a distinctive brand for the inheritance project of intangible cultural heritage of local ethnic music. However, while integrating culture and tourism, higher requirements are also put forward for the local cultural tourism sector. While developing cultural tourism, relevant government should give consideration to the inheritance of intangible cultural heritage of ethnic music, avoid the impact of the market, truly let cultural tourism and intangible cultural heritage play a win-win role, use the value of intangible cultural heritage of ethnic music to drive rural revitalization, and at the same time, let the "Tibetan-Yi Corridor" ethnic music intangible cultural heritage be inherited.

5. CONCLUSION

On the premise of the uniqueness and diversity of the ethnic music in the "Tibetan-Yi Corridor", the inheritance path of the intangible cultural heritage of the ethnic music in the corridor also presents diversified characteristics. It is mainly supported by national policies, laws and regulations, the construction of cultural ecological environment,

and local government investment in libraries, digital libraries, etc., providing support to corresponding research teams and local folk artists. It is possible to provide more diversified inheritance paths for the inheritance of intangible cultural heritage of ethnic music by creating inheritance conditions, ensuring inheritance environment, relying on inheritance guidance, and implementing inheritance development, so as to implement the inheritance of intangible cultural heritage of ethnic music, and ensure the preservation, transmission, and protection of China's excellent traditional music culture.

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